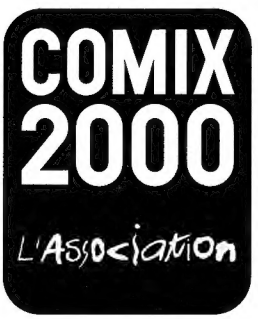
2000
L'Association

COMIX 2000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INTRODUCTION

Pendant deux ou trois ans, ce fut une des blagues récurrentes de fin de réunion à *L'Association* : - "Alors, COMIX 2000, on le fait ? (rires)"... L'idée venait d'Anne Baraou. Elle avait dit comme ça : "J'aurais bien fait un livre de 2000 pages de bandes dessinées pour l'An 2000, mais bon, finalement vous n'avez qu'à le faire vous-mêmes". C'était joli, comme idée, et puis ça ne mangeait pas de pain, puisque c'était totalement impossible. Mais ça nous arrivait quand même d'y repenser. Une sorte d'anthologie monstrueuse, à laquelle serait convié le maximum d'auteurs de tous les pays !... À l'occasion, on en causait autour de nous... On nous répondait : - "Génial, faites-le !" - "Grouillez-vous, vous allez vous faire piquer l'idée !" - "Y a que *L'Association* à pouvoir faire un truc pareil !" Oui bon... Soit ! Mais comment ? On verra... On laisse passer le temps... Nous voilà en 1998... Lewis Trondheim et Jean-Yves Duhoo ont tous deux une autre idée, décisive : si l'ouvrage est International, imposons la contrainte du Muet. Ainsi seront évités les calvaires de traduction et de lettrage, et surtout, le même livre sera lisible dans tous les pays. Un pavé de bandes dessinées universel ! Cela devient un peu plus qu'un Millénium-Gadget de plus... Y aura-t-il un thème ? On a surtout envie d'éviter les clichés de Science-Fiction liés au mythe de l'An 2000. On propose donc le thème du XXe Siècle, puisqu'il peut presque tout englober (on y est encore, non ?), mais sans obligation. Ça se précise donc singulièrement... Casse-tête : les institutions demandent à voir les premiers travaux avant de soutenir le projet, mais on ne peut pas lancer l'opération auprès des auteurs si l'on n'est pas sûrs d'avoir des subventions... Alors ?... Alors on se jette à l'eau ! Première chose : réunir le maximum d'adresses d'auteurs pour le premier mailing. Certains sont traqués des semaines durant... (impossible par exemple de retrouver Francis Masse !) 1200 lettres partent début janvier 1999 et l'information file comme une traînée de poudre à Angoulême 99 : en effet, le projet est ouvert à tous. Dés lors, les dés sont jetés. Grâce au soutien du Ministère de la Culture (sans David Cameo, cet ouvrage n'existerait probablement pas), du CNL, de l'AFAA, le projet est parti pour exister, même si on a encore du mal à y croire... La première "deadline" est fixée au mois de mai. Bien sûr, elle est fausse, tout comme celle de juillet... (On doit déjà tricher sur une revue de 100 pages, alors là !...). Tout se boucle en septembre 1999. Durant ces quelques mois, environ 7000 planches sont parvenues à *L'Association*. La sélection (effectuée pour l'essentiel par David B., Killoffer, Placid et J-C. Menu) aura donc été rude. Certains auront même été d'abord retenus puis écartés, ce qui n'est vraiment pas fair-play (encore nos excuses à eux)... Le Monstre n'était pas fait pour donner dans les sentiments... Nombreux sont les projets reçus qui auront répondu à l'appel comme à un concours, traitant le XXe siècle de la façon la plus scolaire : Chapeaux haut-de-formes, puis guerre 14-18, puis Hitler, Bombe Atomique, etc. Ou les clowns. (Oui, on a reçu plein de clowns aussi)... À la fin, on ne pouvait plus supporter tous ces Hitler et tous ces clowns. Bien sûr, on ne peut pas dire que la vision générale du XXe Siècle proposée par les auteurs de ce livre soit légère et affriolante, mais qui pourrait s'en étonner ? Le cahier des charges, outre le Muet (et la suggestion du thème du XXe Siècle), comprenait l'obligation pour les auteurs de produire entre 3 et 15 pages. Quelques écarts ont été tolérés : deux pages pour quelques-uns (mais jamais une), ou des dépassements pour d'autres (16, 17, et même 27 pour David B, mais c'était au tout début, quand on pensait ne jamais pouvoir réunir 2000 pages, et être obligés de faire nous-mêmes des dizaines de planches pour y arriver...). Finalement, 324 auteurs, de 29 pays, nés entre 1940 et 1982, se partagent ce COMIX 2000... La France, pays d'origine du projet, y est inévitablement majoritaire. Suivent la Belgique, la Suisse, les Pays-Bas, l'Espagne, les Etats-Unis, le Canada, l'Argentine, le Japon... Puis l'Allemagne, la Suède, la Finlande, l'Italie, la Serbie, la Chine de Hong-Kong, la Nouvelle-Zélande, l'Afrique du Sud, le Brésil... et aussi le Portugal, Cuba, la Norvège, l'Angleterre, l'Autriche, la Pologne, l'Egypte, Israël, etc... Avec bien sûr des styles, des techniques et des narrations tout aussi variés. On peut constater que si les standards de ces différents pays sont difficilement exportables (école franco-belge, super-héros américains, mangas commerciaux), leurs différentes alternatives, elles, procèdent d'une culture réellement internationale. Donc, bref, voilà : le pari fou est réussi. La chose, habillée par Etienne Robial de Futuropolis, éditeur du XXe Siécle, est dans vos pattes. Nous ne sommes pas les derniers à en être impressionnés... Seul l'avenir nous dira quels ravages va pouvoir causer ce Frankenstein éditorial. Conclusions à tirer de tout ça : 1) Tout projet complètement impossible est quand même parfois réalisable. 2) La bande dessinée est (au cas où on n'aurait pas encore remarqué) pour de bon un moyen d'expression majeur et universel, peut-être même le plus apte à savoir parler de notre époque. 3) Le XXe Siècle a bien fait de finir, et on va tout faire pour que le suivant déconne un peu moins, même si ce n'est absolument pas de notre ressort. 4) Ce livre n'est ni un dictionnaire, ni une encyclopédie, puisque parfaitement partial et subjectif. Nombre d'auteurs amis, sollicités ou "célèbres" n'y figurent pas, nombre d'auteurs "inconnus" y figurent, parfois même pour leur première publication. COMIX 2000 n'est donc que le reflet de lui-même. Ce qui, vu la bestiole, n'est bien que la moindre des choses.

FOREWORD

For two or three years one of the running jokes at *L'Association* meetings was : "So... COMIX 2000 ; are we gonna do it ? " (laughter). The idea initially came from Anne Baraou. "I'd have liked to do a

2000 page book of comics for the year 2000," she'd said," but, well, why don't you do it instead". It was a nice idea, but it wasn't worth taking seriously because it was completely impossible. Even so, we thought about it from time to time. A sort of monstrous anthology showcasing the best of authors from all around the world. When we had the chance, we asked around... The replies came back... "Great! Do it !" - "Get on it before someone else rips you off !" - "There's only *L'Association* who could come up with an idea like that!" Well, but... OK, go for it ! But how ? We'll see... And time went by... We're already in 1998... Both Lewis Trondheim and Jean-Yves Duhoo have another, decisive, idea : If it's an international work, let's make a rule that it shouldn't have any written dialogue. This way we'll not only skip the agonies of translation and lettering but anyone in any country will be able to read the same book. A universal comic tome ! It'll be more than just another Millennium gadget... Will there be a theme ?... We'd really prefer to avoid the Sci-Fi clichés around the Y2K myth... So we suggest the general theme of the 20th Century because it covers almost everything (we're still there, right ?), but with no real fixed limits. So that's it, then... Catch 22 ; the potential sponsors ask to see the first pages before committing themselves to the project, but we can't give out any work to the authors if we're not sure of having the sponsorship money... So ?... So we take the plunge. First thing's first : put together the biggest possible list of authors' addresses for the first mail shot. We spend weeks hunting for certain authors (impossible, for example, to find the address of Francis Masse!). 1200 letters go out in the beginning of January 1999 and the word spreads like wildfire at the 1999 Angoulême Festival : the invitation is open to everyone. From which point, the die is cast. Thanks to the support of the French Minister of Culture (without David Cameo, this book would have probably never existed), the CNL, the AFAA, the project is set to become a reality, even if we still can't really believe it... The first deadline is set for May. Which is obviously a fake, just like the following July date. (We regularly have to invent deadlines just to put out our 100 page magazine on time...) Everything comes together in September 1999. During these few months, around 7000 pages have arrived at *L'Association*. The selection (by David B., Killoffer, Placid and J-C. Menu) has obviously been rough. Certain strips have first been accepted and then put aside, which isn't really fair-play (our apologies again to those authors)... but the Monster wasn't created to be sentimental. Numerous projects reply to the invitation as if it was a competition, with academic treatments of the 20th Century; Chimney-pot hats, the 1st World War, Hitler, the Bomb, etc.. Or clowns. (Yes, we received loads of clowns too).... In the end, we just couldn't cope with all these Hitlers and all these clowns. Sure, you couldn't say that the overall vision proposed by the authors of this book is light and fluffy, but then, who's gonna be surprised by that ? The brief, other than the no-dialogue restriction (and the suggestion of the 20th Century), included the requirement that the authors produce between 3 and 15 pages. Certain exceptions were tolerated : two pages for certain authors (but never one) and extra pages for others (16,17 and even 27 for David B, but this was right at the start when we thought we'd never make the 2000 pages and that we'd have to bang out dozens of pages ourselves to make up the count...). Finally, 324 authors from 29 countries, born between 1940 and 1982 share COMIX 2000... France, the home country of the project, is inevitably predominant. Followed by Belgium, Switzerland, Holland, Spain, the USA, Canada, Argentina, Japan... Then Germany, Sweden, Finland, Italy, Serbia, Chinese Hong Kong, New Zealand, South Africa, Brazil... and also Portugal, Cuba, Norway, Britain, Austria, Poland, Egypt, Israel, etc.... With styles, techniques and plots equally varied. It's worth noting that, if some of the national mainstream styles may export poorly to other countries (the French-Belgian school, American super-heroes, commercial mangas), their independent alternatives stem from a truly international culture. So there you have it ; the long shot paid off. The thing itself, lovingly wrapped in a jacket by Etienne Robial of *Futuropolis*, one of the best publishers of the 20th Century, is in your hands. We can't even believe it ourselves... Only the future can tell us what damage this editorial Frankenstein will do. The conclusions to draw from all of this are : 1) Sometimes you can pull off even the most impossible project. 2) Comic Art (just in case you haven't noticed), is a major and universal means of expression and maybe even the most apt communicative medium of our times. 3) The 20th Century is over and we'll try to make less of a mess of the next one, even if it's not really our business. 4) This book, being both partial and subjective, is neither dictionary, nor encyclopaedia. Numerous friends, authors we'd invited to participate and Big Names aren't included; numerous "unknowns" are, sometimes even for the first time in print. COMIX 2000 is only a reflection of itself. Which, looking at the beast, is the least it could be.

PRÓLOGO

Durante dos o tres años, fue uno de los chistes recurrentes de fin de reunión en *L'Association* : "Pues ¿ Hacemos el comix 2.000 ? (risas)". La idea era de Anne Baraou. Dijo así : "Me hubiera gustado hacer un libro de 2.000 páginas de historietas para el año 2.000, pero, en fin hágalo usted mismo". Era una idea guapa, inofensiva, pero imposible de realizar. Pero a veces pensabamos en ello. ¡ Una especie de monstruosa antología invitando al máximo de autores de todos los países !.. A veces lo comentábamos por allí... y nos contestaban : "¡ Genial, hacedlo !" o "Rápido, que os van a mangar la idea !" o "¡ Solo *L'Association* puede hacer algo así !". ¡ Vale... ! ¿ Pero como ? Dejamos pasar el tiempo... Estamos en 1.998... Lewis Trondheim y Jean-Yves Duhoo también tienen una idea decisiva : Si la obra es internacional impongamos que sea muda. Así evitaremos el calvario de la traducción, del dibujo de las letras y sobre todo, el mismo libro será legible en todos los países. ¡ Un ladrillo de historietas universal ! Eso parece otro gadget de Milenium... ¿ Habrá un tema ? Queremos sobre todo evitar los clichés de ciencia ficción liados al mito del año 2.000. Así que proponemos el tema del siglo XX, abarca casi todo (todavía estamos en él, ¿ no ?), pero sin un tema "por obligación". Esto toma cuerpo singularmente... Problema : Las instituciones piden ver los primeros trabajos antes de apoyar el proyecto, pero no podemos presentar la operación a los autores si no estamos seguros de conseguir las subvenciones... ¿ Pues ?...¡ Pues nos tiramos al agua ! Primera cosa : Reunir el máximo de direcciones de autores para el primer mailing. Son perseguidos durante semanas... (¡ Imposible por ejemplo encontrar a Francis Masse !) 1.200 cartas

son enviadas a primeros de enero del 99 y la información corre como un reguero de pólvora en Angoulême 99 : En efecto el proyecto está abierto a todos. En este punto la suerte está echada. Gracias al apoyo del Ministerio de Cultura (sin David Cameo, esta obra seguramente no existiría), del CNL, de L´AFAA, el proyecto empieza a existir, incluso entonces, nos costaba creerlo. La primera deadline está fijada para el mes de mayo. Por supuesto es falsa, como la fecha de julio... (¡ Tenemos que mentir para una revista de 100 páginas, asi que para esto...!). Todo se cierra en septiembre del 99. Durante esos meses aproximadamente 7.000 páginas llegaron a *L'Association*. La selección (realizada mayoritariamente por David B., Killofer, Placid y J.-C. Menu) ha sido dura. Algunos hasta fueron seleccionados en principio y luego apartados, lo que no es realmente fair-play (a ellos, perdón otra vez). El monstruo no está hecho para ser sentimental... Numerosos proyectos recibidos contestaron de manera escolar, como si de un concurso sobre el siglo XX se tratase : Chistera, luego primera guerra mundial, luego Hitler, bomba atómica, etc. , o los payasos... (si, hemos recibido muchos payasos también). Al final no podíamos aguantar todos esos Hitler y todos esos payasos. Por supuesto, no se puede decir que la visión general del siglo XX propuesta por los autores de este libro sea ligera y simpática pero, ¿ Quién puede sorprenderse de esto ? Las reglas, además, del lenguaje mudo (y la sugerencia del tema del siglo XX) obligaban a los autores a dibujar entre 3 y 15 páginas. Algunas licencias fueron toleradas : Dos páginas para algunos (pero nunca una sola), o de más para otros (16, 17 y hasta 27 para David B., pero fué muy al principio cuando pensábamos que nunca podríamos reunir 2.000 páginas, y estaríamos obligados a hacer nosotros mismos decenas de páginas para llegar...). Finalmente 324 autores, de 29 países, nacidos entre 1.940 y 1.982, se reparten el comix 2.000. Francia, país originario del proyecto, está representado mayoritariamente (inevitablemente), le siguen Bélgica, Suiza, Holanda, España, Estados unidos, Canadá, Argentina, Japón.. luego Alemania, Suecia, Finlandia, Italia, Serbia, China, Hong-Kong, Nueva Zelanda, África del sur, Brasil.. y también Portugal, Cuba, Noruega, Inglaterra, Austria, Polonia, Egipto, Israel,etc... Por supuesto con estilos, técnicas y narraciones también variadas. Se puede contemplar que si los estándars de esos distintos países son dificilmente exportables (escuela franco-belga, superhéroes, mangas comerciales), sus diferentes alternativas, ellas si, proceden de una cultura realmente internacional. Pues asi que, en fin : La loca apuesta está ganada. La cosa vestida por Etienne Robial de *Futuropolis*, editor del siglo XX, está entre vuestras manos. Somos los primeros impresionados... Sólo el futuro nos dirá que estragos puede causar este Frankestein editorial. Conclusiones a sacar de esto: 1) Todo proyecto completamente imposible a veces es realizable. 2) La historieta (por si todavía no lo hubiéramos notado), de verdad, es un género "mayor" de expresión y universal, quizás el más apto para plasmar nuestra época. 3) El siglo XX ha hecho bien acabándose, haremos todo lo posible para que el siguiente no joda tanto, incluso si no es, en absoluto, competencia nuestra. 4) Este libro no es ni un diccionario ni una enciclopedia, por que es totalmente parcial y subjetivo. Numerosos autores, amigos solicitados o "famosos", no figuran. Numerosos autores "desconocidos" figuran, incluso a veces publicando por primera vez. Comix 2.000 solo es el reflejo de sí mismo. Lo que visto el bicho, no es poca cosa.

VORWORT

Bei jedem Treffen *L'Association* war während der letzten zwei drei Jahre der ganz gewöhnliche Scherz: "Na, machen wir ihn, den COMIX 2000? (Gelächter)"... Die Idee kam von Anne Baraou. Sie hatte mal so nebenbei gesagt: "Ich hätte gern ein Buch mit 2000 Seiten Comiczeichnungen für das Jahr 2000 herausgegeben, aber na ja, schließlich könnt ihr das auch selbst machen." Es war eine nette Idee, die uns nichts kostete, denn jeder wusste, es war unmöglich. Trotzdem haben wir hin und wieder daran gedacht. Eine Art Monster von einer Anthologie, zu der man so viele Autoren wie möglich aus allen Herrenländern laden konnte! Es ist passiert, dass wir mit Bekannten darüber gesprochen haben. Da sagte man uns: "Brillant, macht es doch!" - "Macht aber schnell, sonst klaut man euch noch die Idee" - "Sowas kann nur *L'Association* herausbringen!" Na dann... gut, aber wie? Mal sehen... Die Zeit vergeht.... Wir schreiben schon 1998 ... Lewis Trondheim und Jean-Yves Duhoo fällt eine andere entscheidente Idee ein, wenn das Werk international sein muss, muss es stumm sein. So entgeht man dem lästigen Übersetzen und Lettern, und dasselbe Buch kann überall gelesen werden. Ein gewichtiger, umfassender Comicsband. Es wird mehr sein als ein weiteres Millenium-Gadget. Wird es ein Thema haben? Wir haben Lust, den gewöhnlichen Science-Fiction Klischees zu entkommen, die mit dem Jahr 2000 verbunden sind. Das Thema des 20. Jahrhunderts wird vorgeschlagen, weil sich da alles einschließen lässt, (wir sind immer noch drin, oder?) aber ganz zwanglos. Es wird immer klarer und präziser... Kopfzerbrechen: die zuständigen Organe wollen die ersten Arbeiten sehen, bevor sie das Projekt unterstützen, aber es ist unmöglich, die ganze Sache mit den Autoren zu starten, wenn es nicht sicher ist, Subventionen zu bekommen... Was jetzt? Alles wird gestartet. Als erstes: so viele Adressen von Autoren wie möglich müssen gesucht werden für ein erstes Mailing. Bei manchen dauert es Wochen... (Total unmöglich, Francis Masse ausfindig zu machen!) Anfang 1999 werden 1200 Briefe verschickt, die Nachricht verbreitet sich dann wie ein Lauffeuer anlässlich Angoulême 99: in der Tat ist das Projekt allen Comiczeichnern offen. Jetzt gibt es kein Zurück mehr. Nun sind die Würfel gefallen. Dank der Unterstützung dese Ministère de la Culture (ohne David Cameo gäbe es dieses Werk überhaupt nicht), des CNL, der AFAA kommt das Projekt zu Stande, obwohl es noch schwierig ist, wirklich daran zu glauben.... Deadline ist zuerst im Mai. Natürlich hat man sich verschätzt, es klappt ebenso wenig wie später im Juli... (Man hat schon Schwierigkeiten bei einem Heft von 100 Seiten, geschweige denn hier!...) Im September 1999 ist es endlich soweit. Innerhalb einiger Monate hat *L'Association* etwa 7000 Comicsseiten zugeschickt bekommen. Die Wahl (die hauptsächlich von David B., Killoffer, Placid et J-C. Menu getroffen wurde) war sehr schwierig. Manche wurden zuerst angenommen dann wieder zurückgeworfen, was nicht gerade fair-play ist (Wir bitten sie ein weiteres Mal um Entschuldigung)... Bei dem Monster durfte man sich nicht von den Gefühlen hinreißen lassen.... Zahlreiche Autoren haben das Projekt des 20. Jahrhunderts als Wettbewerb pädagogisch behan-

delt mit Zylinderhut, erstem Weltkrieg, dann Hitler, Atombombe, usw. Oder Clowns (Man hat uns wirklich auch jede Menge Clowns zugeschickt)... Schließlich sind uns all diese Hitlers und Clowns unerträglich geworden. Es ist klar, dass der allgemeine Eindruck des 20. Jahrhunderts, der hier geboten wird, nicht besonders optimistisch oder verlockend ist, aber wen soll das wundern? Außer der Verpflichtung, Stummszenen zu schicken (und dem Thema 20. Jahrhundert), mussten die Autoren auch zwischen 3 und 15 Seiten zeichnen. Einige Ausnahmen wurden zugelassen: für einige Autoren zwei Seiten (aber nie eine nur) für andere ein wenig mehr (16, 17 und sogar 27 für David B, aber das war ganz am Anfang, als wir befürchteten, es niemals bis zu 2000 Seiten zu bringen, und selbst - zig Seiten zeichnen zu müssen, um auf die Zahl zu kommen...) Schließlich teilen sich 324 Autoren aus 29 Ländern, die zwischen 1940 und 1982 geboren sind, diesen COMIX 2000... Frankreich, wo das Projekt zu Stande kam, hat unvermeidlich die Mehrheit. Weiter kommen Belgien, die Schweiz, die Niederlande, Spanien, die Vereinigten Staaten, Kanada, Argentinien, Japan... Dann Deutschland, Schweden, Finnland, Italien, Serbien, Hong-Kong-China, Neuseeland, Südafrika, Brasilien... Aber auch Portugal, Kuba, Norwegen, England, Österreich, Polen, Ägypten, Israel, usw... Stil, Zeichen- und Erzähltechnik sind natürlich ebenso vielartig. Es bleibt einerseits festzustellen, dass der Standard dieser verschiedenen Länder kaum ausführbar ist (französisch-belgische Schule, amerikanische Superhelden, billige Mangas), andererseits aber auch dass ihre verschiedenen Alternativen einer wirklich internationalen Kultur entsprechen. Kurz und gut, wir haben es geschafft, die verrückte Wette ist gewonnen. Das von Etienne Robial von *Futuropolis*, Herausgeber des 20. Jahrhunderts eingekleidete Ding, haben Sie nun in den Pfoten. Wir sind nicht die Letzten, davon beeindruckt zu sein... Allein die Zukunft wird zeigen, welche Verwüstungen dieser Frankenstein des Verlagswesens verursachen wird.
Schlussfolgerungen, die daraus zu ziehen sind: 1) Auch das unmöglichste Projekt ist trotz allem manchmal doch machbar. 2) Die Geschichten in Bildern sind (falls es noch niemand bemerkt hätte) tatsächlich ein erwachsenes, allgemeines Ausdrucksmittel, vielleicht sogar am meisten fähig etwas über unsere Zeit auszusagen. 3) Es ist gut, dass das 20. Jahrhundert zu Ende geht, wir werden alles in Gang setzen, damit das nächste nicht so sehr aus den Fugen gerät, auch wenn wir 'gar nicht dafür zuständig sind. 4) Dieses Buch ist kein Lexikon, keine Enzyklopädie, weil es total einseitig und subjektiv ist. Es enthält nicht die Arbeiten von überforderten oder berühmten Freunden unter den Autoren. Aber viele "Unbekannte" erscheinen darin, für manche ist es die erste Veröffentlichung. COMIX 2000 ist also nur das Abbild seiner selbst. Was auch nur das mindeste ist bei diesem Tierlein.

VOORWORD

Twee of drie jaar lang hoorden we steeds weer dezelfde grap op het einde van de vergadering bij *L'Association*: "Wanneer beginnen we aan COMIX 2000? (gelach)"... Het idee kwam van Anne Baraou. Zo had ze op een keer gezegd: "Ik had wat graag een stripboek gemaakt van 2000 pagina's dik voor het jaar 2000 maar jullie moeten het zelf zien te klaren." Het was een zeer mooi idee ook al zat er geen brood in omwille van de onuitvoerbaarheid. We dachten er hoe dan ook regelmatig aan terug. Een soort monsterbloemlezing waaraan zoveel mogelijk stripauteurs uit alle landen zouden meewerken! Bij gelegenheid praatten we erover in verschillende middens... De mensen antwoordden ons: "Fantastisch, dat moeten jullie doen!" - "Haast jullie alvorens een ander met het idee aan de haal gaat!" - "Alleen *L'Association* is tot iets dergelijks in staat!" O.K., goed dan! Maar hoe begin je d'eraan? We zien wel... We laten het betijen... En toen in 1998... Lewis Trondheim en Jean-Yves Duhoo hebben beiden een ander, doorslaggevend idee: als het een internationaal werk wordt, leggen we de beperking op om te zwijgen. Aldus vermijden we (ver)taal-en tekenperikels en bovenal zal hetzelfde boek in alle landen kunnen worden gelezen. Een kanjer met niets dan internationale strips! Dat wordt meer dan alleen maar een millenniumgadget... Kiezen we voor een thema? We willen vooral de Science Fiction clichés vermijden die zijn verbonden met de jaar 2000 mythe. Daarom stellen we het thema van de XXste eeuw voor dat al het andere vrijblijvend kan omvatten (we leven er nog steeds in trouwens!). Er komt een vreemdsoortige concretisering... Probleem: de organisaties willen de eerste inspanningen zien alvorens het project te steunen. Maar we kunnen de auteurs geen startsein geven zonder zeker te zijn van financiële steun... Dus?... Dus steken we onze nek uit! Het eerste wat moet gebeuren is zoveel mogelijk adressen van stripauteurs verzamelen om ze een eerste keer aan te schrijven. Naar sommigen wordt wekenlang gezocht... (het is bijvoorbeeld onmogelijk om Francis Masse terug te vinden!) 1200 brieven gaan begin januari 1999 de deur uit en zo sijpelt de informatie door tot Angoulême 99: het project staat inderdaad open voor iedereen. Vanaf dan is de teerling geworpen. Dankzij de steun van het Ministerie van Cultuur (zonder David Cameo zou dit boek waarschijnlijk niet eens bestaan), het CNL, de AFAA, zal het project zeker slagen, zelfs als is dat bij momenten moeilijk te geloven... De eerste "deadline" wordt vastgelegd in mei maar net zoals die in juli is hij fout... (Je moet al vals spelen voor een magazine van 100 paginaís, kun je nagaan!...). Alles wordt afgesloten in september 1999. Tijdens die enkele maanden komen ongeveer 7000 tekeningen toe bij *L'Association*. De selectie (hoofdzakelijk toegepast door David B., Killoffer, Placid en J.-C. Menu) was dus zeer streng. Sommige waren eerst zelfs gekozen om daarna te worden weerhouden en dat is zeker niet sportief (nogmaals onze verontschuldigingen)... Je geeft je bij dit monster niet over aan gevoelens... Vele inzendingen beantwoordden aan de eisen als voor een wedstrijd en handelen op de meest schoolse manier over de XXste eeuw: hoge hoeden, dan WOI, vervolgens Hitler, de atoombom, enz. Of clowns. (Want we hebben ook veel clowns ontvangen)... Naar het einde konden we al die Hitlers en clowns niet meer hebben. We kunnen ook niet beweren dat het algemene beeld van de XXste eeuw, zoals de auteurs in dit boek ons laten zien, luchtig is maar hoeft ons dat te verbazen? Het lastenboek verplichtte de auteurs immers naast het zwijgen (en het voorstel van het thema van de XXste eeuw) tussen de 3 en de 15 pagina's af te leveren. Enkele afwijkingen hierop werden toegestaan: twee pagina's voor sommigen (nooit één) of een teveel aan pagina's voor anderen (16 tot 17 pagina's en één keer zelfs 27 pagina's van David

B., maar dat was in het prille begin toen we dachten dat we nooit 2000 pagina's zouden bij elkaar krijgen en zelf verplicht zouden zijn 10-tallen reeksen te tekenen om er te geraken...) Uiteindelijk delen 324 auteurs uit 29 landen, allen geboren tussen 1940 en 1982, deze COMIX 2000... De meesten komen uit Frankrijk waar het project is ontstaan maar ook uit België, Zwitserland, Nederland, Spanje, de Verenigde Staten, Canada, Argentinië, Japan... Vervolgens uit Duitsland, Zweden, Finland, Italië, Servië, China (Hong-Kong), Nieuw-Zeeland, Zuid-Afrika, Brazilië... en ook Portugal, Cuba, Noorwegen, Engeland, Oostenrijk, Polen, Egypte, Israël, enz... Met uiteraard zeer uiteenlopende stijlen, methodes en verhaaltechnieken. Daar waar de klassiekers uit die verschillende landen vaak moeilijk te verkopen zijn (de Frans-Belgische school, de Amerikaanse superhelden, commerciële manga's), volgen de verschillende alternatieven op hun beurt een echte internationale cultuur. Kortom: de gekke weddenschap is gewonnen. Het ding dat Etienne Robial van Futuropolis en uitgever van de XXste eeuw in een kleedje stak, houdt u in handen. We zullen zeker niet de laatsten zijn die er van onder de indruk zijn. Alleen de toekomst kan uitwijzen welke verwoestingen deze redactionele Frankenstein zal aanrichten. Onze conclusies uit dit alles: 1) elk project dat helemaal onmogelijk is, is soms toch realiseerbaar. 2) het stripverhaal is (voor wie het nog niet zou hebben opgemerkt) definitief een vooraanstaande en universele manier om zich uit te drukken en misschien wel het meest geschikte om ons tijdperk te verhalen. 3) het is goed dat de XXste eeuw ten einde is en we zullen alles in het werk stellen opdat de volgende een beetje rustiger zou verlopen ook al hangt dat niet alleen van ons af. 4) Dit boek is geen woordenboek, noch een encyclopedie want het is niet volledig en subjectief. Vele vrienden-auteurs die vaak gevraagd worden of reeds bekend zijn, staan er niet in. Onbekende auteurs staan er wel in en in sommige gevallen zelfs met een eerste publicatie. COMIX 2000 is niets meer dan zijn eigen schaduw. Gezien zijn grootte is dat het minste wat je kunt zeggen.

序文

2、3年前から、アソシアシオンのミーティングが終わるころになると、何度も同じ冗談が話題にのぼった。「コミックス2000、やるか？（笑）」。もともとは、アソシアシオンのスタッフの１人、アンヌ・バラオのアイデアだった。「西暦2000年に向けて、2000ページあるバンド・デシネ（フランス語でコミックのこと）の本をつくったらいいと思うけど。あなたたちでやりなさいよ」。アイデアそのものは結構だが、まったく実現不可能な企画で、話す分にはタダというわけだった。しかし、やっぱり実現できないかと時々考えてしまうのだった。世界各国からできるだけ多くの作家を集めた、ある種化け物のようなアンソロジー！機会あるごとに周りの人間に話してみたところ、こんな返事がきた。「凄い！やれよ！」「急いだほうがいい、だれかにアイデア盗まれるぞ」「そんな企画は、アソシアシオンにしかできない！」。そうかも知れない。が、どうやって？少し様子を見ることにする。.....月日が経ち、1998年になった。ルイス・トロンダイムとジャン＝イヴ・デュウーは、２人とも確信をもって別なアイデアを主張した。国際的な本にしたいなら、「言葉のない」バンドデシネを描くという制約を課すしかない。そうすれば、翻訳やレタリングの苦難から免れられる。全世界共通の分厚い本というわけだ！よくあるミレニアム・グッズよりは少しマシなものになりそうだ。ではテーマをどうするか？2000年神話にまつわるお決まりのＳＦだけは避けたかった。そこで「20世紀」をテーマにする。なぜなら、ほとんど全てを包含できるからだ。（まだ20世紀は終わっていない、だろ？）しかも必ずしも強制ではなく提案として。だんだんプロジェクトの内容がはっきりしてきた.....。そして頭痛の種も。公的機関は、援助を決める前に初段階の仕事を見たいと言ってきた。しかし助成金が出るかどうか確認できない段階で、作家たちに対する呼びかけを開始することは出来ない。...どうするか？思い切ってやるしかない！最初の作業は、メイリングのためにできる限り多くの作家の住所を集めることだった。調査に何週間も費やした作家もいる。（例えばフランシス・マッス。とうとう連絡先は見つからずじまいだった）1999年１月、1200通の呼びかけの手紙を出した後、アングレームの国際バンド・デシネフェスティバル会場で、この情報が駆けめぐった。これはオープンなプロジェクトなのだ。賽は投げられた。文化省（ダヴィッド・カメオ氏なくてはこの本は出なかっただろう）や、国立図書センター、2000年祭典代表団、フランス芸術活動連盟等の援助のおかげで、このプロジェクトは実現する方向に動き出した。未だ我々には信じられなかったが.....。はじめの「締め切り」は5月に設定。嘘であるのは言うまでもない。次に出した7月の締め切りも同じである。（今や100ページの雑誌でさえ締め切りをごまかす時代だ）9月には全てが決定された。数ヶ月間に渡り、7000枚の原稿がアソシアシオンに届いた。主にダヴィッド・Ｂ、キロファー、プラシッド、ＪーＣ・ムニュによって行われたセレクションは、かなり厳しいものだった。初期に選ばれた作品が、後になって外されたケースもあり、完全なフェアプレイとは呼べない（ここでもう一度お詫びを申し上げる）。しかし情に流され

るわけにはいかなかった。まるで学校の試験のように、真面目に20世紀というテーマを描いた作品も多かった。山高帽、第一次世界大戦、そしてヒットラー、原子爆弾、等々。そして、なぜかピエロ。（たくさんのピエロが送られてきた）しまいには、大量のヒットラーやピエロに耐え難くなるほどだった。もちろん参加作家たちに、20世紀の総合的ヴィジョンが、軽くてわくわくするものであるべきだとは言わない。しかし、これでは誰が吃驚してくれるだろう？言葉を入れないということと、テーマとして「20世紀」を提案した他、ページ数が3〜15ページであるということが条件だった。が、多少のズレは大目に見ることにした。2ページの作品（1ページの作品は外した）があれば、枚数オーバーした作品もある。16、17、そしてダヴィッド・Bの27ページの作品も。というのは、スタート時には2000ページの作品が集まらない可能性を想定し、アソシアシオンのメンバーは多めのページを描いておこうと決めたからだ。結果的には29ヶ国の 1940〜1982年生まれの324名の作家が「コミックス2000」を分かち合うこととなった。このプロジェクトが生まれた国、フランスの作家が必然的に多数を占めている。続いてベルギー、スイス、オランダ、スペイン、米国、カナダ、アルゼンチン、日本.....そしてドイツ、スウェーデン、フィンランド、イタリア、セルビア、中国（香港）、ニュージーランド、南アフリカ共和国、ブラジル.....そしてポルトガル、キューバ共和国、ノルウェー、英国、オーストリア、ポーランド、エジプト、イスラエル、等々。もちろん画風や技法、物語法はバラエティに富んでいる。通常これらの国々の伝統的でスタンダードなスタイルは、なかなか互いにすんなりとは交じり合えないものだ。（フランス＆ベルギー特有のタイプ、米国のスーパーヒーロー物、漫画など）しかし、各国に存在するオルタナティブなコミックは、真の国際的な文化を発している。とにかく、クレイジーな賭けには成功した。20世紀のエディター、フチュロポリスのエチエンヌ・ロビアルによって装われたモノは、今あなたの手の中にある。感動に浸るのは、我々だけに終わらないだろう。この出版物のフランケンシュタインがどんな大被害を及ぼすか、いずれわかるはずだ。この活動によって得た結論をあげる。１：全く実現不可能に思えるプロジェクトでも、ときには実現可能なものだ。２：バンド・デシネは（まだこの事実に気付いていない方のために書くと）世界共通の表現手段であり、ひょっとしたら我々の時代を表現するのに最も適したメディアかも知れない。３：20世紀が終わってくれるのは賢明なことだ。たとえ力が及ばないとしても、次にやって来る世紀がもう少し羽目を外さないように、できる限りの努力をしよう。４：この本は辞書でも百科事典でもなく、まったく偏向的で主観的である。依頼していた友人の作家や「セレブリティ」の多くは掲載されていない。そして多くの「無名」作家が掲載されている。この本でデビューした新人もいる。「コミックス2000」は、読者の目に映る以外のなにものでもない。しかし、この化け物のようなオブジェが映し出すもの、それだけでも十分ではないだろうか。

PREFÁCIO

Durante pelo menos dois ou três anos, bastava a reunião da *L'Association* acabar, que a piada de praxe comecava : - "e aí, COMIX 2000, sai ou não sai ? (todos riam)"... Foi a Anne Baraou que teve a idéia. Ela comentou : "Bem que eu faria um álbum de estórias em quadrinhos com 2000 páginas para festejar o ano 2000, mas no fundo vocês é que têm que fazer, não eu". A idéia era ótima, e realmente não custava nada, já que era louca e completamente impossível. Mas isso ficou martelando na nossa cabeca, e de vez quando nós pensávamos no álbum. Uma enorme antologia, um florilégio monstruoso ao qual seriam convidados quase todos os autores de vários países !...Não abandonamos a idéia, e sempre que podíamos falávamos para todo mundo...E as pessoas diziam : - "Super legal a idéia !" - "mas é melhor vocês fazerem rápido, porque senão alguém vai roubá-la e copiar vocês", "só mesmo vocês para pensarem nisso!" Bem, tudo isso é muito bonito, mas o mais importante é : como ? O melhor é deixar correr, deixar o tempo passar... e já estamos em 1998... Lewis Trondheim et Jean-Yves Duhoo têm uma idéia importante e decisiva : já que o gibi é internacional, vamos impor como obrigacão o silêncio, ou seja, a estória não deve ter diálogos, deve ser muda. Dessa maneira, não é preciso se preocupar com traducões e legendas, e ela poderá ser lida por todos. Um enorme gibi universal ! Isto vale muito mais que qualquer brinde comemorativo para o próximo milênio... "Vai ter um tema ?" nenhum de nós queria cair no estereótipo da ficcão científica e da chegada do ano 2000. Decidimos propor a temática sobre o século vinte, já que pode tratar de outros assuntos (e afinal de contas, ele ainda não acabou, não é ?), só isso, nada mais como obrigacão. A "coisa" foi tomando forma de uma maneira inesperada. Primeiro problema : para achar um "bem feitor" é preciso mostrar os primeiros esbocos, e para convencer os autores é necessário um mínimo de apoio cultural...como sair dessa ? Ir em frente sem medo ! Comecar por estabelecer uma agenda com o máximo de autores para fazer um mailing, uma mala-direta. Correr atrás de todos (foi quase impossível achar o Francis Masse !) 1200

cartas são enviadas em Janeiro, a notícia corre de boca em boca em Angoulême 99 : o projeto está aberto para todos. A sorte está lançada. Graças ao apoio do Ministério da Cultura (talvez sem David Cameo este álbum não teria sido publicado), do CNL, da AFAA, o projeto existe, por incrível que pareça... O prazo fora marcado para Maio. Claro que não deu, e para Julho também não...(se para uma revista de 100 páginas é difícil, imaginem esse gibi com 2000 ?). Mas, tudo acaba em Setembro de 1999. A *L'Association* recebeu mais de 7000 tiras de gibi. A escolha (feita na maioria das vezes por David B., Killoffer, Placid e J-C. Menu) foi dura. Alguns foram selecionados mas logo depois afastados, o que não é lá muito bem educado da nossa parte (mais uma vez perdão)...Um Monstro nunca é bonzinho... Recebemos inúmeros projetos cujos autores trataram de maneira um pouco acadêmica : chapéus armados, primeira Guerra Mondial, Hitler, Bomba Atômica, etc. Também recebemos muitos palhaços (no fim já não aguentávamos mais ver tantos palhaços e Hitlers). Claro, isto não que dizer que a visão do século vinte do álbum seja tratada de forma frívola, buscando apenas agradar ao leitor. Mas isso não espanta ninguém, não é ? Além da obrigação da estória ser muda (e da sugestão do tema sobre o século vinte) um outro ponto deveria ser respeitado, o número de páginas ficaria entre três e quinze. Porém, várias excecões foram feitas, alguns autores tiveram só duas páginas, enquanto outros ultrapassaram a barreira das quinze (16, 17, e até 27 para David B., mas tudo era apenas um começo, e tínhamos medo de não alcançar as 2000 páginas e sermos obrigados a fazer nós mesmos as estórias que faltavam...) Mas, esse temor foi infundado, 324 autores, todos nascidos entre 1942 e 1982, de 29 países responderam ao chamamento, e agora se encontram neste grande gibi que é o COMIX 2000... A Franca, país onde o projeto começou, é inevitavelmente a mais representada, com uma maioria de autores. Seguem a Bélgica, a Suíca, Holanda, Espanha, os Estados Unidos, o Canadá, Argentina, o Japão... logo depois a Alemanha, a Suécia, a Filândia, a Itália, Sérvia, a China de Hong-Kong, Nova-Zelândia, África do Sul, Brasil.., e também Portugal, Cuba, Noruega, Inglaterra, Áustria, Polônia, Egito, Israel etc...Os estilos e narrativas de cada país são diferentes, e apesar de ser difícil exportar os "clássicos" (escola franco-belga, superheróis americanos ou japonêses comerciais) as diversas alternativas propostas têm como origem uma cultura internacional. E aí está, ganhamos a aposta. A "Coisa", com diagramação artística de Etienne Robial do *Futuropolis*, editor do século vinte, está em suas mãos. Com certeza, nós não seremos os únicos a ficar impressionados com a aventura, só o tempo dirá as catástrofes que o nosso Frankenstein editorial vai provocar. Mas já podemos tirar algumas conclusões : 1) Por mais impossível que possa parecer um projeto, ele terá sempre uma chance de se realizar. 2) Estórias em quadrinhos (caso alguém ainda tenha dúvidas) são o melhor meio de expressão para descrever nossa época, pois possuem grandeza universal. 3) Felizmente, o século vinte está acabando, faremos de tudo para que os erros do passado não se repitam, apesar de não depender só de nós. 4) Este álbum de quadrinhos não é, de modo algum, uma enciclopédia, já que é parcial e subjetivo. Vários autores amigos, "famosos" e ocupados, não estão presentes, vários autores "desconhecidos" se encontram, alguns pela primeira vez. Comix 2000 é simplesmente ele mesmo. E vendo o tamanho do "bicho", podemos dizer que isso já é muito.

PREFÁZIONE

Per due o tre anni è stata la battuta ricorrente di fine riunione a *L'Association* : "Allora, COMIX 2000 lo facciamo o no ? (Risate)"... L'idea era venuta a Anne Baraou : "Per il 2000 mi sarebbe piaciuto fare un libro di fumetti di 2000 pagine ma in fondo mi sono detta che potreste farlo voi da soli". Era una buona idea e non costava poi neppure molto visto che era impossibile da realizzare ! Ma poi ci capitava di ripensare a quest'idea di una specie di antologia mostruosa che avrebbe accolto i lavori di autori di diverse nazionalità ! Quando ne parlavamo ci veniva risposto : "Fantastico, fatelo !", " Muovetevi o vi ruberanno l'idea !", "Solo *L'Association* può fare una cosa simile". Finalmente ci siamo decisi. Ma come realizzare il progetto ? Vedremo. Lasciamo passare un po' di tempo... Ed eccoci nel 1998... A Lewis Trondheim e Jean-Yves Duhoo viene in mente l'idea decisiva : visto che si tratta di un'opera internazionale i fumetti dovranno essere muti, senza testo. Eviteremo così il calvario delle traduzioni e della trascrizione dei testi tradotti, ma soprattutto l'opera potrà essere "letta" da chiunque. Un grosso volume universale di fumetti ! Qualcosa di diverso dall'ennesimo Millenium-Gadget... .Suggerire un tema preciso il nostro libro ? Abbiamo cercato di evitare accuratamente lo stile fantascienza da fine millennio e abbiamo proposto come tema il XX secolo, vasto argomento che permetteva di includere qualunque cosa (ci siamo ancora, no ?). In ogni caso abbiamo lasciato un certo margine di libertà agli autori. Il progettocominciava a prendere forma... .. Ma ... . primo rompicapo : le istituzioni che avrebbero potuto finanziare il progetto ci chiedevano di mostrare alcuni lavori prima di sostenere l'iniziativa ma noi non potevamo dare il via agli autori prima di essere sicuri di avere le sovvenzioni... . Cosa fare ? Buttarsi a capo fitto nell'impresa ! Prima cosa : raccogliere il maggior numero possibile di indirizzi di autori per il primo invio di informazioni sul progetto. Per scovarne alcuni, ci abbiamo messo delle settimane... (ma è stato impossibile trovare, ad esempio, Francis Masse !). All'inizio di gennaio 1999 partono 1200 lettere e la notizia del progetto circola rapidamente al salone di Angoulême 99. Il progetto è aperto a tutti. Il dado è tratto. Grazie al sostegno del Ministero della cultura (senza David Cameo questo libro non sarebbe stato realizzato), del CNL, dell AFAA, il progetto ha potuto essere messo in cantiere ! La prima "deadline" è fissata per il mese di maggio. Chiaro che è falsa, come quella di luglio... (Abbiamo già imbrogliato su una rivista di 100 paigine !) Nel settembre 1999 abbiamo finalmente tutti i testi, circa 7000 fumetti. Il difficile compito di fare la selezione viene affidato a David B., Killoffer, Placid e J-C. Menu. Alcuni fumetti sono stati selezionati ma poi scartati (ci scusiamo nuovamente con gli interessati per la mancanza di fair-play ... . ma il "mostro" non conosce le buone maniere). Molti hanno risposto alla nostra iniziativa come se si trattasse di un concorso e hanno trattato il tema del XX secolo in modo piuttosto scolastico : uomini con cappelli a cilindro, la Grande Guerra, Hitler, la bomba atomica, ecc.. E ... pagliacci (proprio così, abbiamo ricevuto tanti fumetti di pagliacci)... Ad un certo punto non ne potevamo più di tutti questi Hitler e dei pagliacci. Non si può certo dire che la visione del

XX secolo proposta dai nostri autori sia allettante e leggera ma possiamo veramente esserne stupiti ? Oltre alla richiesta di fumetti muti e al suggerimento del tema, la consegna per gli autori era di limitarsi a un lavoro di massimo quindici pagine a partire da un minimo di tre. Abbiamo adottato un margine di tolleranza : in alcuni casi abbiamo accettato due pagine (ma mai una), ed in altri casi abbiamo acconsentito al superamento del limite massimo di pagine (16,17 e addirittura 27 per David B, questo perchè eravamo ancora all'inizio e non credevamo di poter arrivare a 2000 pagine, anzi credevamo che ci saremmo dovuti mettere a disegnare dei fumetti noi stessi per terminare il libro...). Alla fine invece COMIX 2000 è nato grazie ai contributi di 324 autori, provenienti da 29 paesi, nati fra il 1940 e il 1982... Inevitabilmente gli autori francesi sono in maggioranza visto che il progetto è nato in Francia. Seguono il Belgio, la Svizzera, l'Olanda, la Spagna, gli Stati Uniti, il Canada, l'Argentina, il Giappone... . Poi la Germania, la Svezia, la Finlandia, l'Italia, la Serbia, la Cina di Hong-Kong, la Nuova Zelanda, il Sudafrica, il Brasile e... il Portogallo, Cuba e la Norvegia, l'Inghilterra, l'Austria, la Polonia, l'Egitto, Israele, ecc... . Stili, tecniche e modi di narrazione diversi si susseguono nel libro. Se da un lato gli standard dei diversi paesi sono difficilmente esportabili (scuola franco-belga, supereroi americani, manga commerciali) le loro diverse alternative derivano da una cultura veramente internazionale. In definitiva la nostra folle scommessa è andata in porto. La "cosa", il cui progetto grafico è stato realizzato da Etienne Robial di *Futuropolis*, casa editrice del XX secolo, è nelle vostre mani. Fa uno strano effetto anche a noi... Solo l'avvenire ci dirà quali disastri avrà potuto combinare questo Frankenstein editoriale ! Veniamo alle conclusioni che possiamo trarre da questa esperienza : 1) Ogni impresa completamente impossibile è tuttavia realizzabile in certe circostanze. 2) Se non l'aveste ancora notato i fumetti sono veramente un ottimo mezzo di comunicazione universale e forse il più adatto per parlare della nostra epoca. 3) Il XX secolo ha fatto bene a finire e, anche se non dipende da noi, faremo quanto sarà possibile affinché il prossimo secolo si comporti un po' meglio. 4) Questo libro non è né un dizionario, né un'enciclopedia perché è assolutamente parziale e soggettivo. Molti autori amici o "famosi" non figurano nell'indice mentre vi ritroviamo dei nomi "sconosciuti", degli autori alla loro prima pubblicazione. COMIX 2000 non è che l'immagine di se stesso cosa che, visto l'animale, non è da poco.

FÖRORD

Under de två-tre senaste åren var ett av de återkommande skämten på *L'Association*'s möten : "alltså, COMIX 2000, blir den av ? (skratt)"... Det var Anne Baraou som fick idéen. Hon sade så : "Jag skulle gärna ha gjort en bok på 2000 sidor serier, men ni kan väl lika gärna göra den". Det var en vacker tanke, och det kostade ju igenting, eftersom det var alldeles omöjligt. Men då och då kunde vi inte låta bli att fundera på det. En slags monsterantologi, ett samlingsverk av alla möjliga författare världen runt !... Ibland talade vi om det omkring oss... Svaren ljöd : "Lysande ! Sätt i gång !" - "Snabba er, annars snor någon idéen !" - "Det är bara ni som kan fixa en sån grej !" Tja... det är klart ! Men hur ? Det får vi se... Vi lät tiden verka... 1998 kom Lewis Trondheim och Jean-Yves Duhoo med en ny avgörande idé : är boken internationell, så borde väl serierna vara textlösa. Så slipper vi allt besvär med att texta och översätta, och framför allt blir samma bok läsbar i alla länder. En universell tegelsten av tecknade serier ! Det är väl bättre än en till Millenium-ploj... Skulle vi ha ett tema ? Vi ville mest undvika alla Science Fiction klyschor runt myten om år 2000. Vi föreslog alltså temat 1900 talet, eftersom det kunde innehålla allt (det är inte slut än, eller hur ?), men utan tvång. Bilden började klarna...Men ! Institutionerna krävde att få se de första planscherna innan de kunde stödja projektet, fast vi å andra sidan inte kunde erbjuda författare att delta om vi inte säkert visste att vi fick stöd...Alltså ?...Friskt vågat, hälften vunnet ! Först samlade vi ihop adresser till så många författare som möjligt för en första mailing. Vissa fick vi lov att jaga i flera veckor...(omöjligt till exempel att nå Francis Masse !). 1200 brev skickades i väg i början av januari 1999 och i Angoulême 99 spreds informationen som en löpeld : faktiskt stod projektet öppet för allas deltagande. Tärningen var kastad. Tack vare Kulturministeriets stöd (utan David Cameo skulle boken inte existera), Nationella bokförbundet, Delegationen för 2000 Årsfirandets och Franska förbundet för konsts stöd, hade projektet sjösats, fastän vi själva ibland fortfarande hade svårt att tro det... Maj skulle vara första "deadline". Det var förstås inte sant, och inte i juli eller... (Man måste ju fuska lite för 100 sidor, men för 2000 får man ta i ordentligt !...) Den verkliga tryckstarten var i september 1999. Under dessa månader nådde omkring 7000 planscher fram till *L'Association*. Urvalet (huvudsakligen utfört av David B., Killoffer, Placid och J.C. Menu) var svårt. Vissa har till en början valts ut för att sedan uteslutas, vilket inte är riktigt schyst (förlåt oss)... Monster kan ibland vara rätt känslolösa... Många deltagare behandlade 19-talet skolmässigt, som på en tävling : höghattar, första världskriget, sedan Hitler, Atombomben o.s.v. Eller clowner. (Ja, vi fick massvist med clowner också)... Till slut stod vi inte ut med alla Hitler och alla clowner. Förstås är inte de utvalda författarnas syn på 19-talet direkt lättsinnig heller, men vad hade man väntad sig ? Förutom textlöshet och förslaget på temat var ett av villkoren att producera mellan 3 och 15 sidor. Vi gjorde ett och annat undantag : 2 sidor för vissa (men aldrig en), eller 16-17 och till och med 27 sidor för David B. Men det var i början när vi trodde att det var omöjligt att samla ihop 2000 sidor utan att själva behöva rita tiotals planscher... Slutligen är det 324 författare från 29 länder, födda mellan 1940 och 1982 som deltar i COMIX 2000... Frankrike, där projektet startades, utgjör oundvikligt största ursprunget. Därefter kommer Belgien, Schweiz, Nederländerna, Spanien, USA, Canada, Argentina, Japan.. Och sedan Tyskland, Sverige, Finland, Italien, Serbien, Kinesiska Hong-Kong, Nya Zeeland, Sydafrika, Brasilien... och också Portugal, Cuba, Norge, England, Österrike, Polen, Egypten, Israel, o.s.v... Med lika många variationer i stil, teknik och berättelse. Även om stilarna hör till nationella traditioner och kulturer (fransk-belgiska skolan, amerikanska superhjältar, kommersiella mangas) som i sig är svåra att exportera, utgjör ändå mängden och variationerna en verklig internationell seriekultur. Alltså : det omöjliga vadet var vunnet. Monstret, omslaget av Etienne Robial från *Futuropolis*, 19-tals förläggare, ligger i era händer. Vi är inte minst imponerade... Enclast framtiden kommer att visa vilka härjningar denna förlagens Frankenstein kan orsaka. Vilka slutsatser

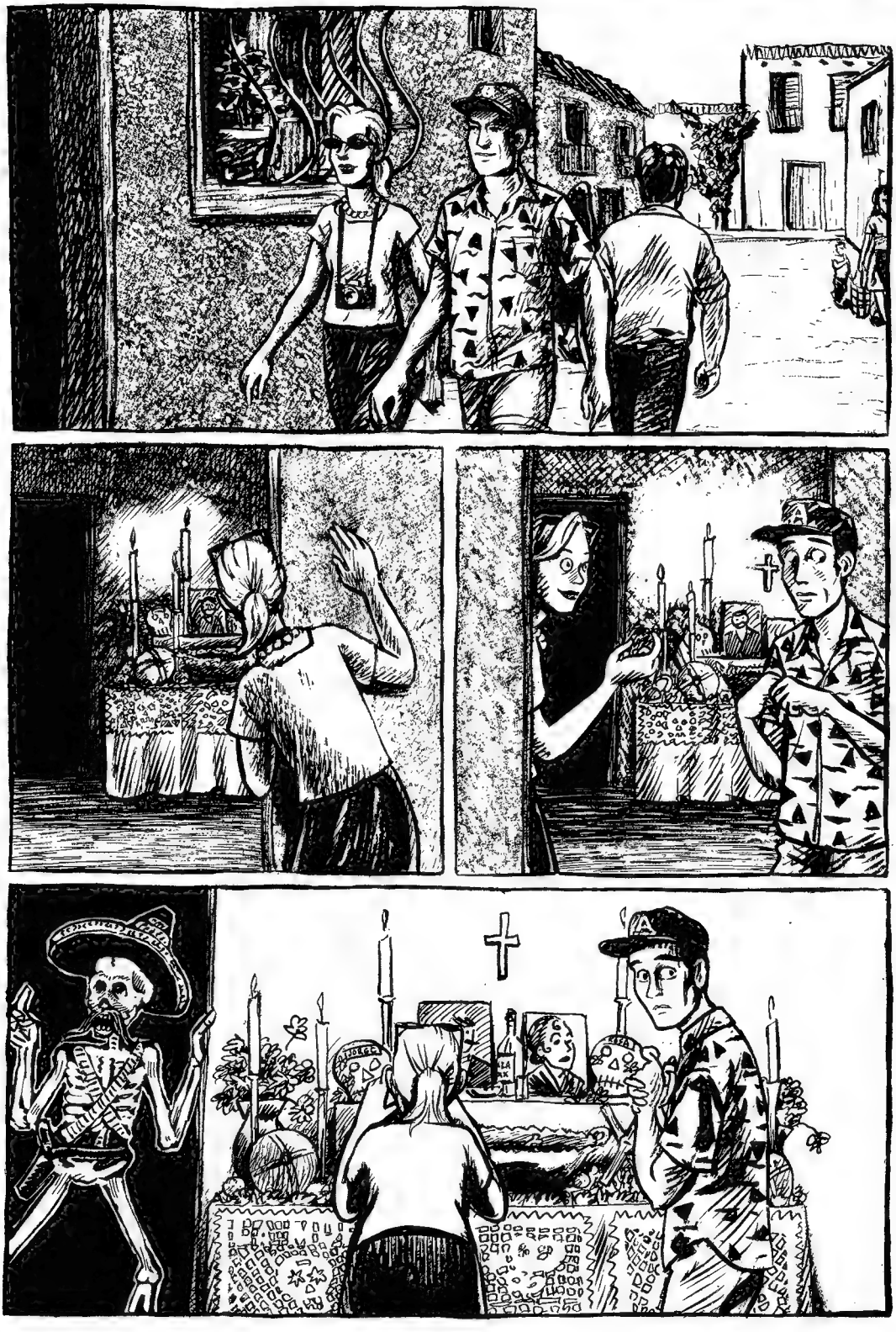
kan vi dra ? 1) Även absolut omöjliga projekt kan ibland gå i uppfyllelse. 2) Tecknade serier är (om ni inte redan hade märkt det) verkligen ett universiellt och ledande uttrycksmedel, kanske det son bäst kan beskriva tiden vi lever i. 3) Det är skönt att 19-talet snart är slut. Vi ska se till att nästa århundrade inte går lika snätt, fasten ansvaret inte helt ligger i våra händer. 4) Boken är varken en ordbok eller ett uppslagsverk, den är absolut partisk och subjektiv. En mängd vänner, inbjudna eller "kända" författare, finns inte med. En mängd "okända" författare har valts ut, vissa publiceras för första gången. COMIX 2000 liknar ingenting annat. Med tanke på odjuret, var det det minsta man kunde vänta sig.

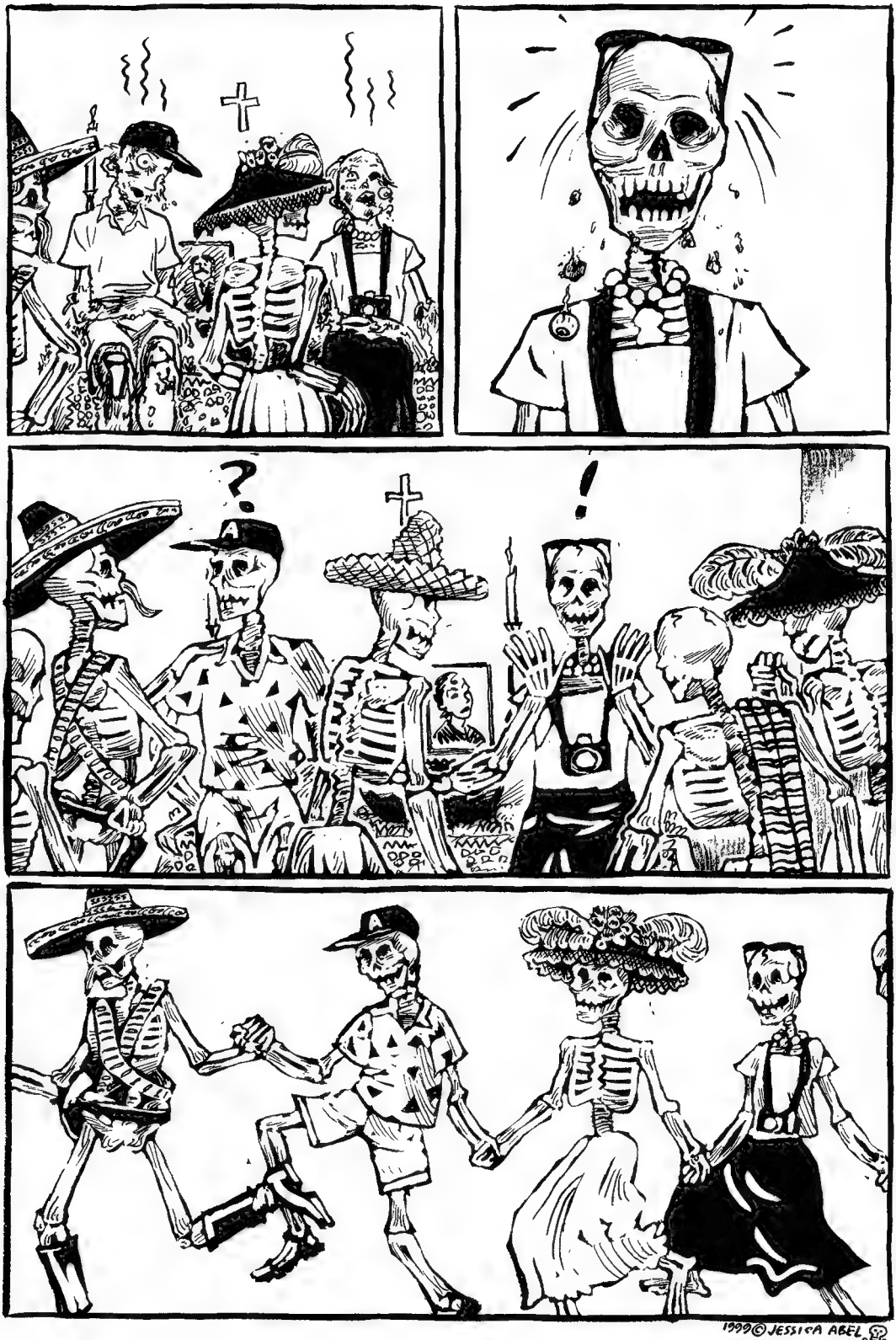
ALKUSANAT

Kahden tai kolmen vuoden ajan L'Associationin tapaamisten loppupuolella kuultiin sama herja: "Entäs tehdäänkö me se Comix 2000? (naurua)"... Ajatuksen keksi alun perin Anne Baraou. Hän tokaisi: "Haluaisin tehdä 2000-sivuisen sarjakuvakirjan vuodeksi 2000, mutta olkoon, saatte tehdä sen itse." Hauska idea, eikä mikään estänyt leikkimästä sillä, koska se oli täysin mahdoton toteuttaa. Aika ajoin ajatus palasi kuitenkin mieleemme. Aivan kamalan laaja antologia, jossa olisi mahdollisimman suuri määrä taiteilijoita kaikkialta maailmasta! ...Joskus kinasimme aiheesta keskenämme... Meille sanottiin: -"Nerokasta! Tehkää se!" - "Kiirehtikää, joku vielä varastaa idean!" - "Vain *L'Association* voisi toteuttaa jotain tuollaista!" Hyvä on... niin kai sitten! Mutta miten se tehtäisiin? Katsotaan... aikaa kului... oli vuosi 1998... Lewis Trondheimilla ja Jean-Yves Duhoolla välähti, ja päätettiin: jos teos on kerran kansainvälinen, asetetaan ehdoksi sanattomuus. Näin päästään kääntämisen ja tekstaamisen piinasta ja, ennenkaikkea, samaa kirjaa voidaan lukea kaikkialla maailmassa. Maailmanlaajuinen sarjakuvan tiiliskivi! Se olisi jo enemmän kuin pelkkä milleniummuistolelu ... Olisiko sillä joku teema? Ainakin kaikki myyttiseen vuoteen 2000 liittyvät sci-fi -kliseet täytyy välttää. Ehdotimme siis aiheeksi 1900-lukua, koska se on tarpeeksi laaja (elämme sitä yhä, eikö?), mutta ei rajoittava. Se siis oli helppo keksiä... Pähkinä: viralliset tahot vaativat valmiita töitä nähtäväksi ennen kuin myöntävät tukea, mutta ei taiteilijoita voi pistää töihin jos ei ole varmuutta apurahoista... Joten?... Joten antaa palaa! Ensiksi haalittiin kasaan mahdollisimman monen taiteilijan yhteystiedot ensimmäistä postitusta varten. Joitakin etsittiin seuraavien viikkojen ajan kissojen ja koirien kanssa... (Esimerkiksi Francis Masse oli mahdoton löytää!) 1200 kirjettä lähti tammikuun 1999 alussa ja Angoulemessa tieto levisi kulovalkean lailla: kyllä, projekti on avoin kaikille. Arpa oli heitetty. Projektin aloittamisen mahdollistivat tuellaan Ranskan kulttuuriministeriö (ilman David Cameota tätä kirjaa tuskin olisi), CNL, AFAA ... vaikka meistä koko juttu tuntuikin edelleen uskomattomalta... Ensimmäinen deadline oli toukokuussa. Huijausta, tietenkin, niinkuin heinäkuunkin deadline. (Jo satasivuisen lehden deadlinen kanssa täytyy narrata, saati sitten nyt!...) Syyskuussa 1999 asiat alkoivat kiteytyä. Muutamassa kuukaudessa L'Associationin toimistolle saapui noin 7000 sivua. Karsinnasta (jonka suorittivat lähinnä David B., Killoffer, Placid ja J-C. Menu) tuli julma. Jotkut jopa valittiin ensin mutta raakattiin myöhemmin, mikä ei todellakaan ole reilua peliä (pahoittelumme heille vielä kerran). Tätä monsteria kootessa ei ollut tunteille sijaa... Monissa saamissamme sarjakuvissa teemaan suhtauduttiin kuin koekysymykseen, vuosisataamme käsiteltiin hyvin koulumaisesti: silinterihatuista ensimmäiseen maailmansotaan, Hitleriin, ydinpommiin, jne. Tai sitten klovneja. (Kyllä, saimme paljon klovneja)... Lopulta niitä Hitlereitä ja klovneja ei enää kestänyt. Emme toki voi väittää että kirjan taiteilijoiden yleinen näkemys 1900-luvusta olisi kepeä ja hurmaava, mutta se tuskin on yllätys kenellekään. Sanattomuuden (ja 1900-luku-aiheen) lisäksi ehtona oli, että tarinoiden pituus olisi kolmesta viiteentoista sivua. Tehtiin muutama poikkeus: joiltakin on hyväksytty vain kaksi sivua (mutta kertaakaan ei yhtä ainoaa), tai toisilta enemmän (16, 17 ja David B.:ltä jopa 27 sivua, mutta se tapahtui ihan alkuvaiheessa, kun luulimme, ettemme ikinä saisi kasaan 2000 sivua ja joutuisimme itse piirtämään kymmeniä sivuja). Loppujen lopuksi COMIX 2000:sta löytyy 324 tekijää 29 maasta, syntyneet vuosien 1940 ja 1982 välillä ... Hankkeen lähtömaa Ranska on tietysti enemmistönä. Seuraavina tulevat Belgia, Sveitsi, Alankomaat, Espanja, Yhdysvallat, Kanada, Argentiina, Japani... Sitten Saksa, Ruotsi, Suomi, Italia, Serbia, kiinalainen Hong Kong, Uusi-Seelanti, Etelä-Afrikka, Brasilia... ja myös Portugali, Kuuba, Norja, Englanti, Itävalta, Puola, Egypti, Israel jne... Tyylit, tekniikat ja kerronta vaihteleva yhtä laajalti. Voidaan sanoa, että vaikka eri maiden perinteinen sarjakuva (ranskalais-belgialainen koulukunta, amerikkalaiset supersankarit, kaupallinen manga) joskus kääntyykin toiseen kulttuuriin hankalasti, erimaalaiset vaihtoehtosarjakuvat oikeasti toimivat kansainvälisellä tasolla. Joten, lyhyesti: uhkarohkea temppumme onnistui. Luomuksen, jota pitelette hyppysissänne, on vaatettanut 1900-luvun hienoimman kustantamon Futuropoliksen Etienne Robial. Olemme itsekin vaikuttuneita... Aika näyttää, millaisen myllerryksen tämä painotuotteiden Frankenstein aiheuttaa. Johtopäätökset tästä kaikesta: 1) Täysin mahdottomat projektit ovat kuin ovatkin joskus toteuttamiskelpoisia. 2) Sarjakuva on (jos joku ei vielä ole huomannut) kertakaikkiaan mestarillinen ja yleismaailmallinen ilmaisumuoto, ehkä jopa kaikkein sopivin kertomaan meidän ajastamme. 3) On hyvä, että 1900-luku loppui, ja tehdään kaikkemme että seuraava vuosisata ei menisi ihan yhtä pieleen, vaikka asia ei aina meille kuuluisikaan. 4) Tämä kirja ei ole hakuteos eikä tietosanakirja, sillä se on täydellisen puolueellinen ja subjektiivinen. Lukuisat ystävämme, yleisesti arvostetut tai "kuuluisat" taiteilijat eivät ole mukana, lukuisat "tuntemattomat" taiteilijat ovat, joidenkin töitä jopa julkaistaan ensimmäistä kertaa. COMIX 2000 ei siis ilmennä mitään muuta kuin itseään. Mikä sekään, tuotoksen nähtyämme, ei ole saavutuksista vähäisimpiä.

JEAN-CHRISTOPHE MENU

OCT. 1999

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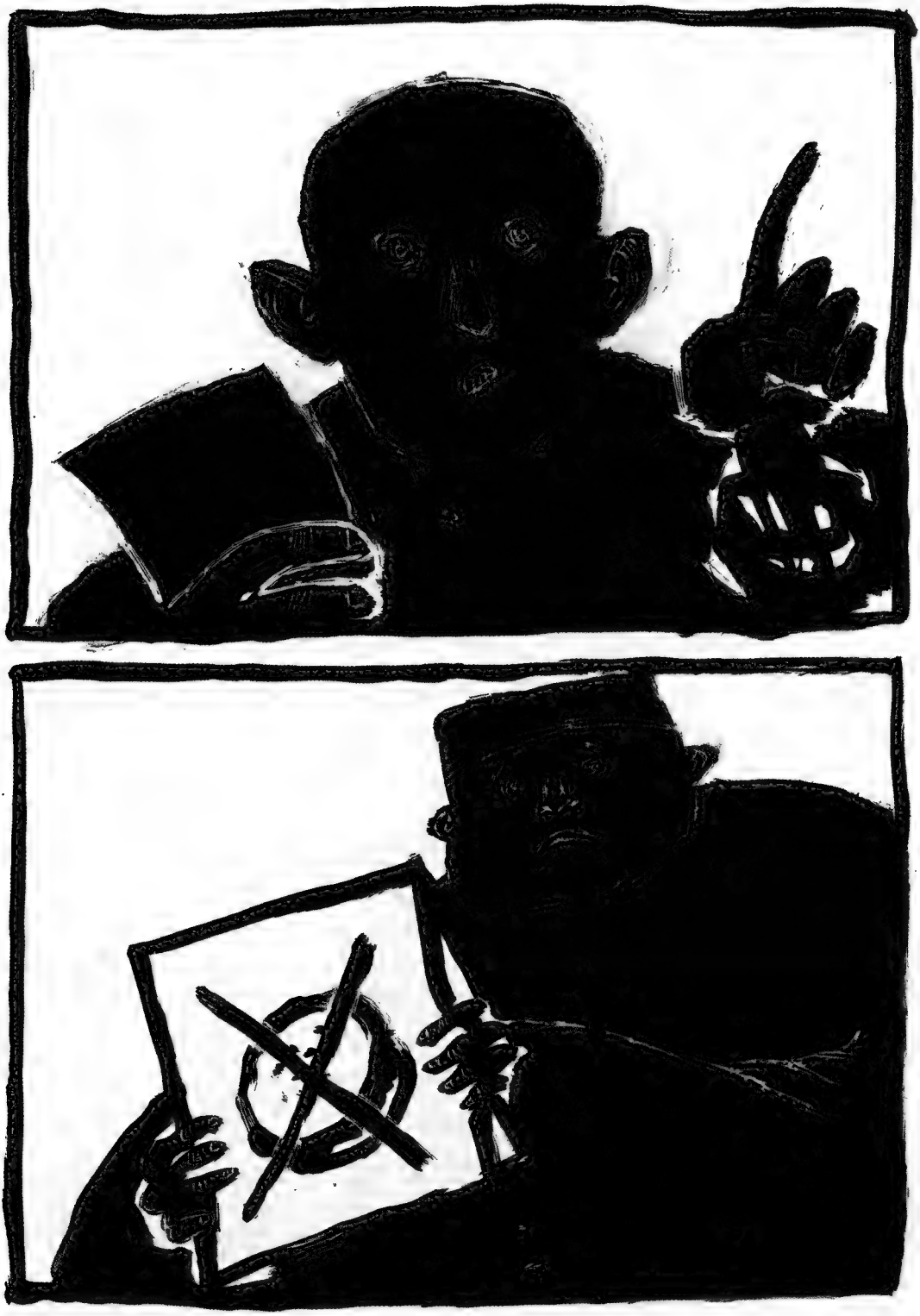

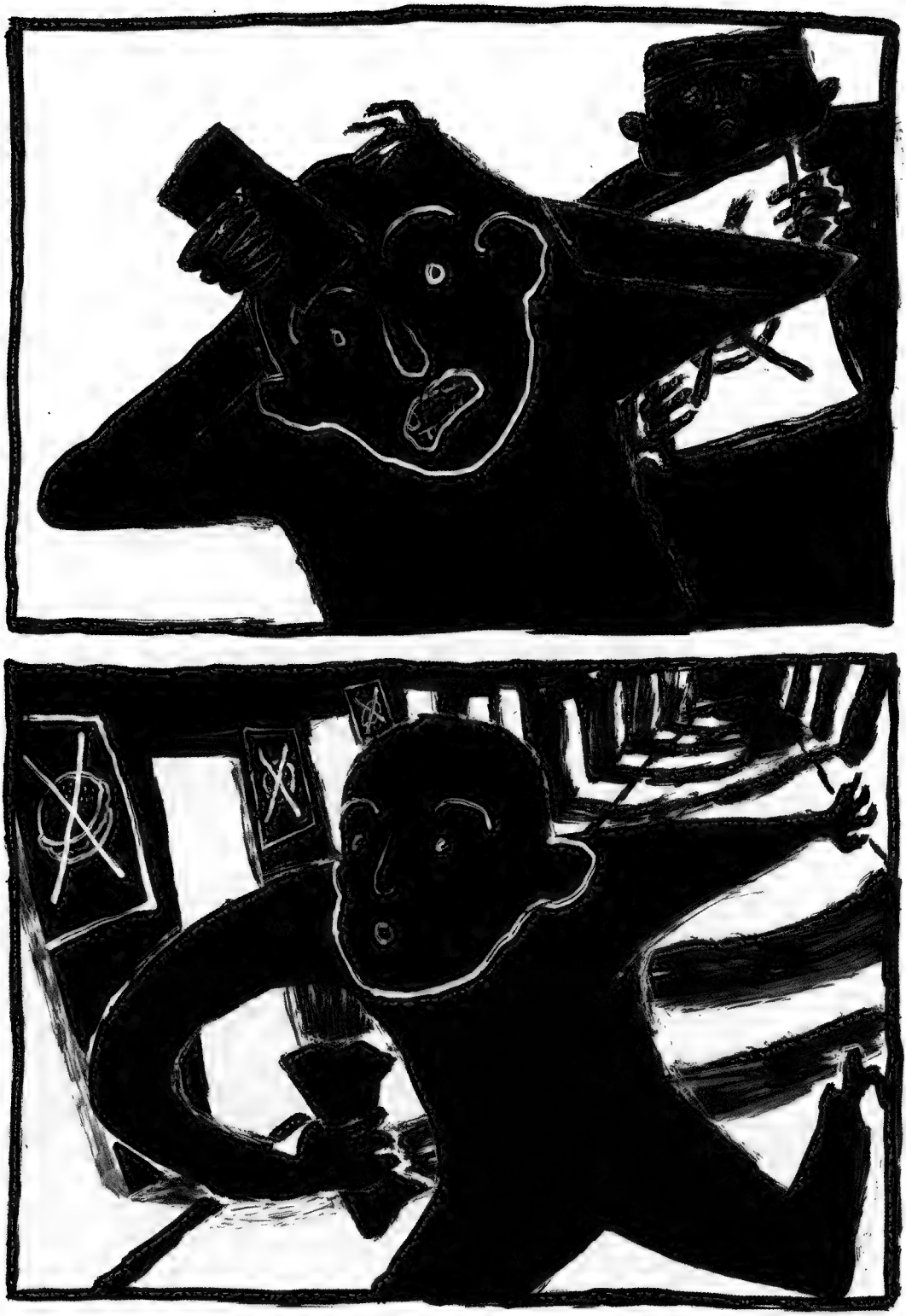

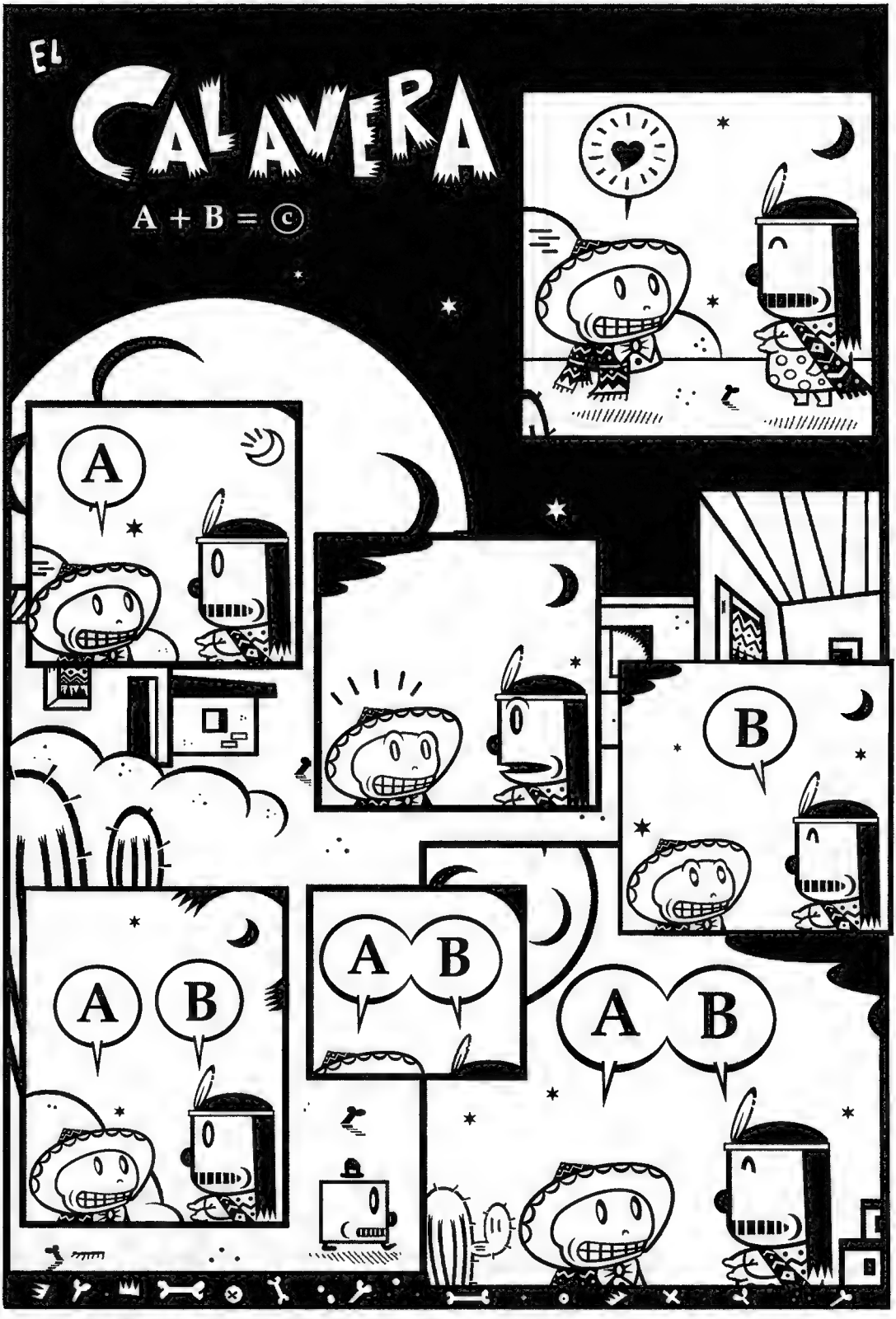
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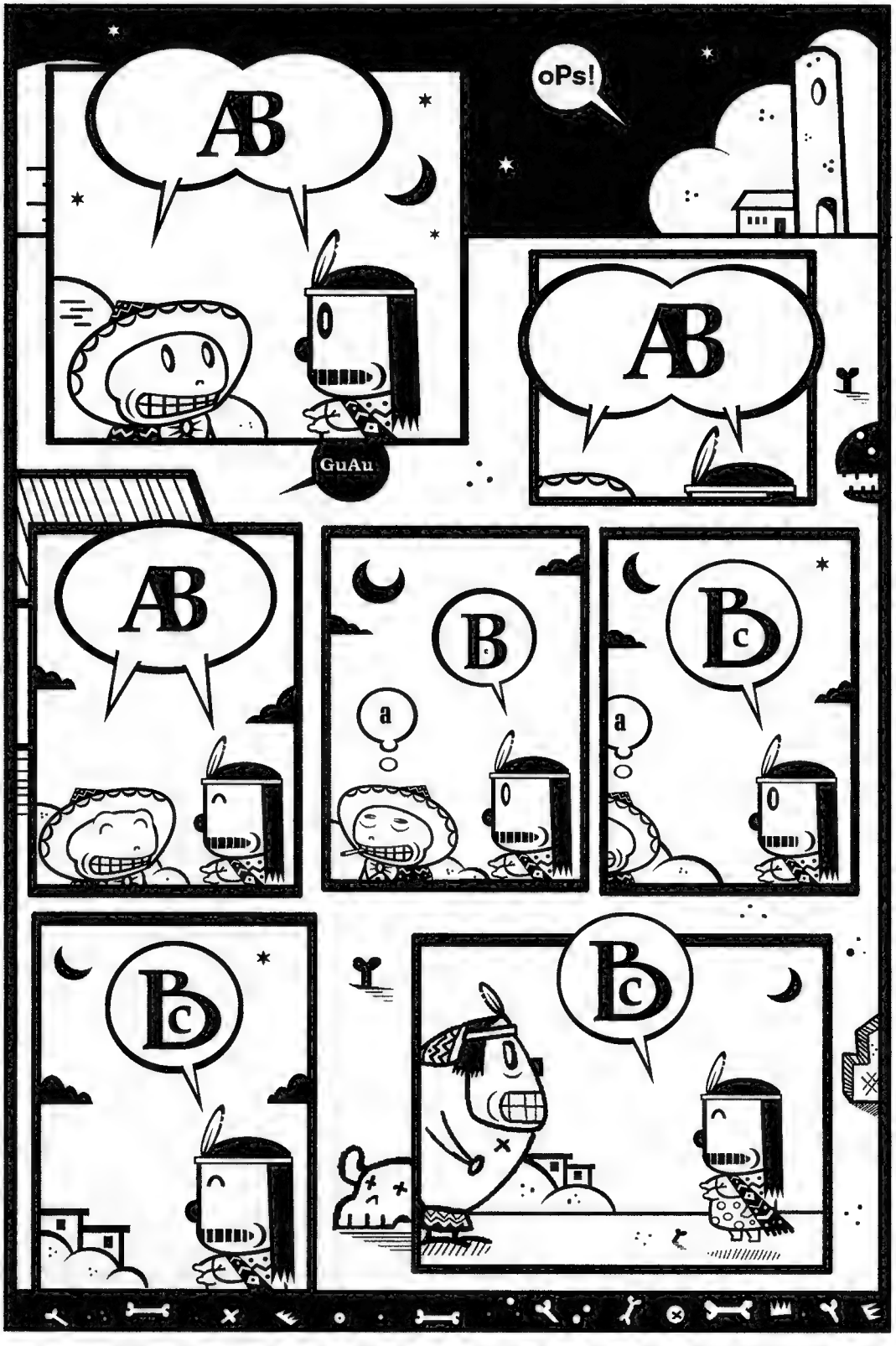
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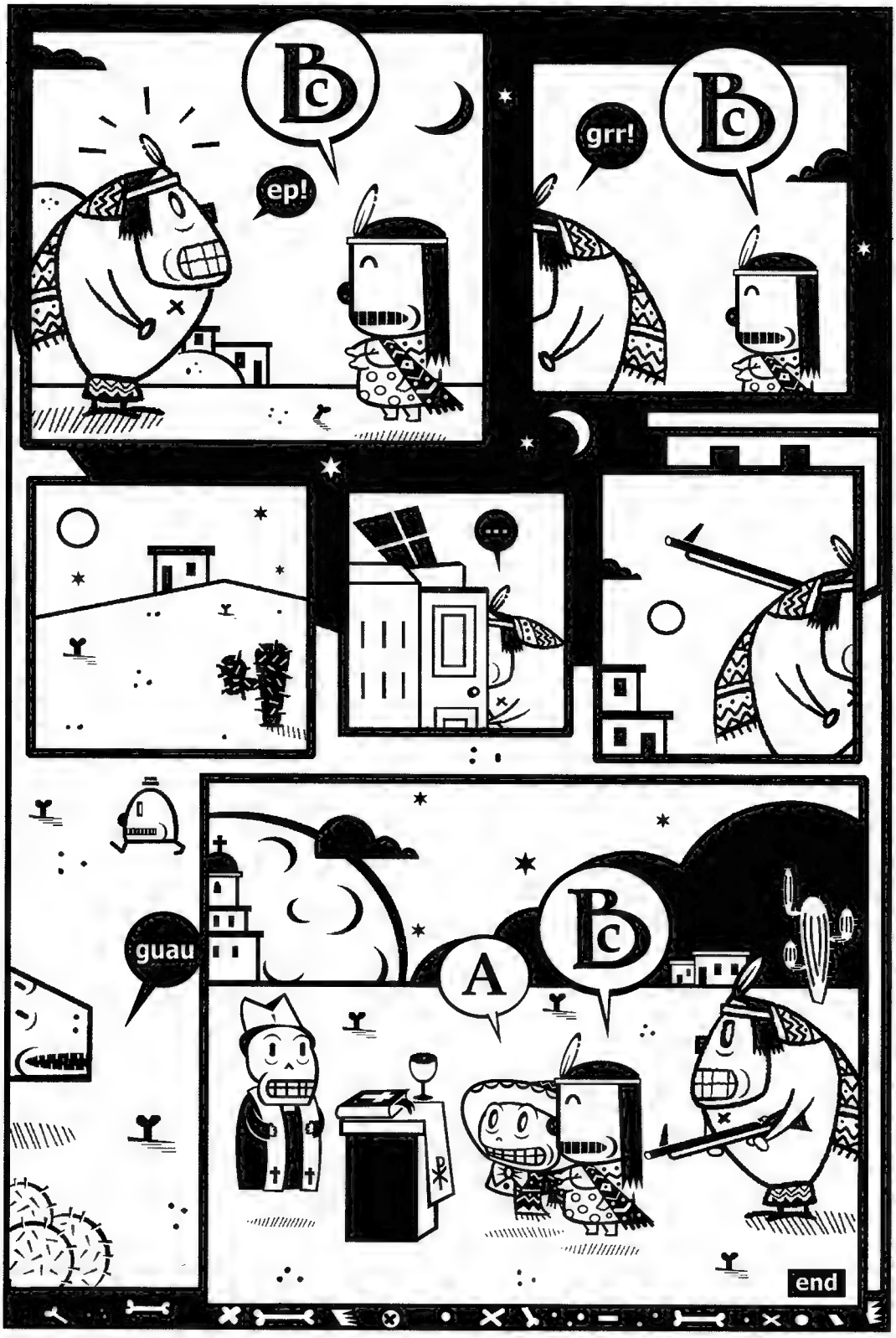
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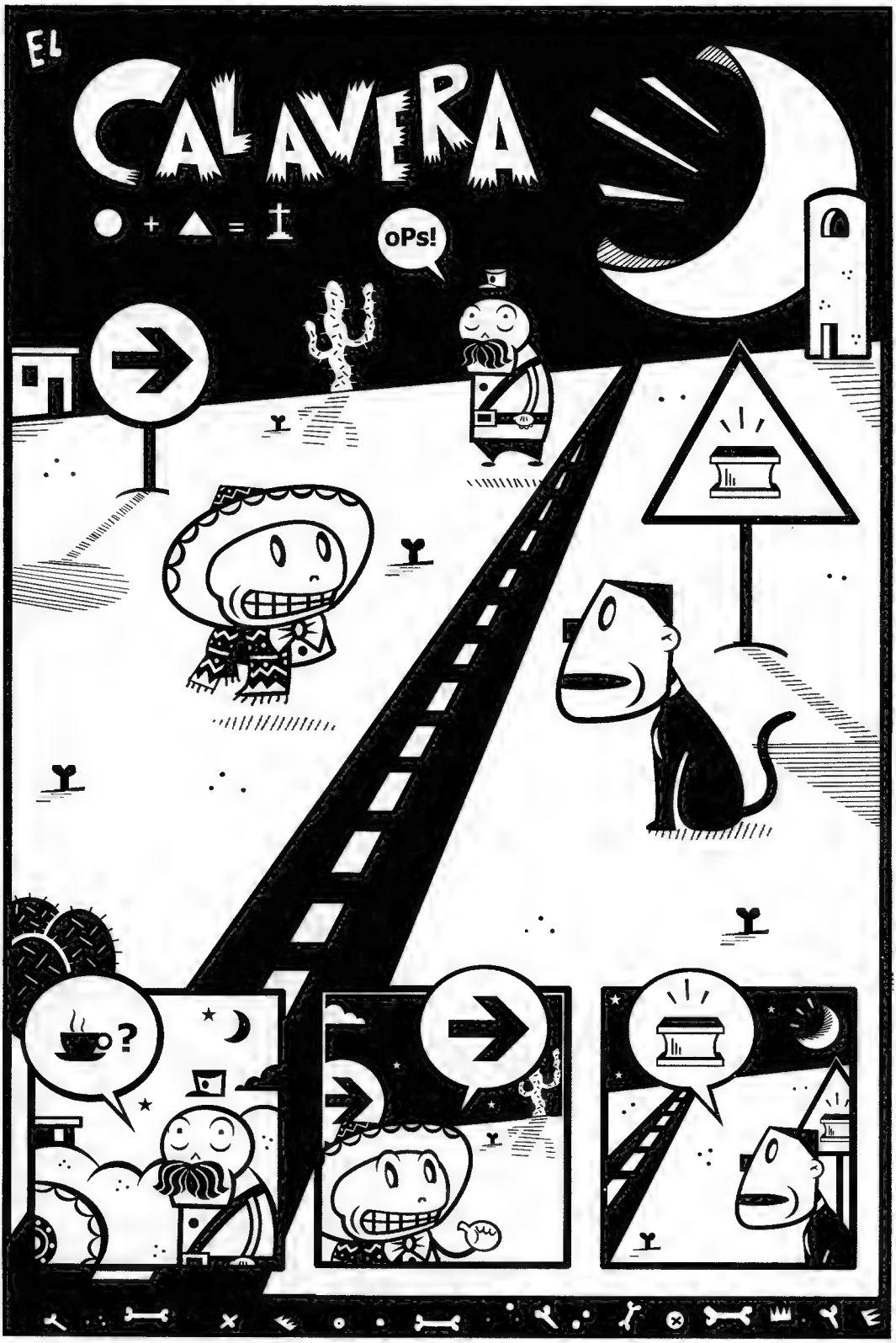
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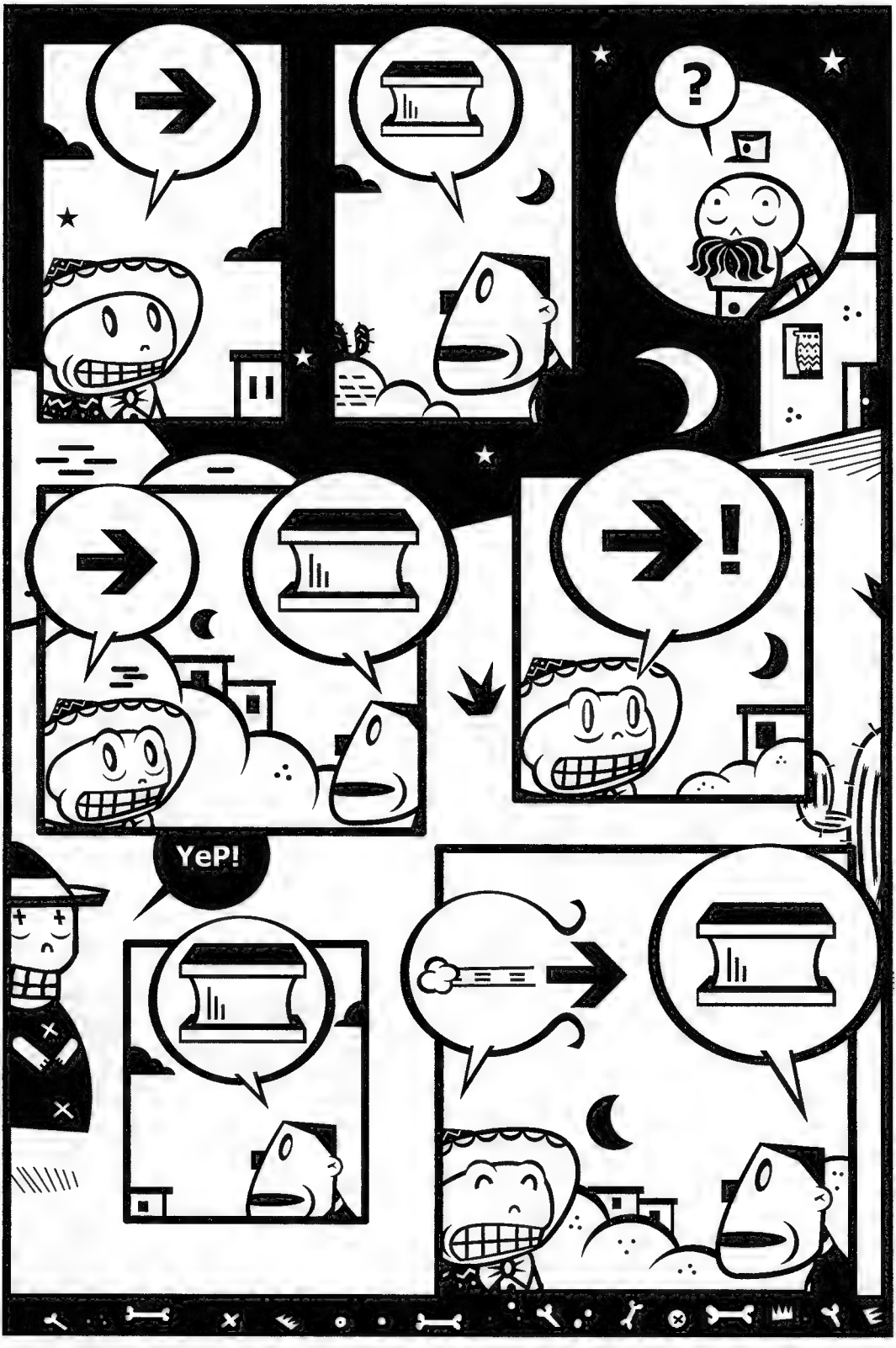
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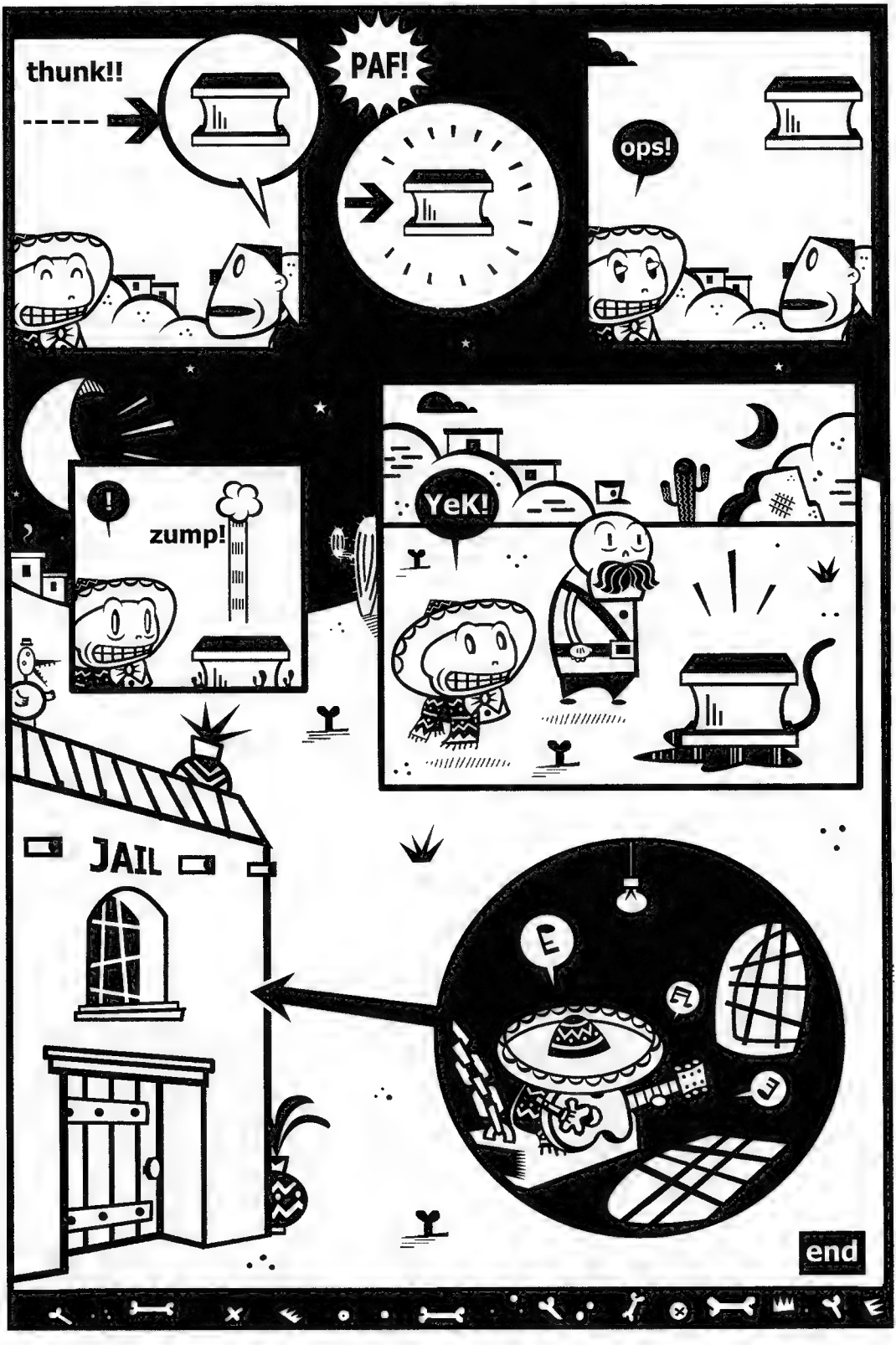
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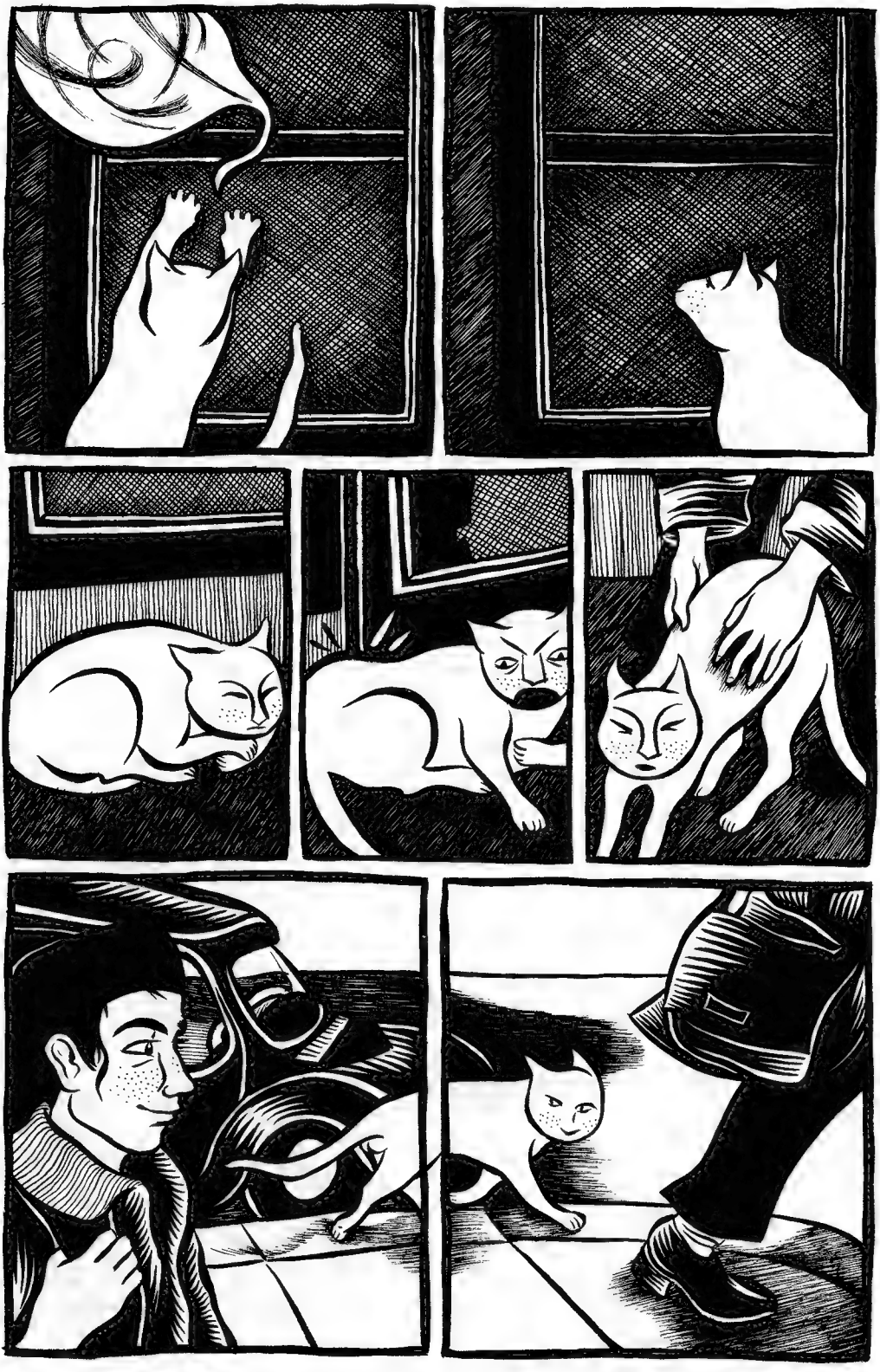
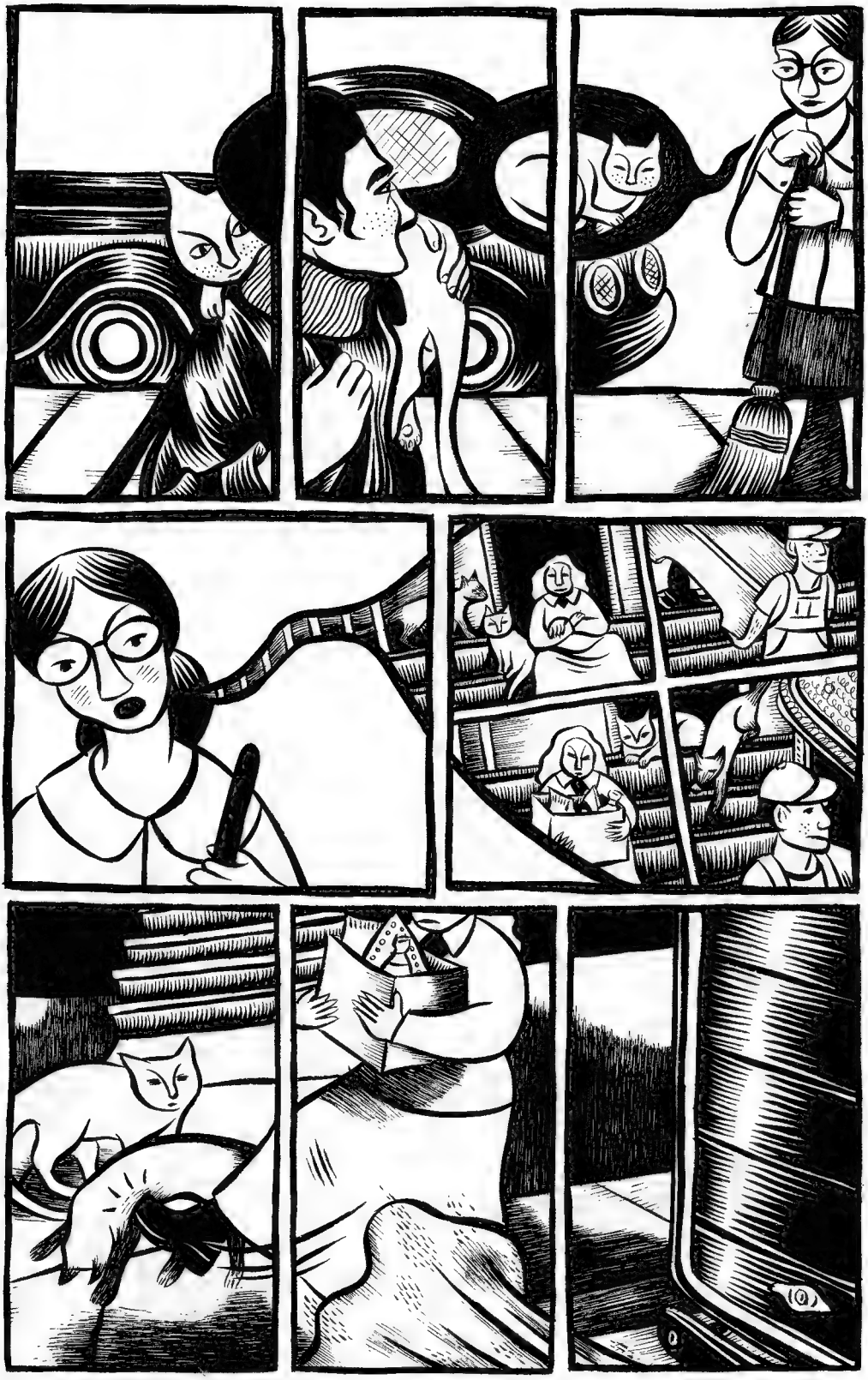
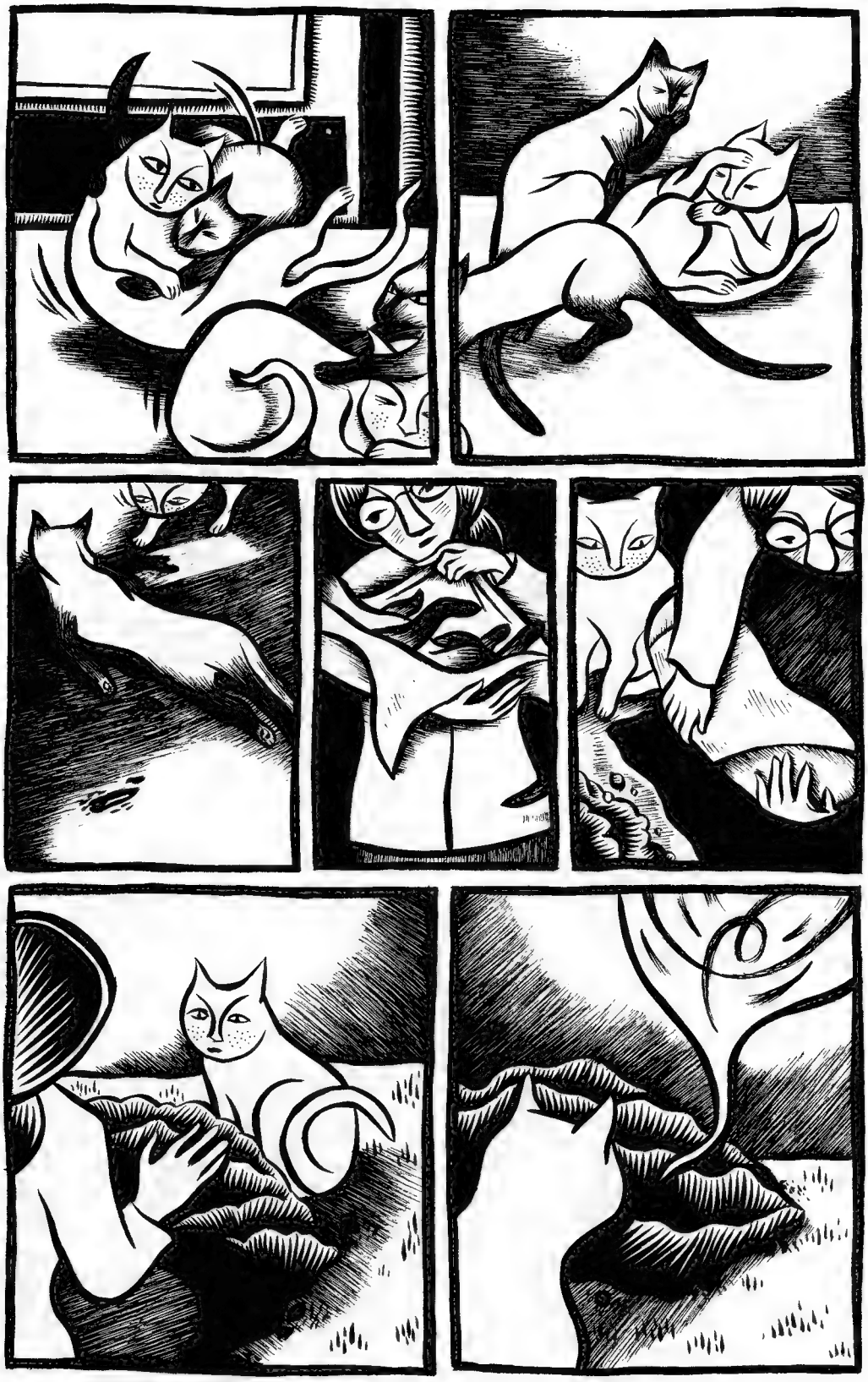




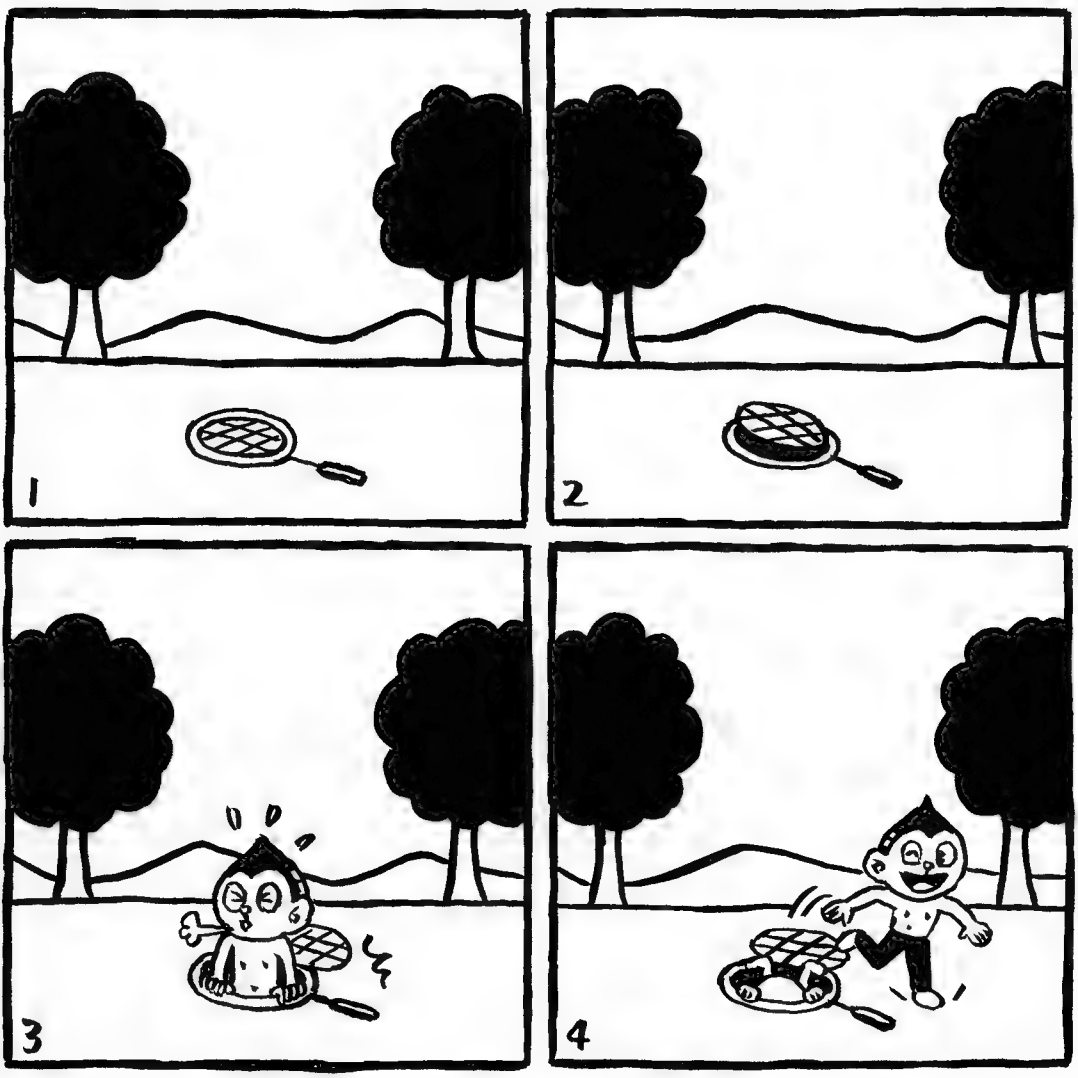


=Kalah Allen 1999=

SUZY AMAKANE PRESENTS

WANGAN DOG

BY KOGANEMUSHI-STUDIO



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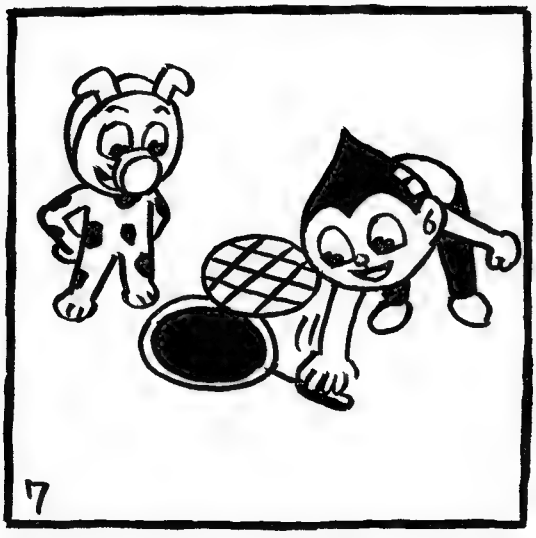
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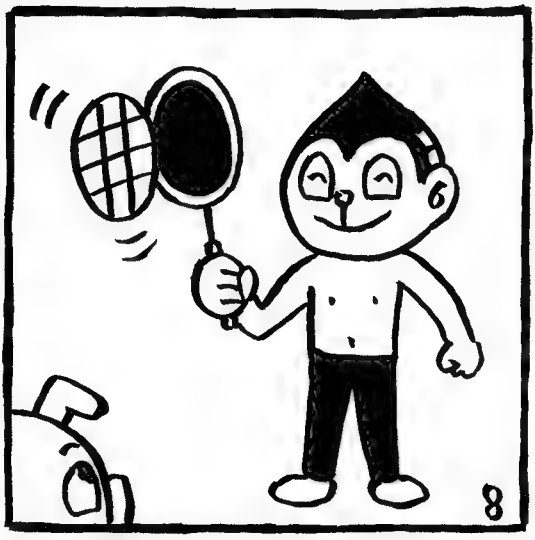
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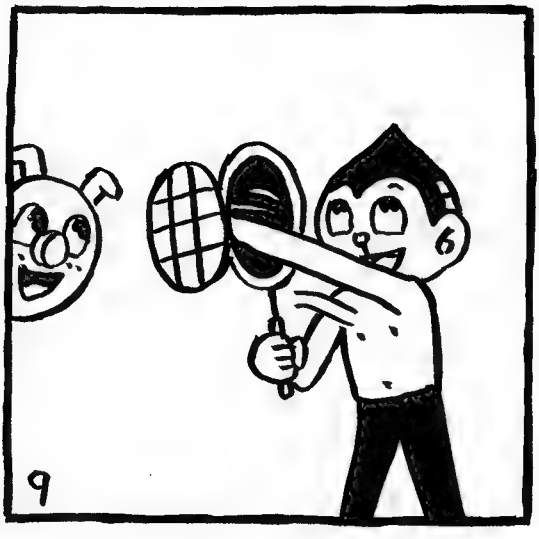
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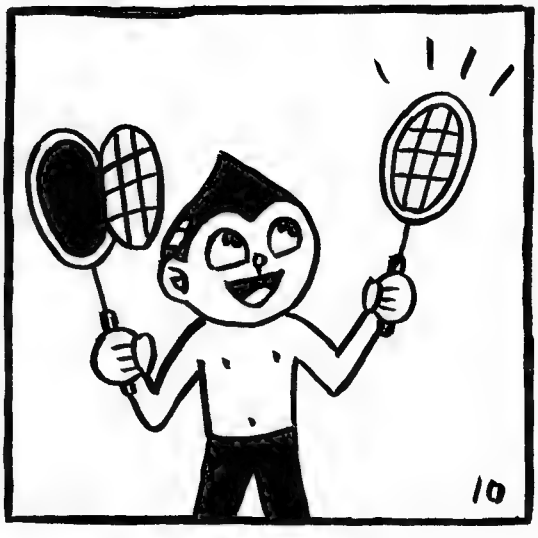
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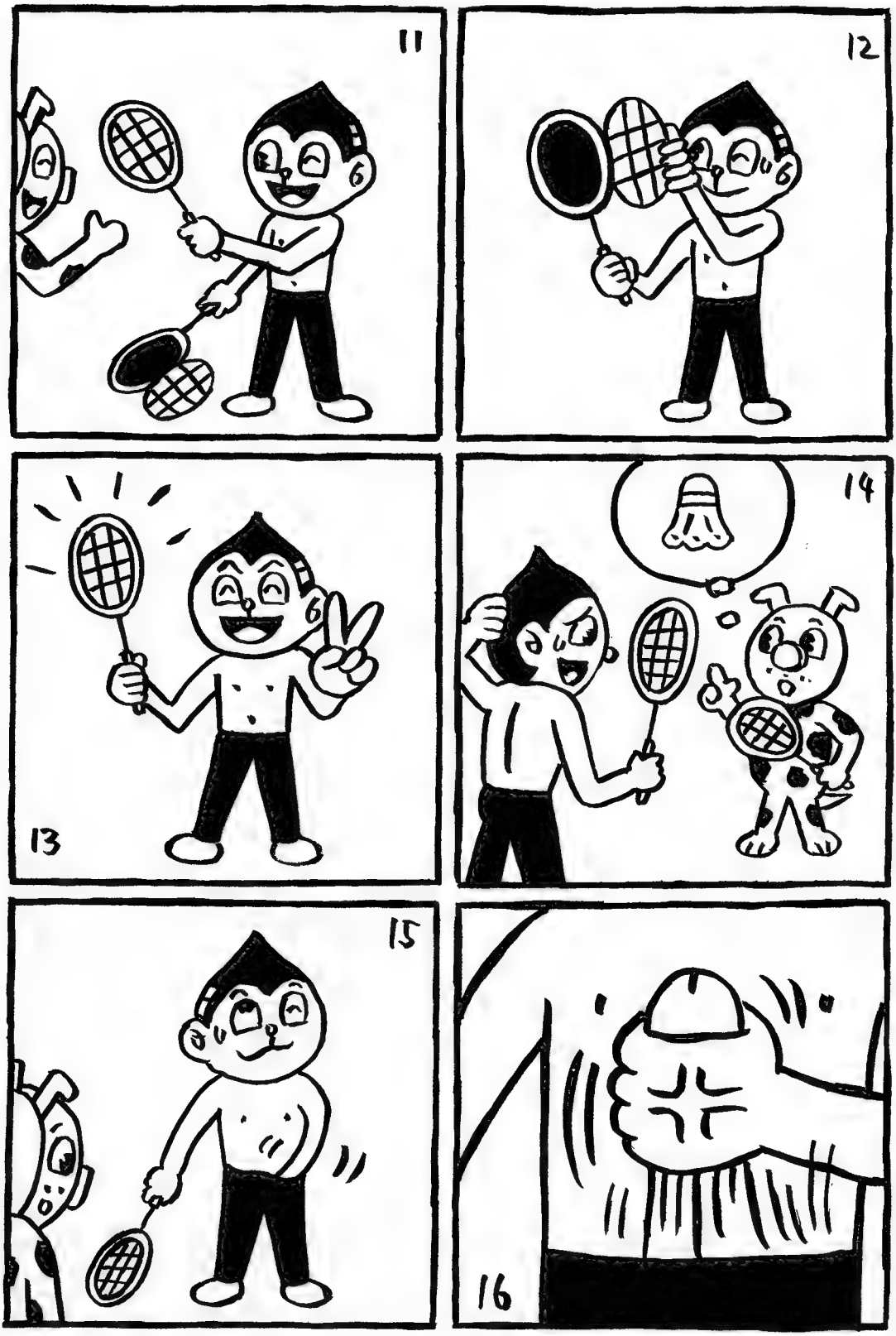
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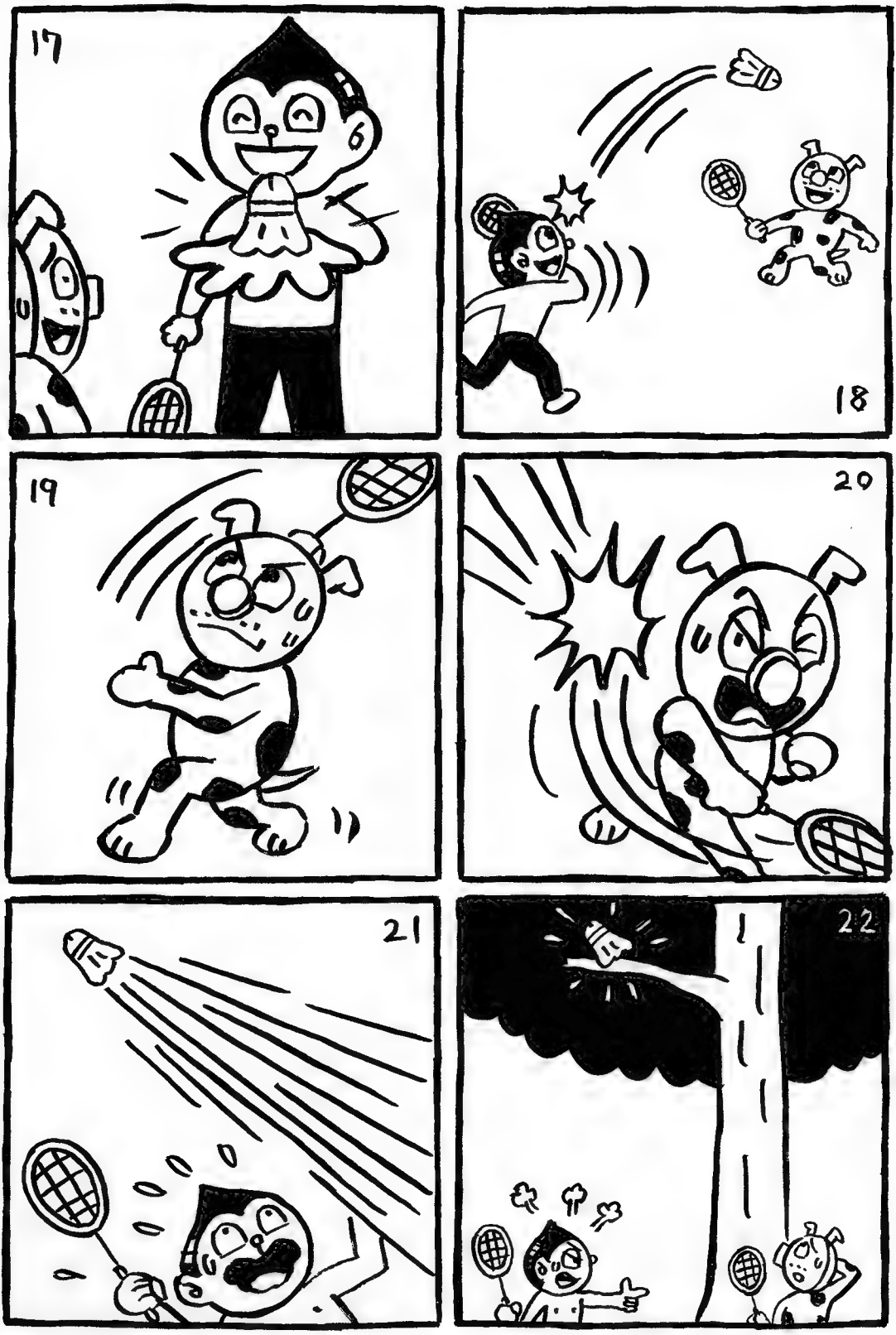
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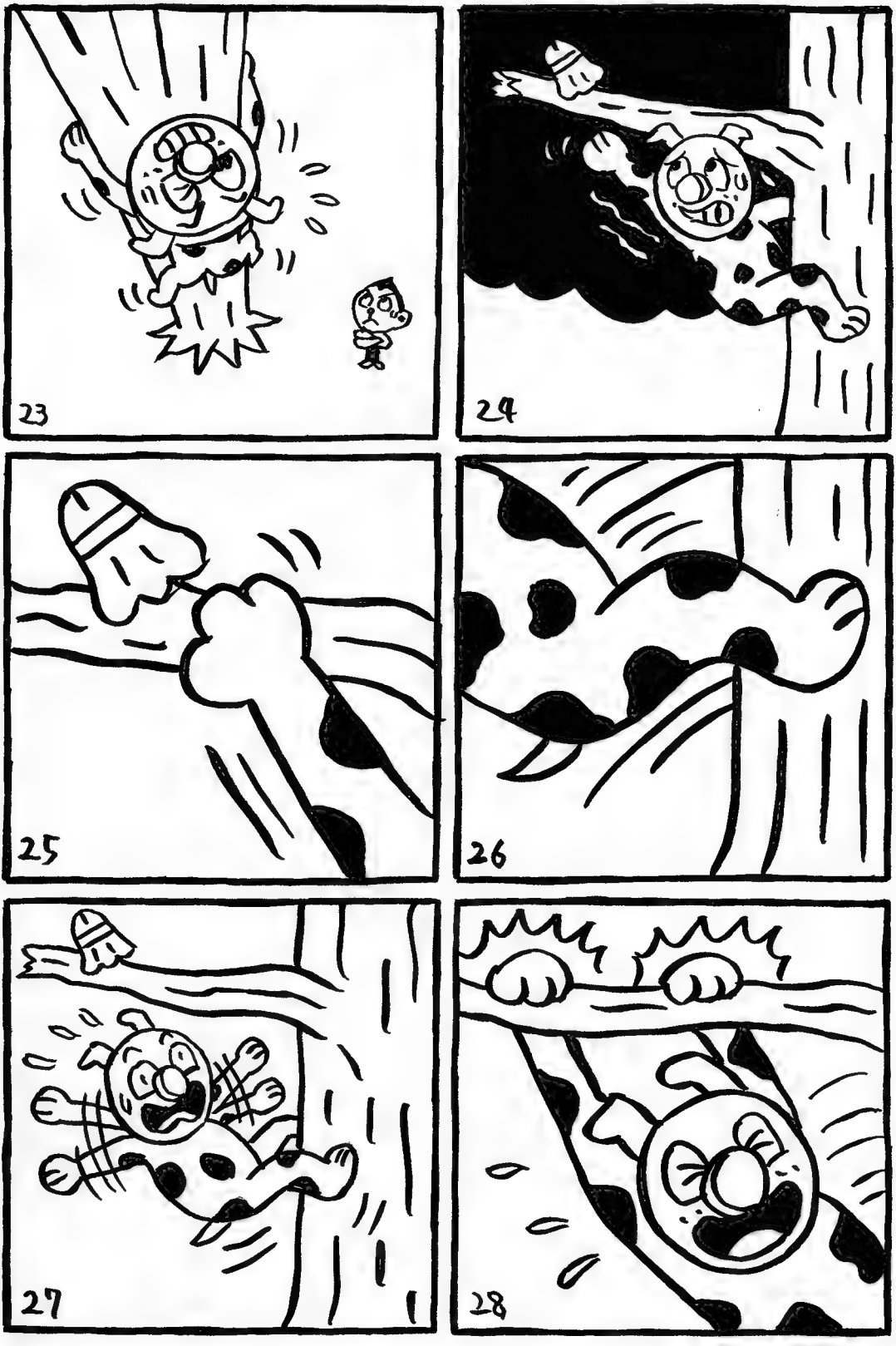
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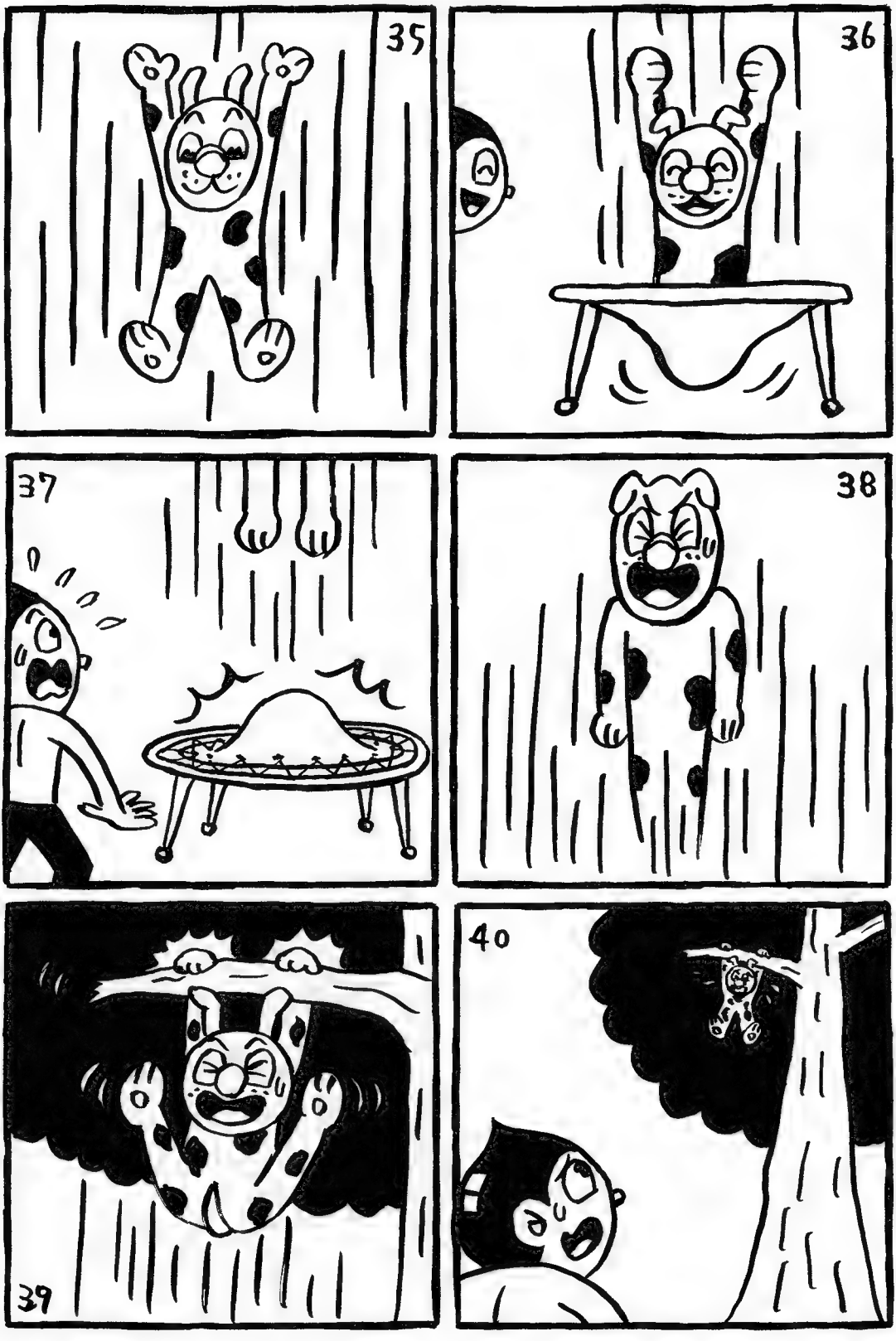
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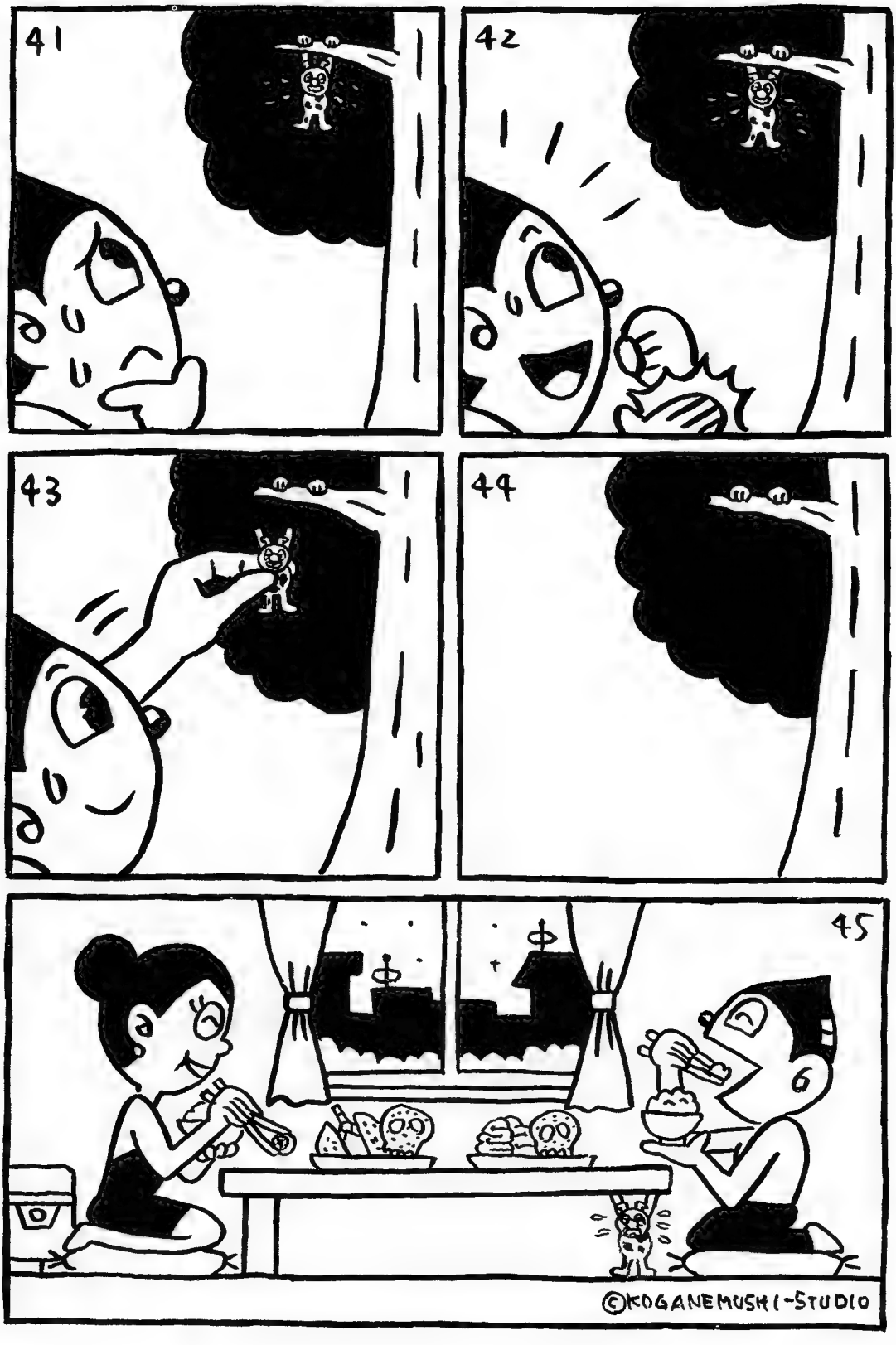
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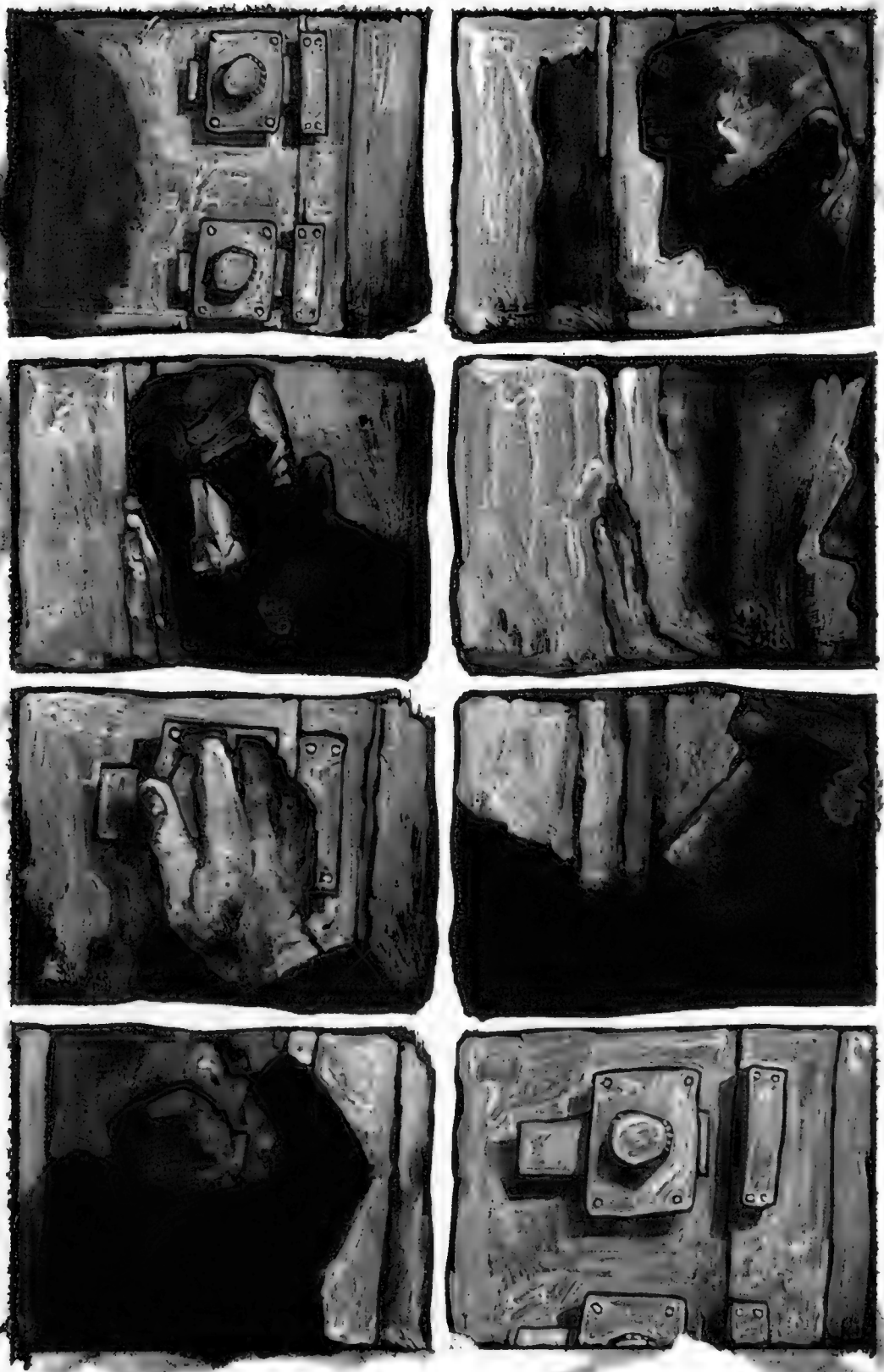

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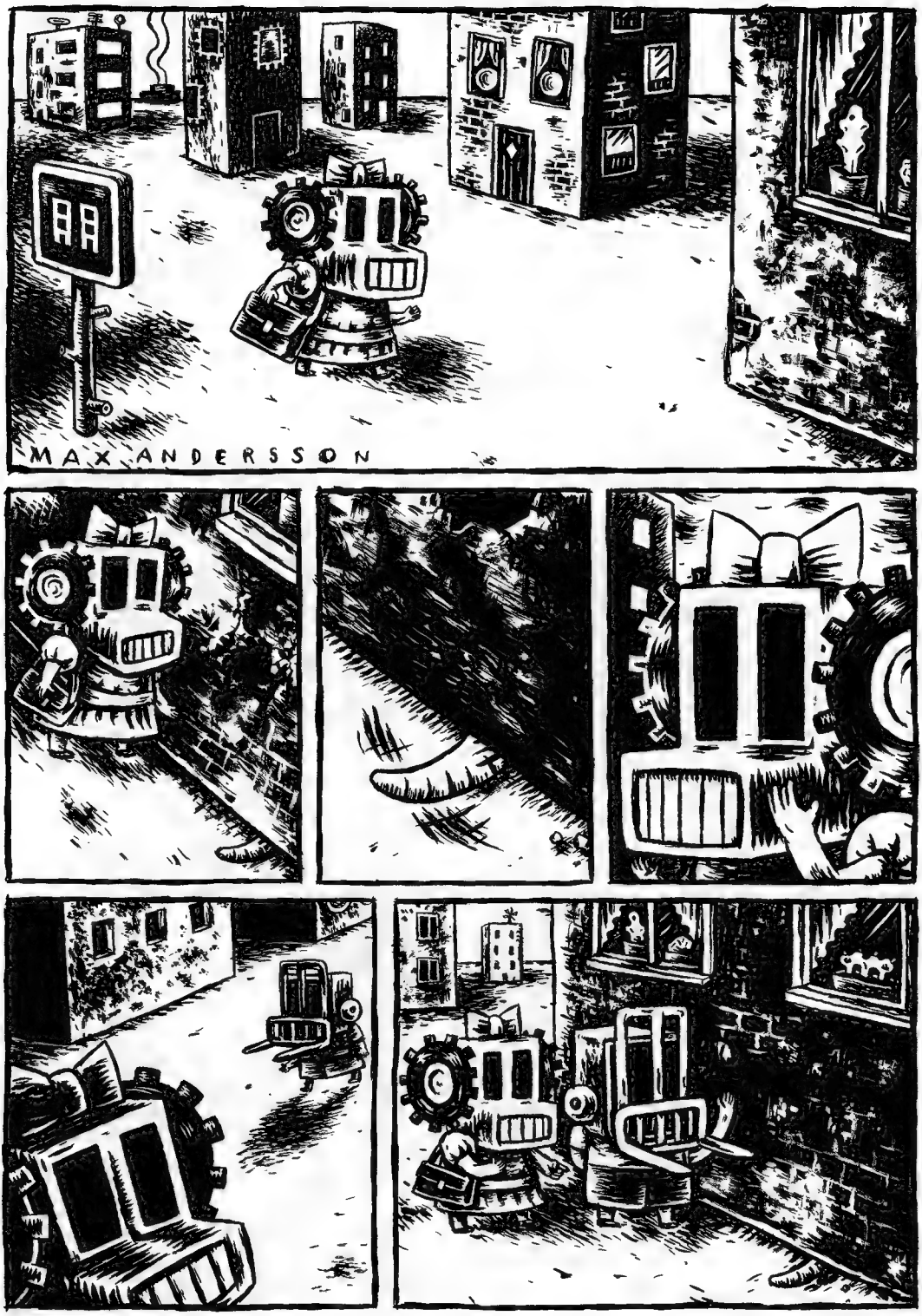
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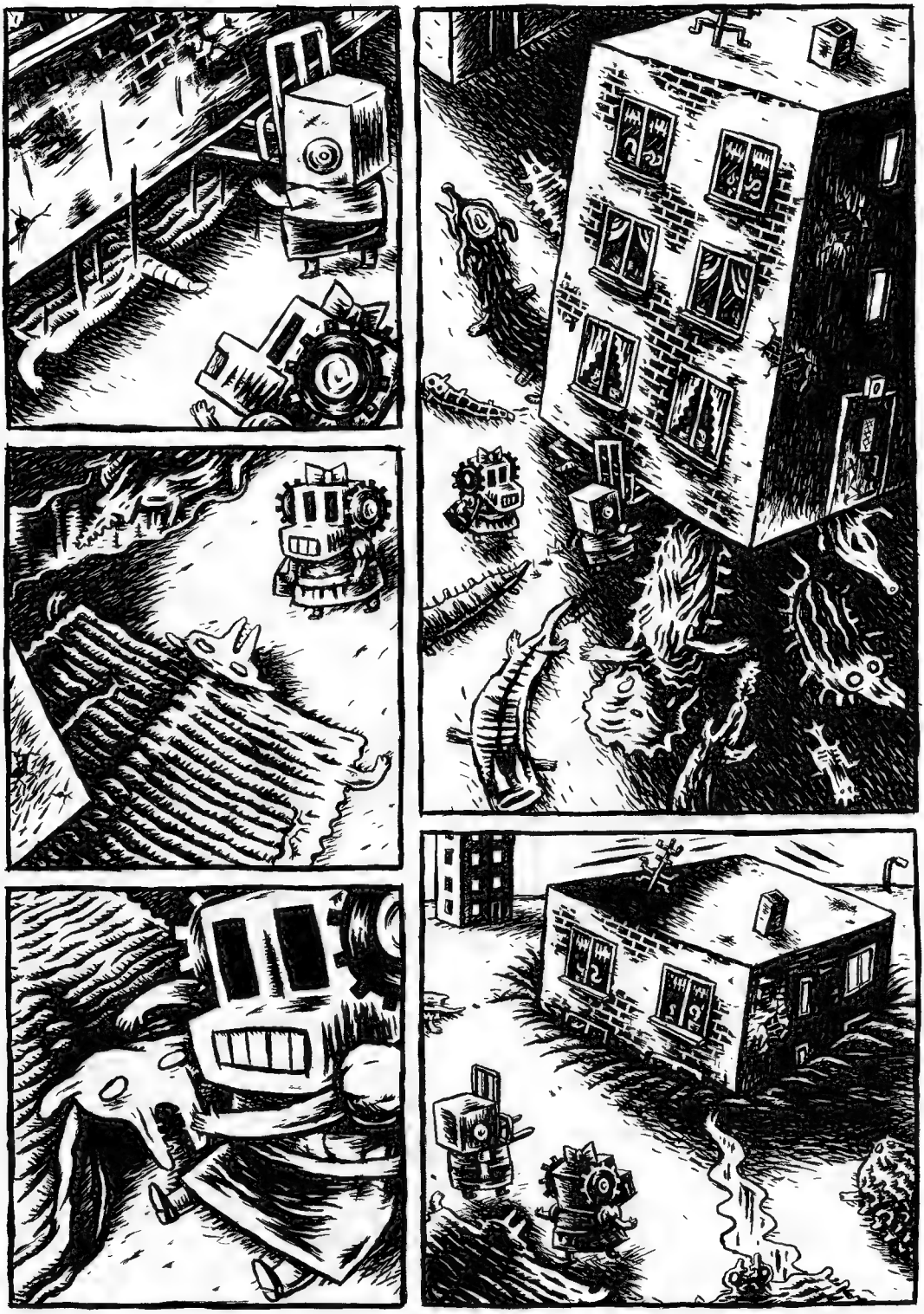

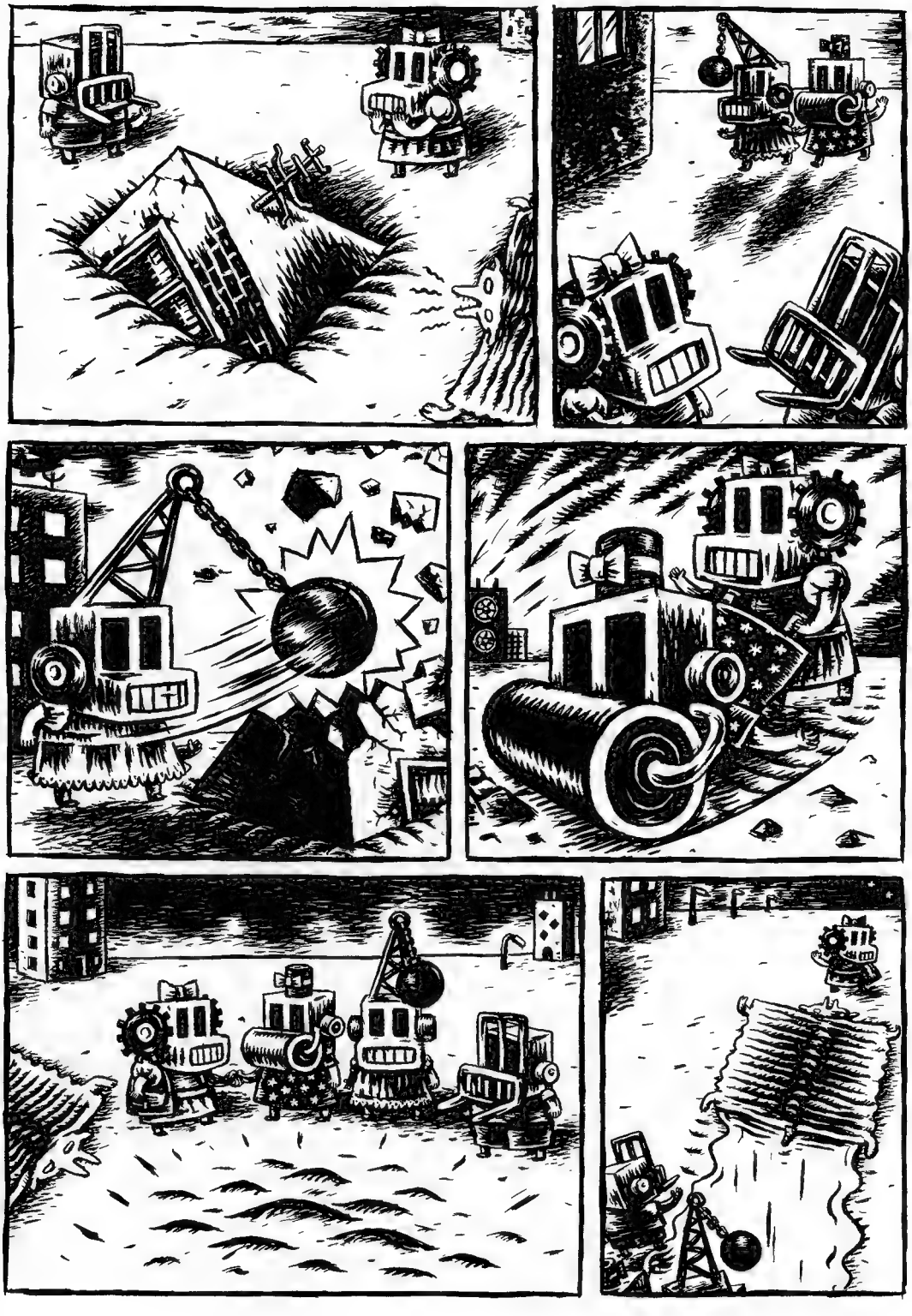

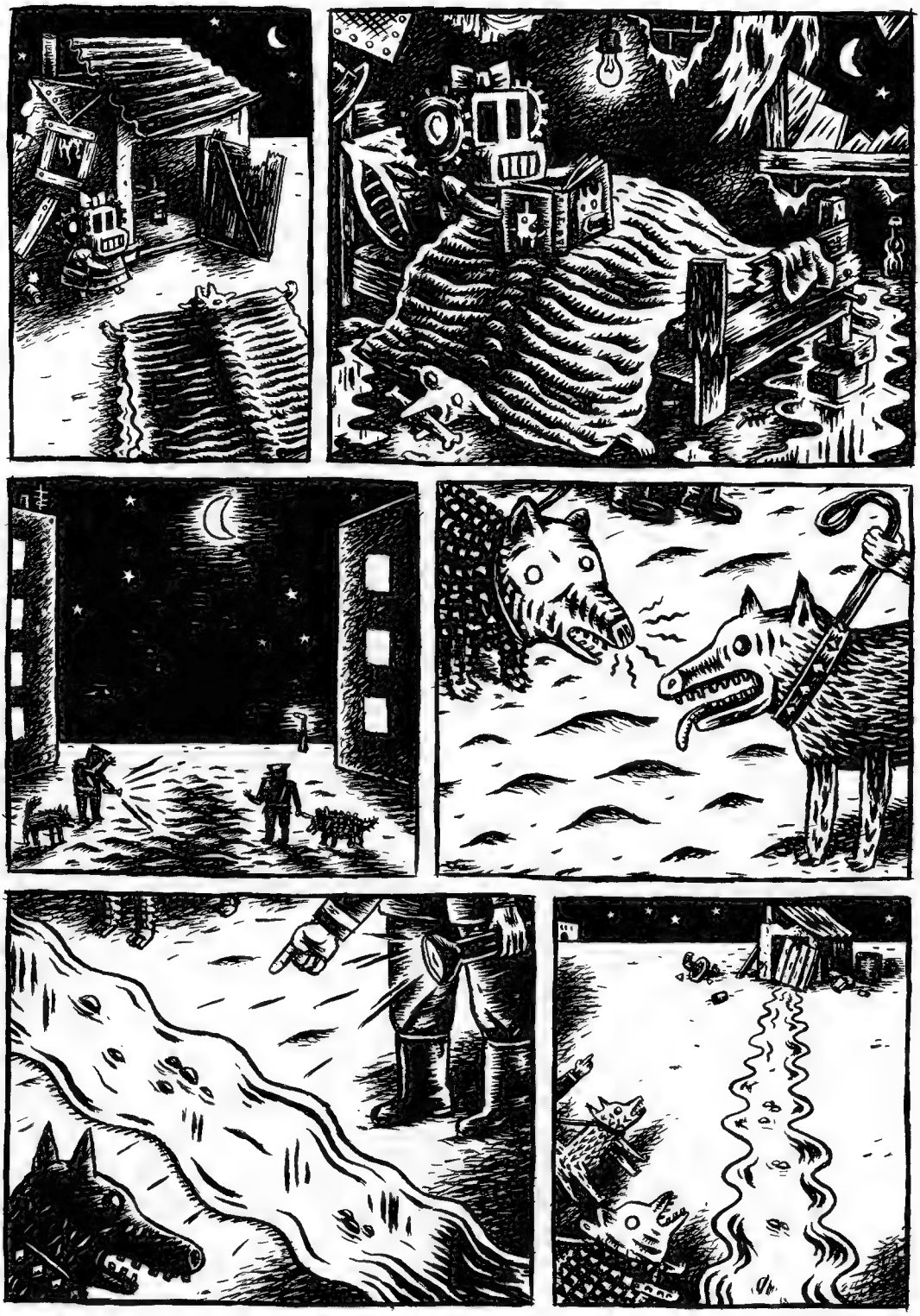

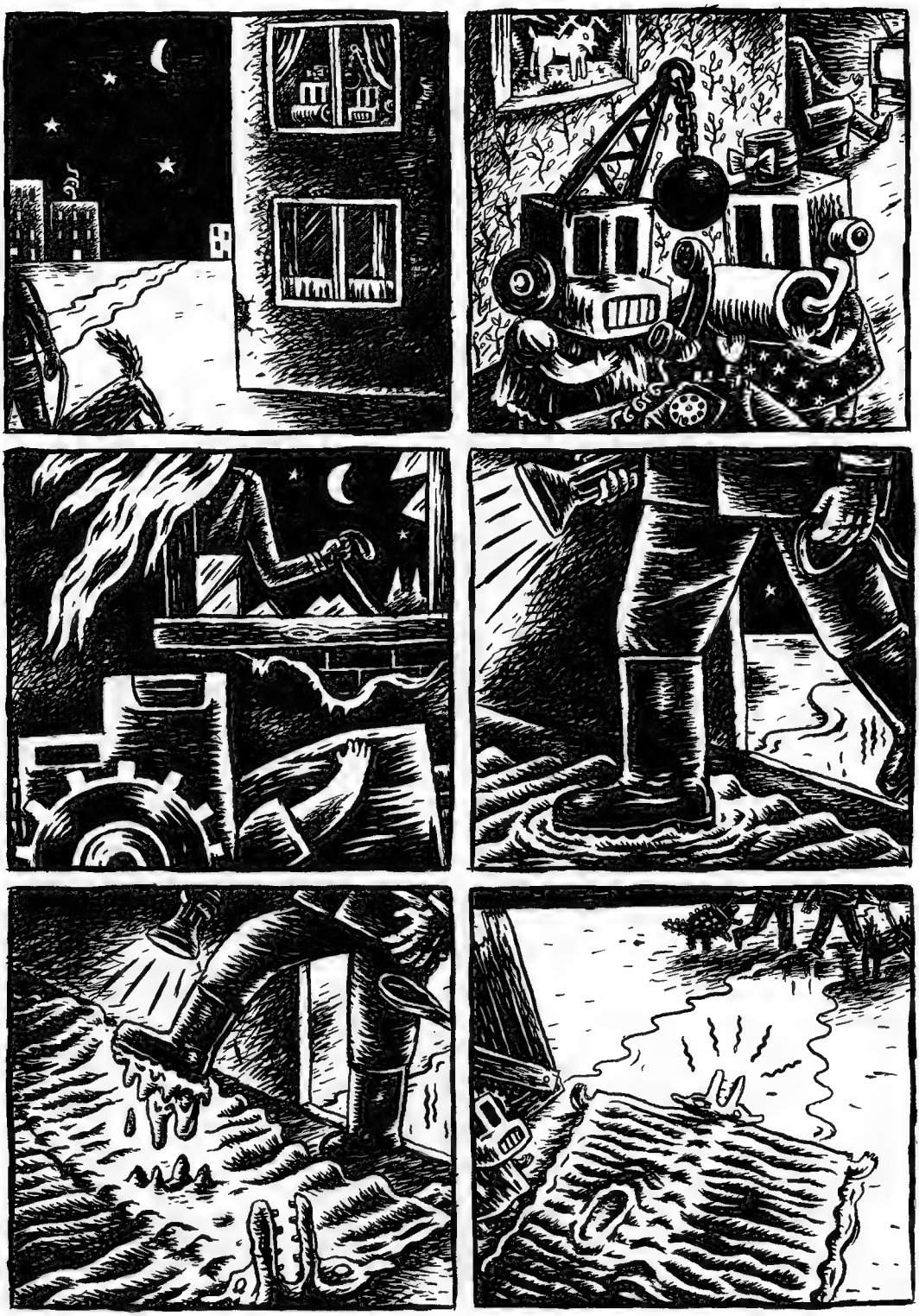

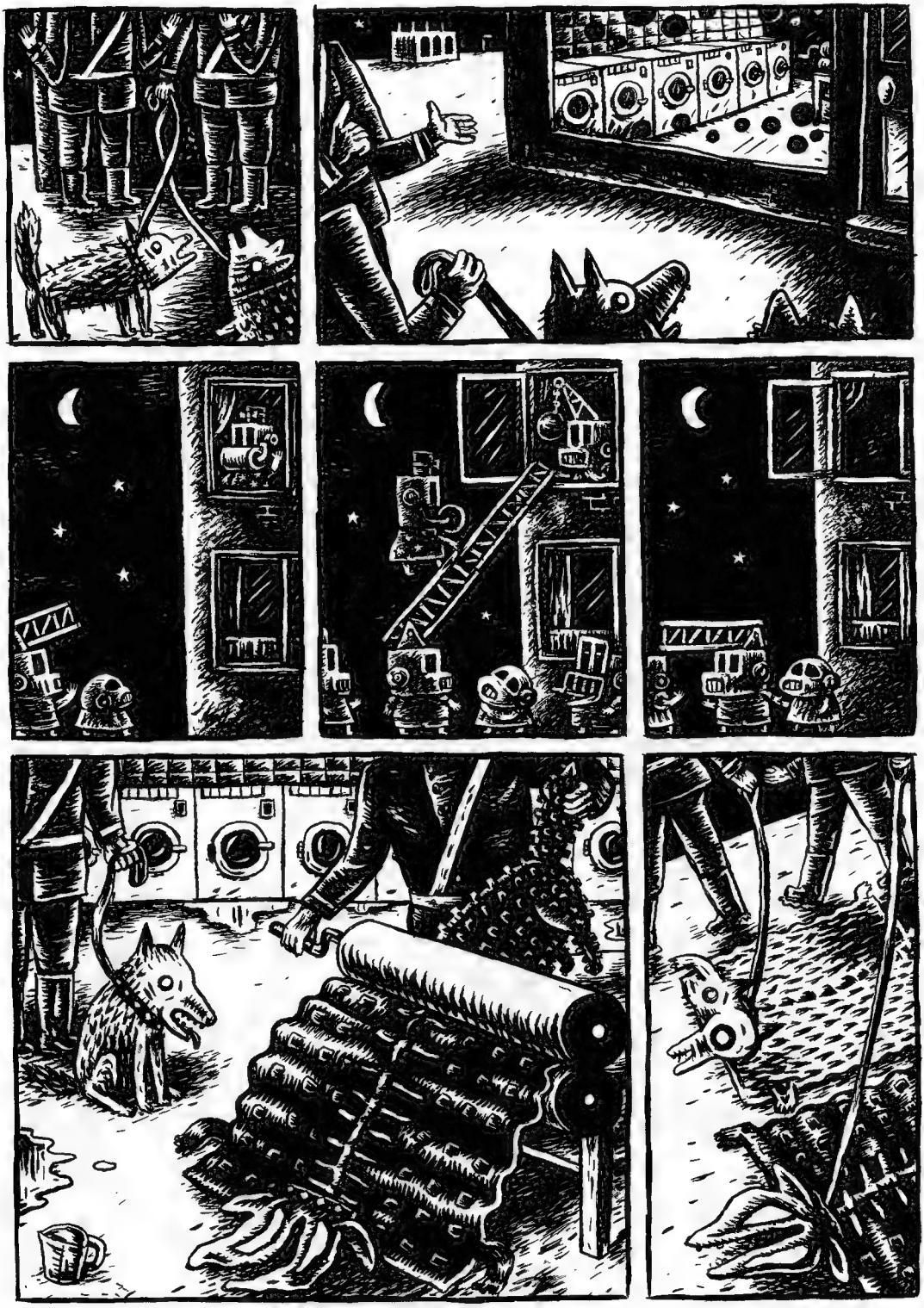

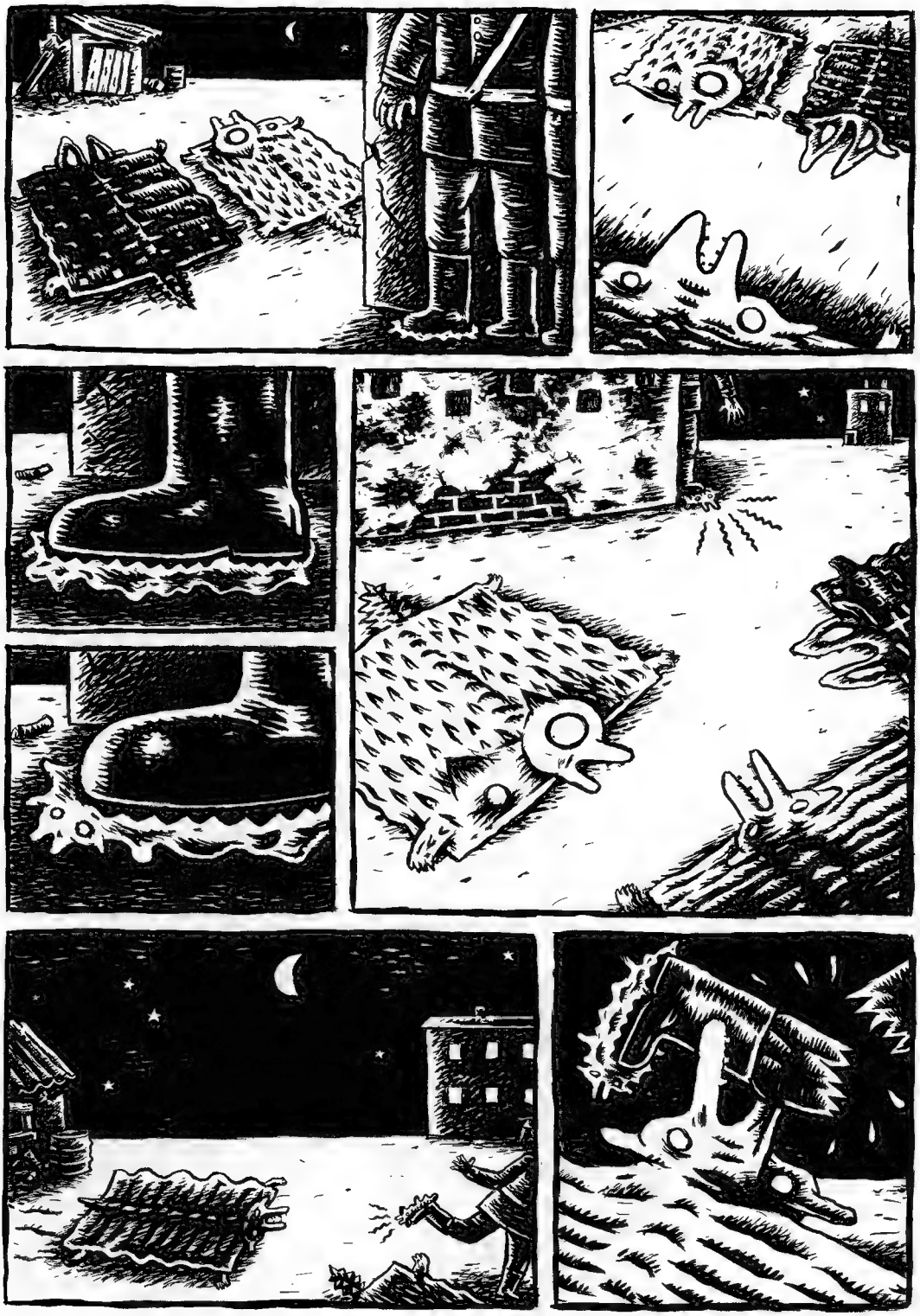

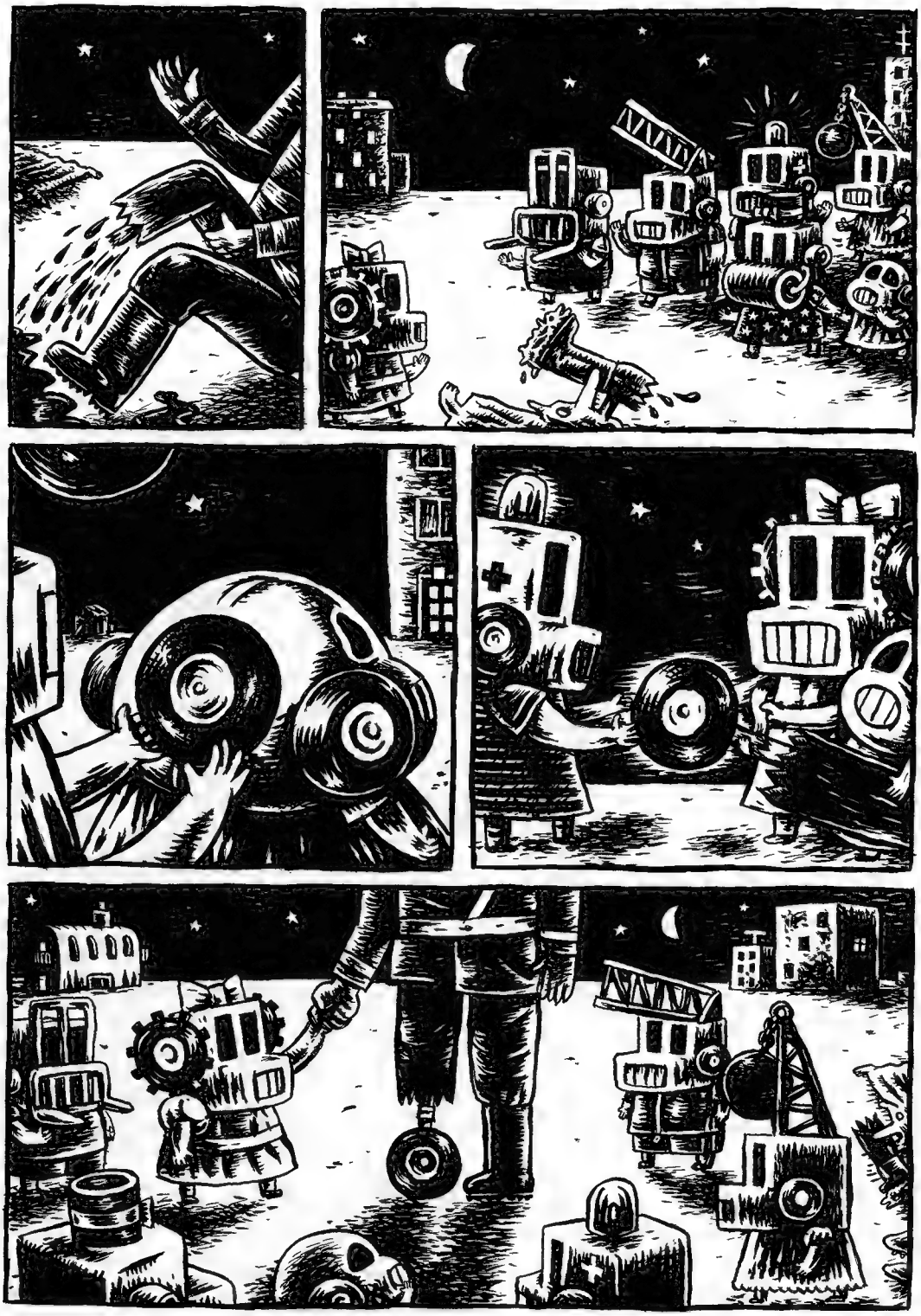

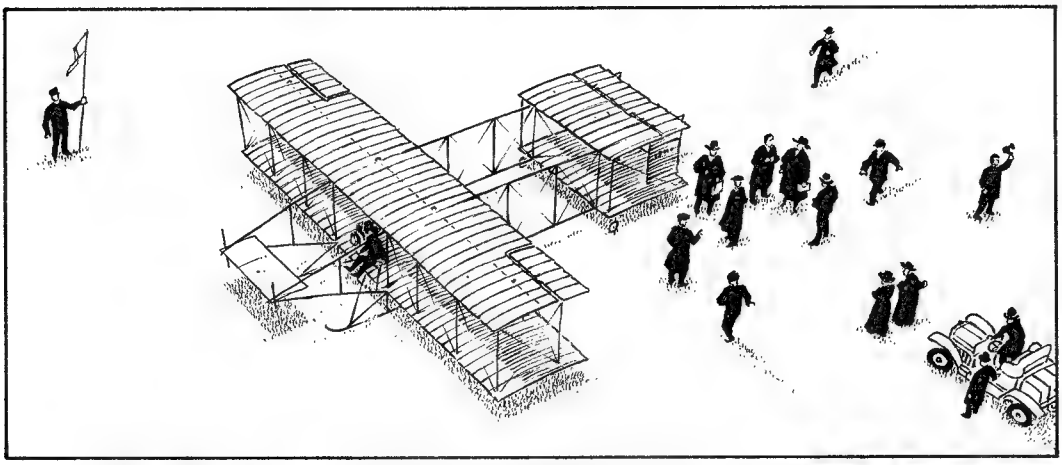

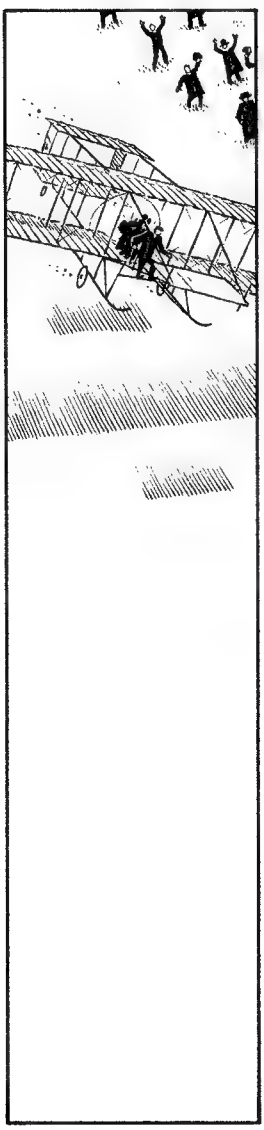

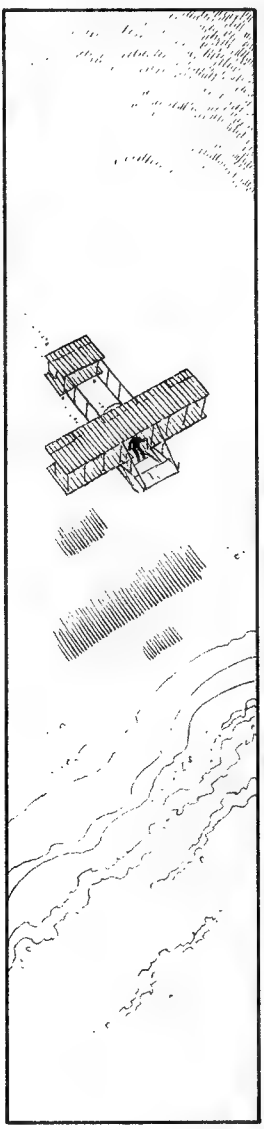

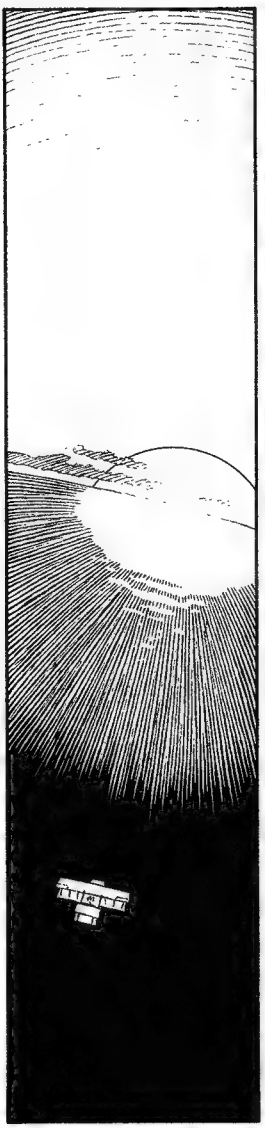

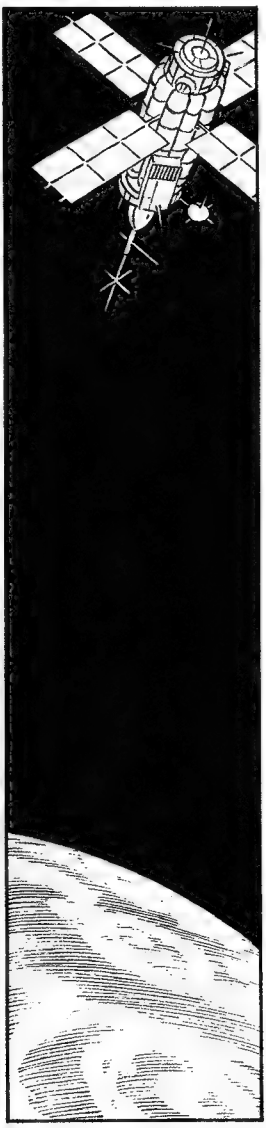

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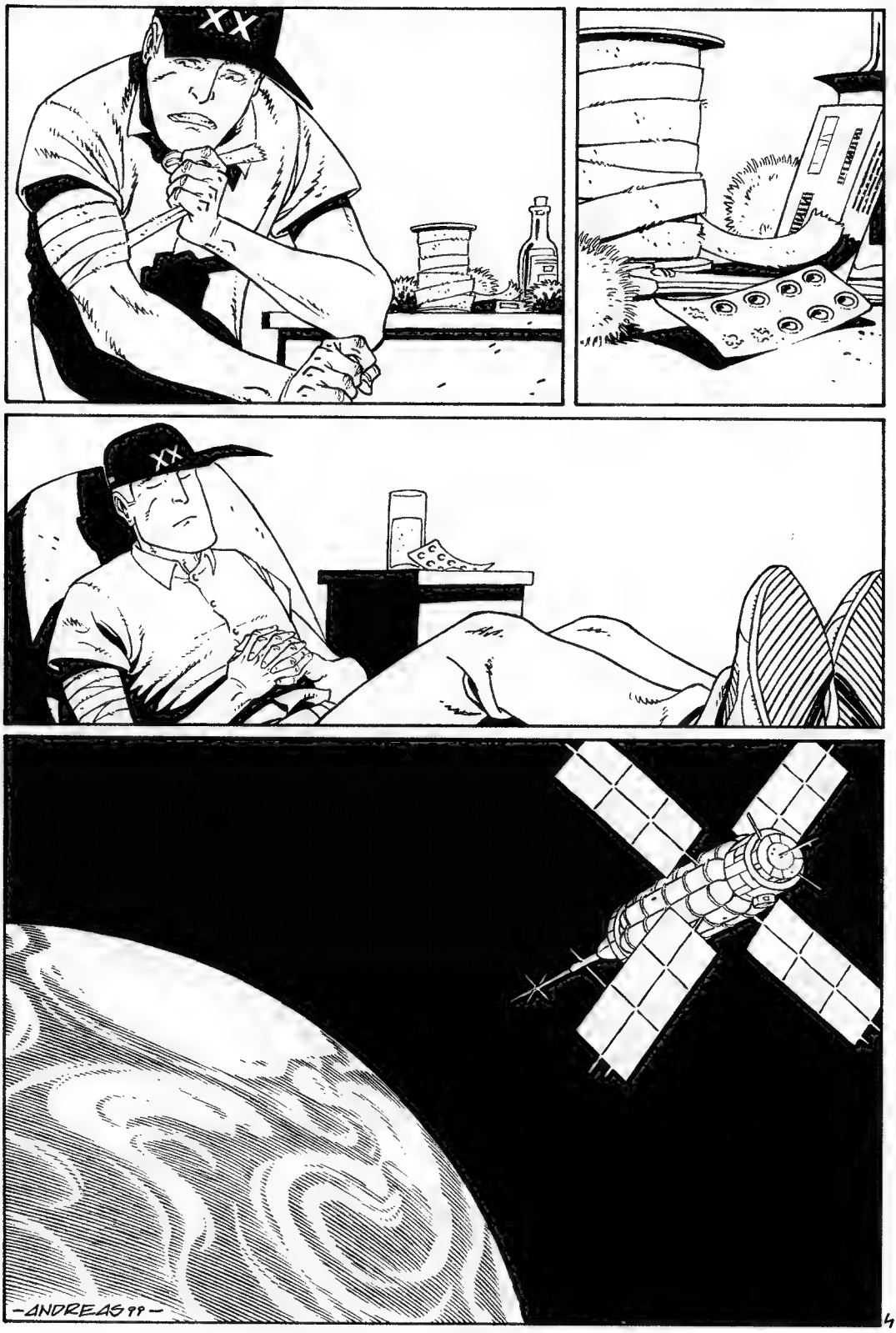
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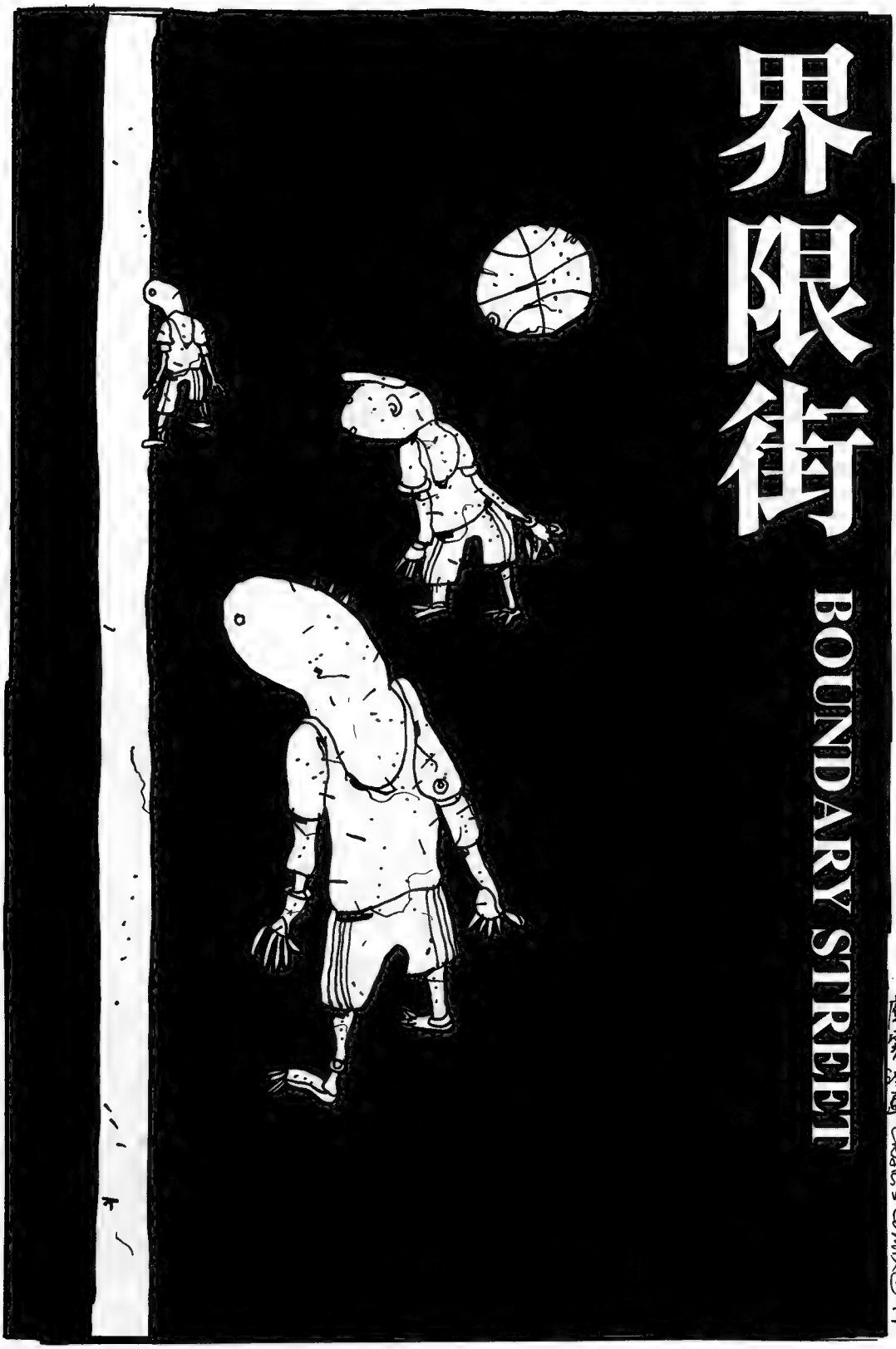
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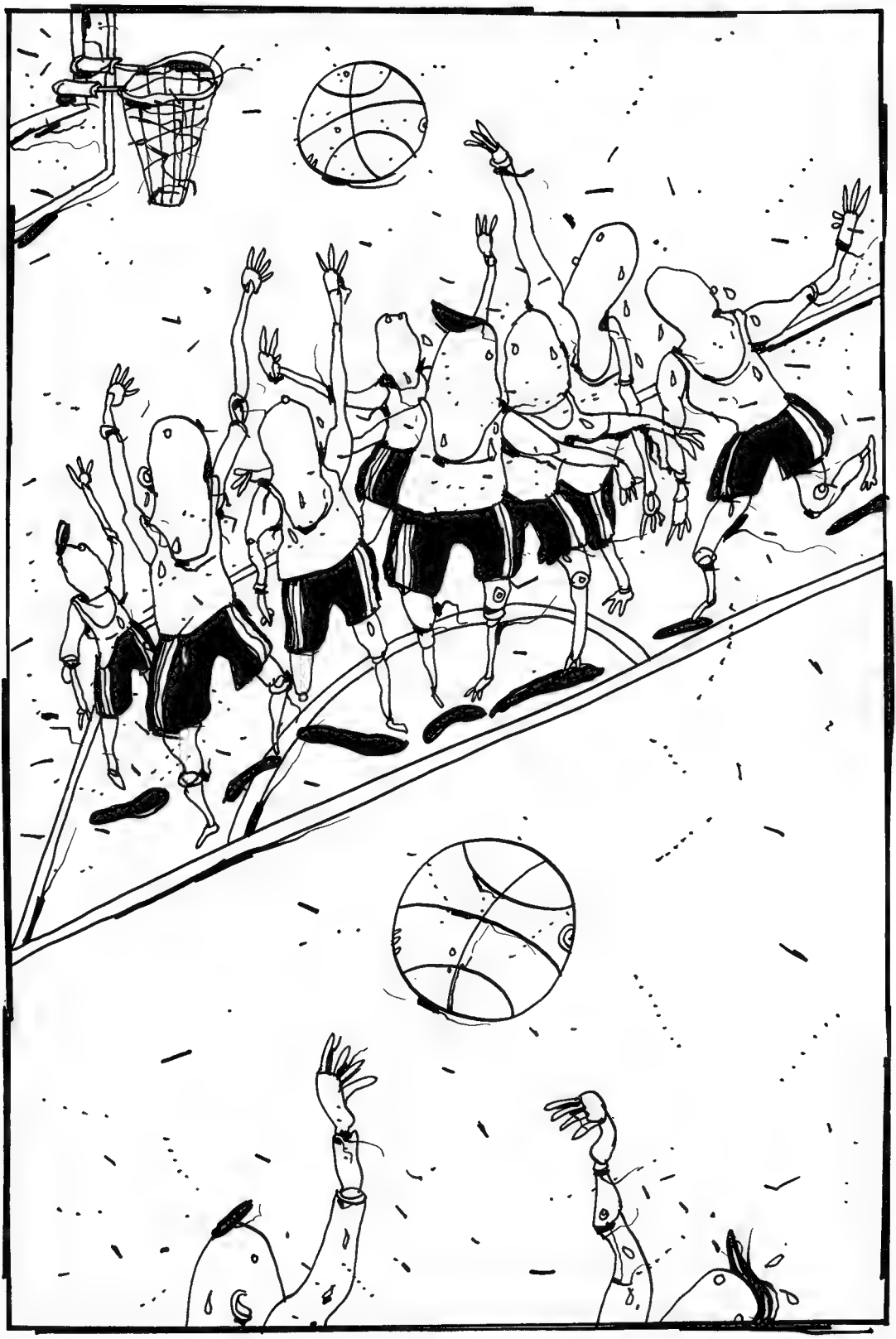

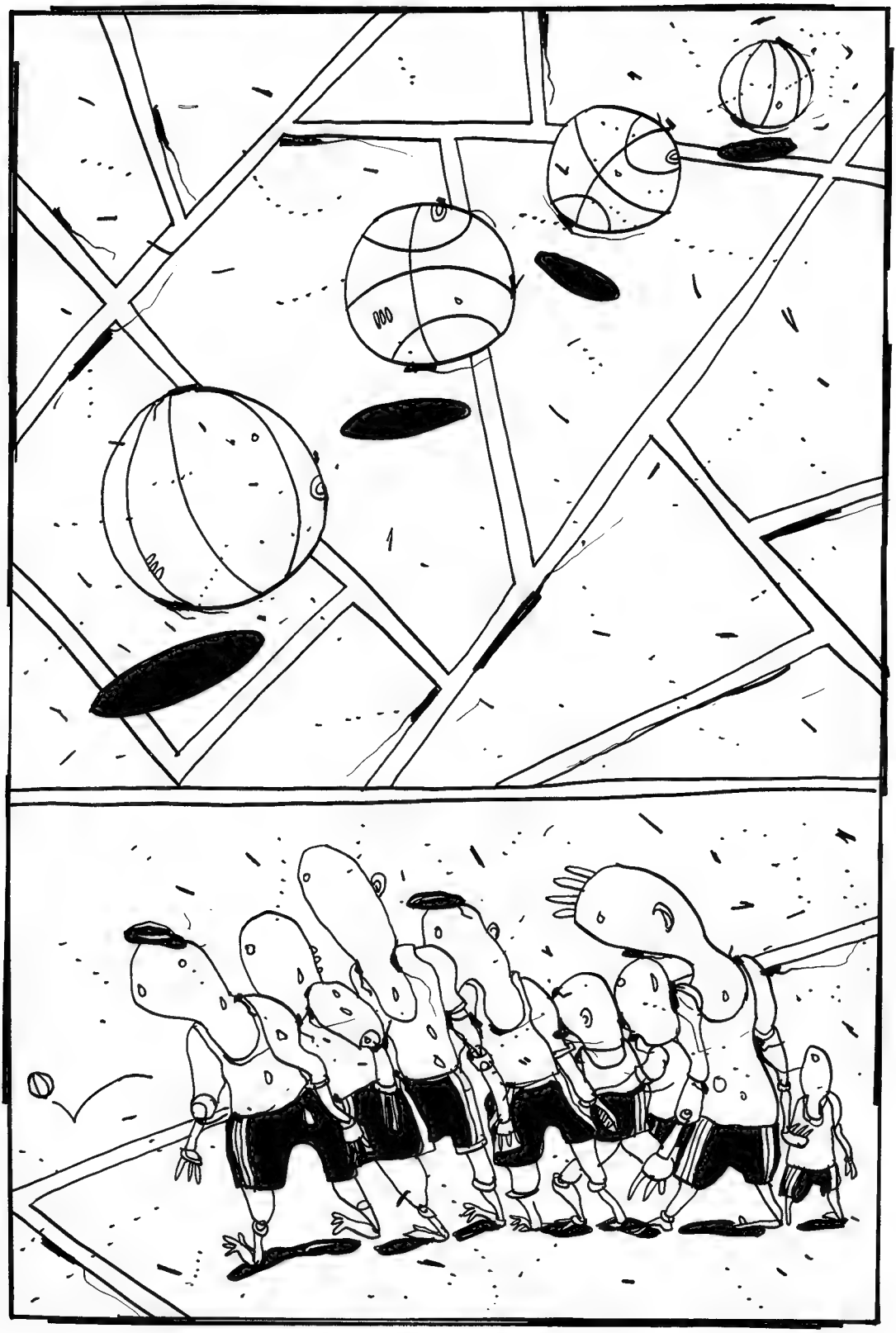

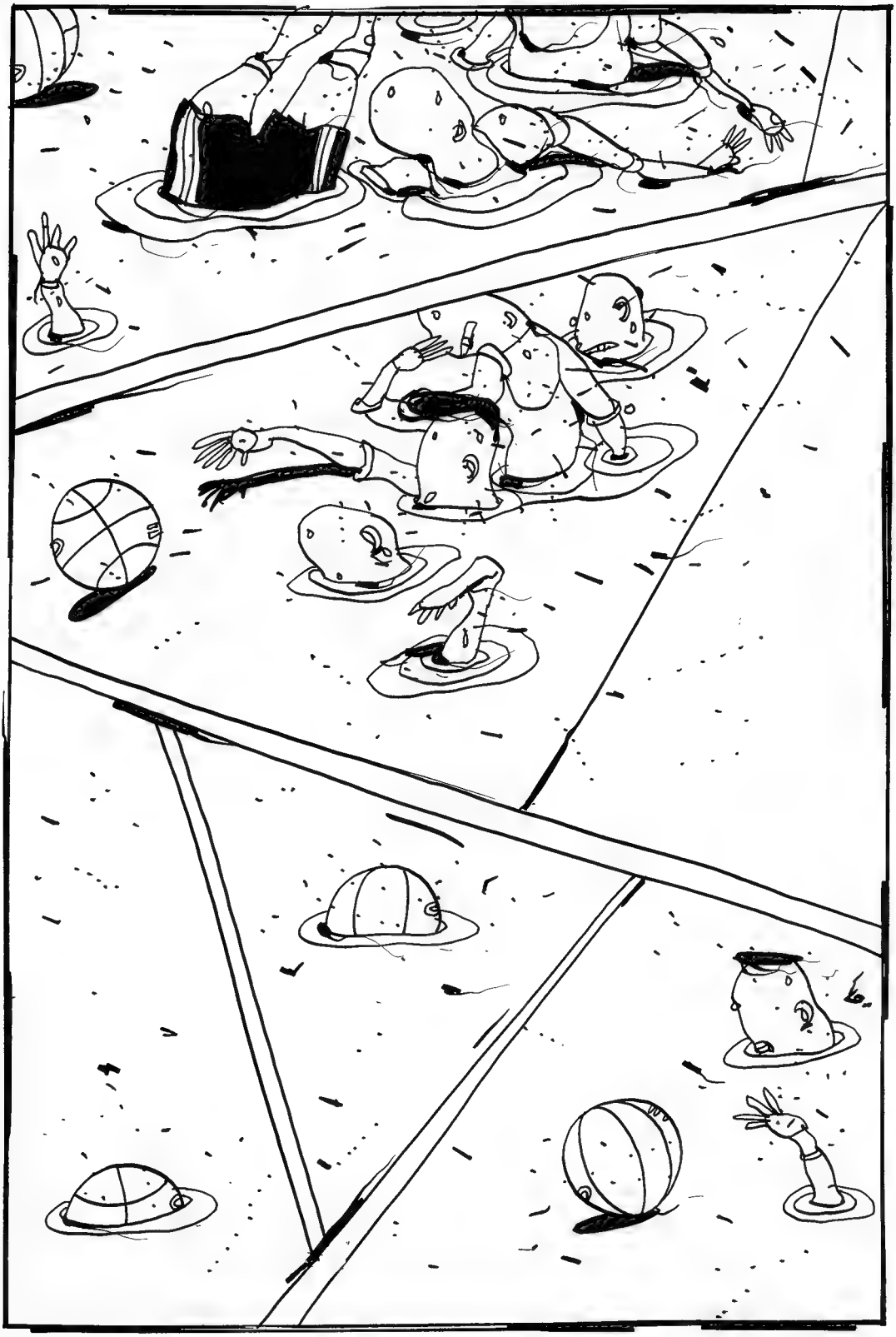

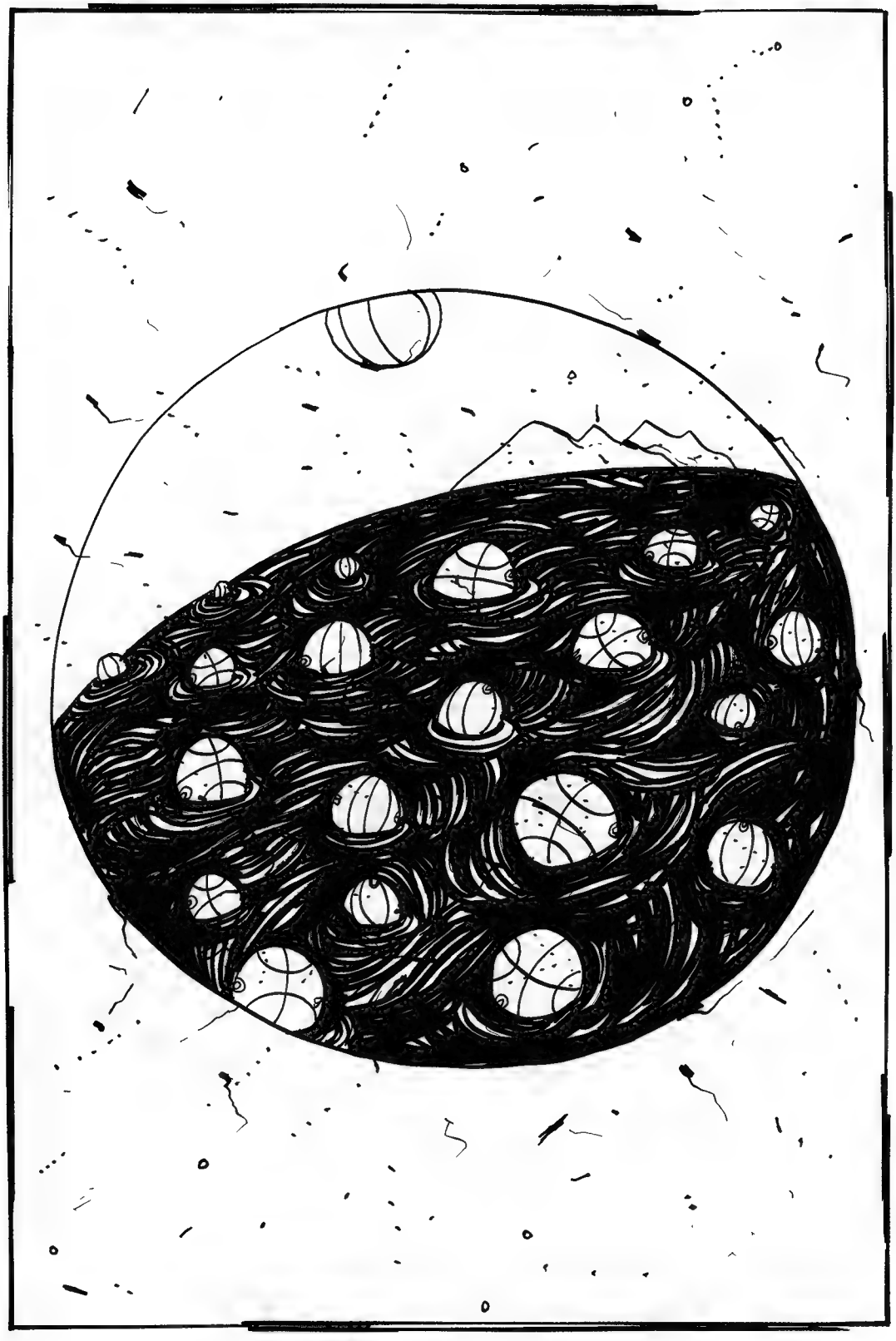

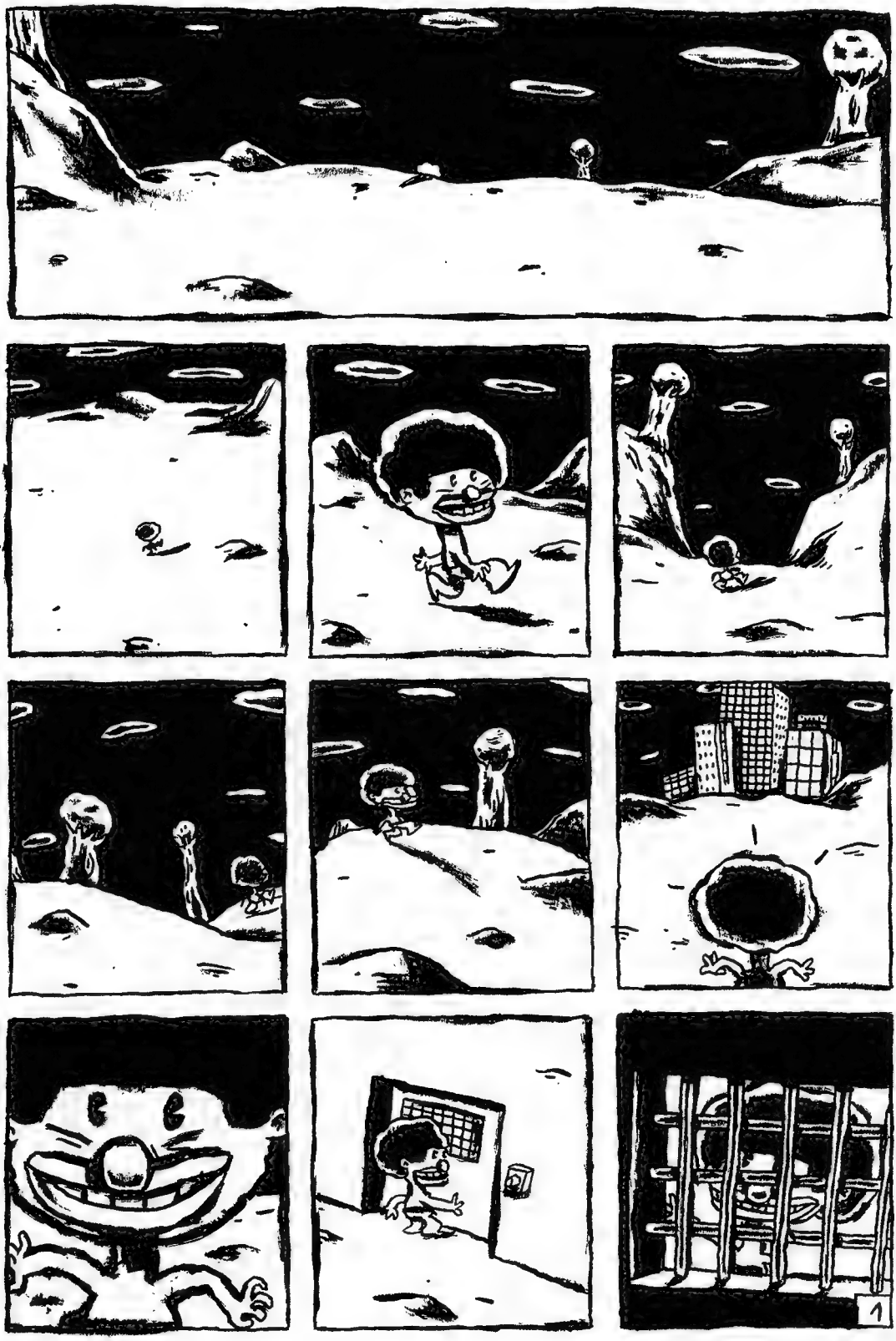

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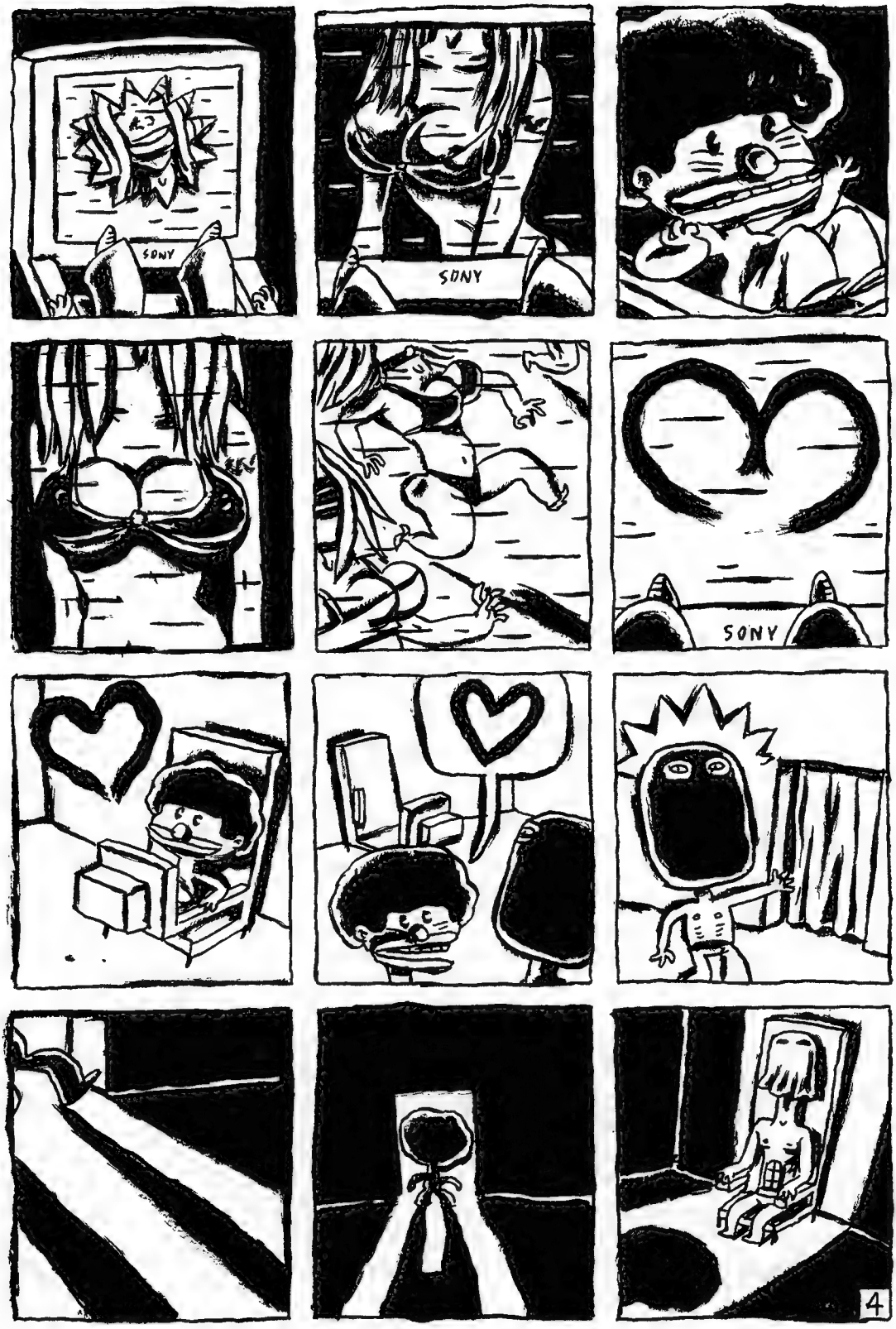
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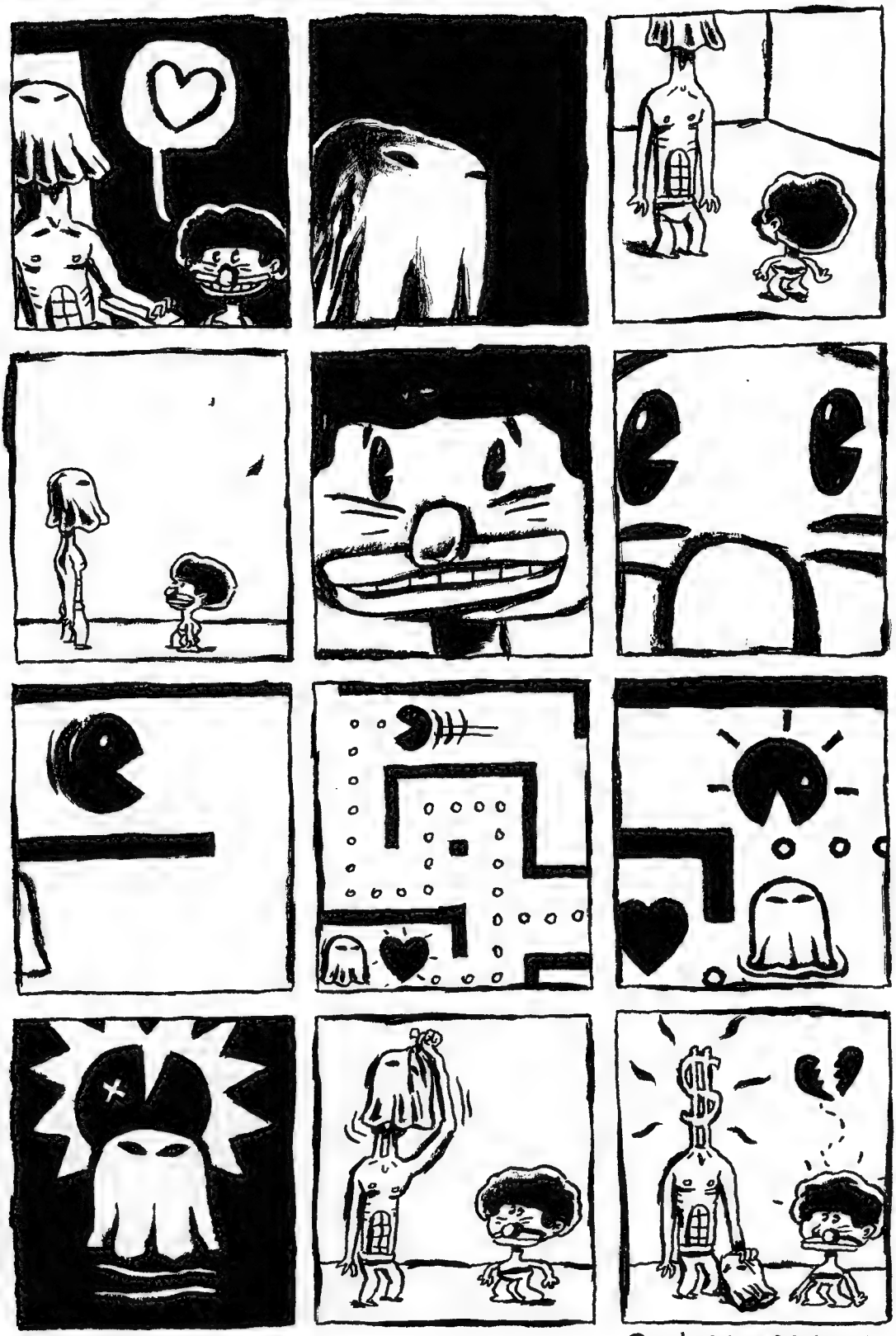
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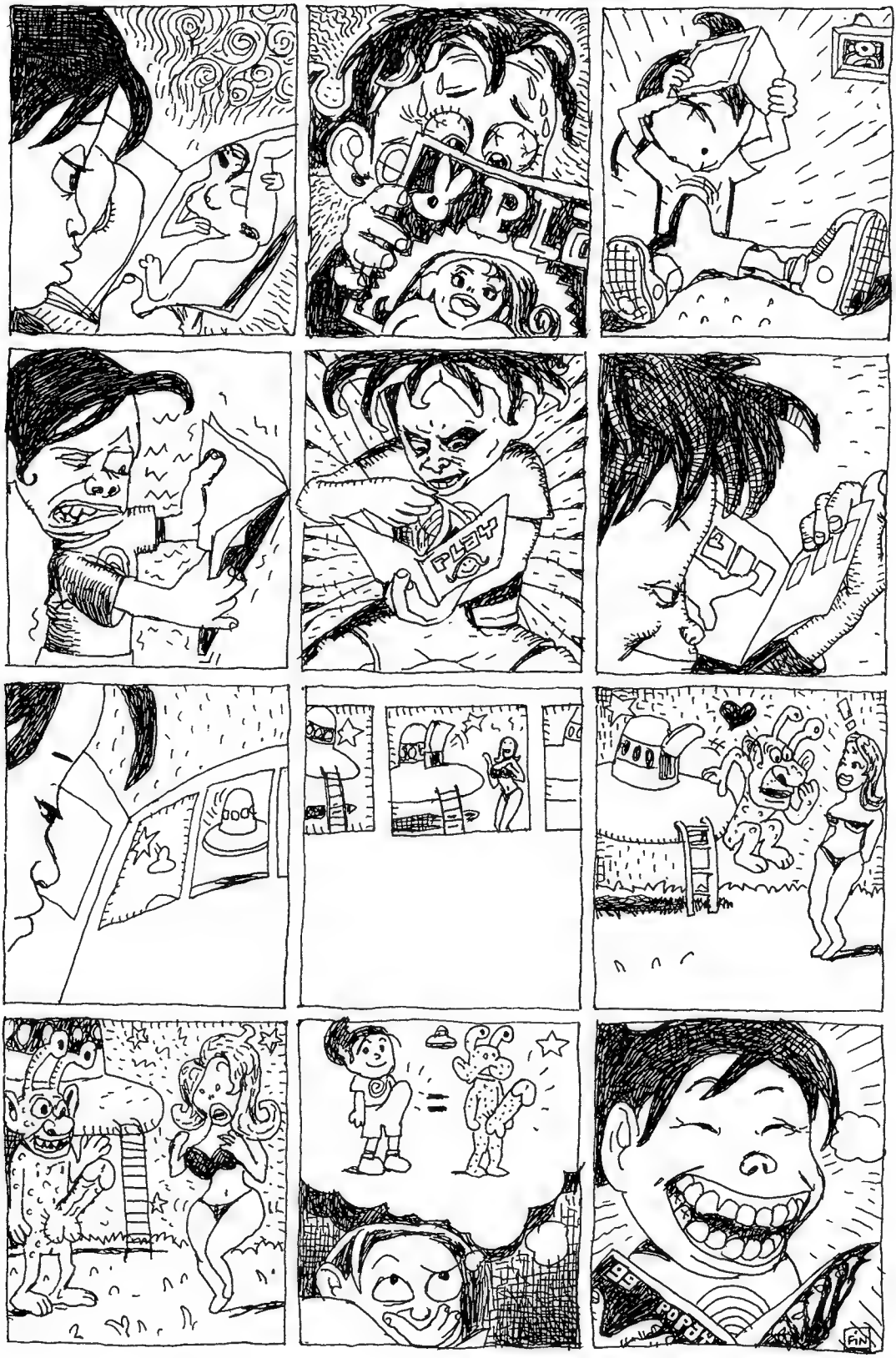
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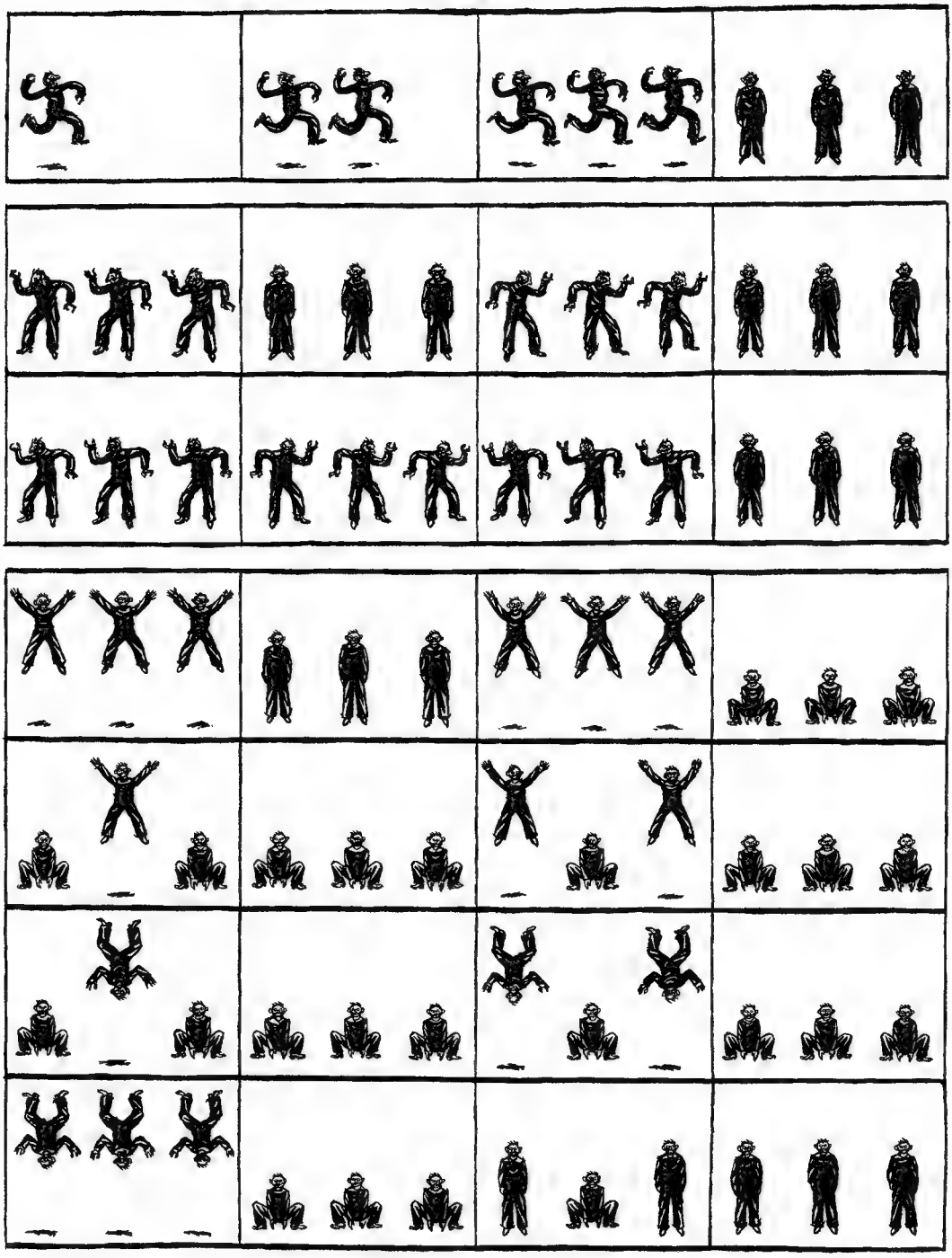

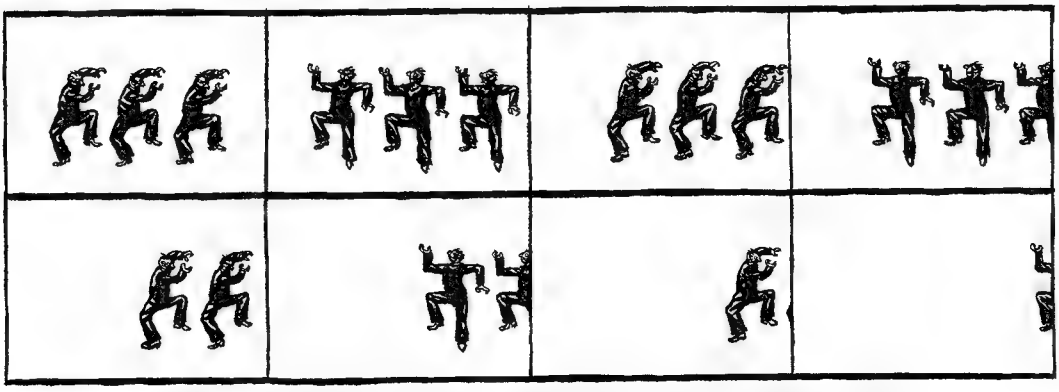

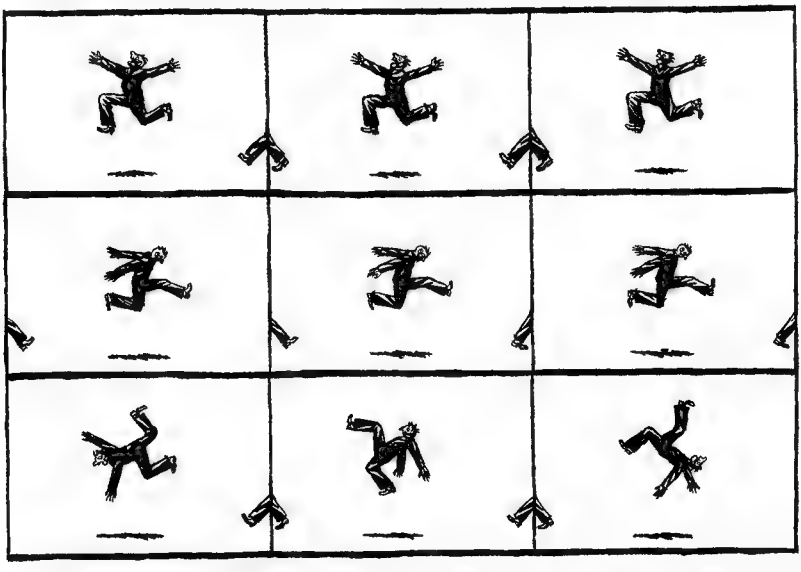

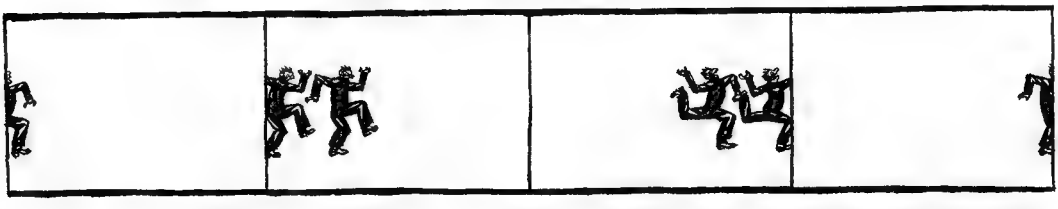

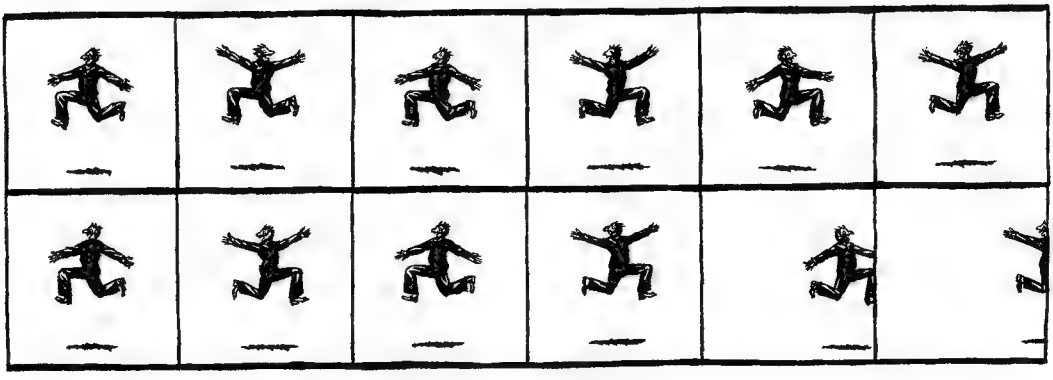

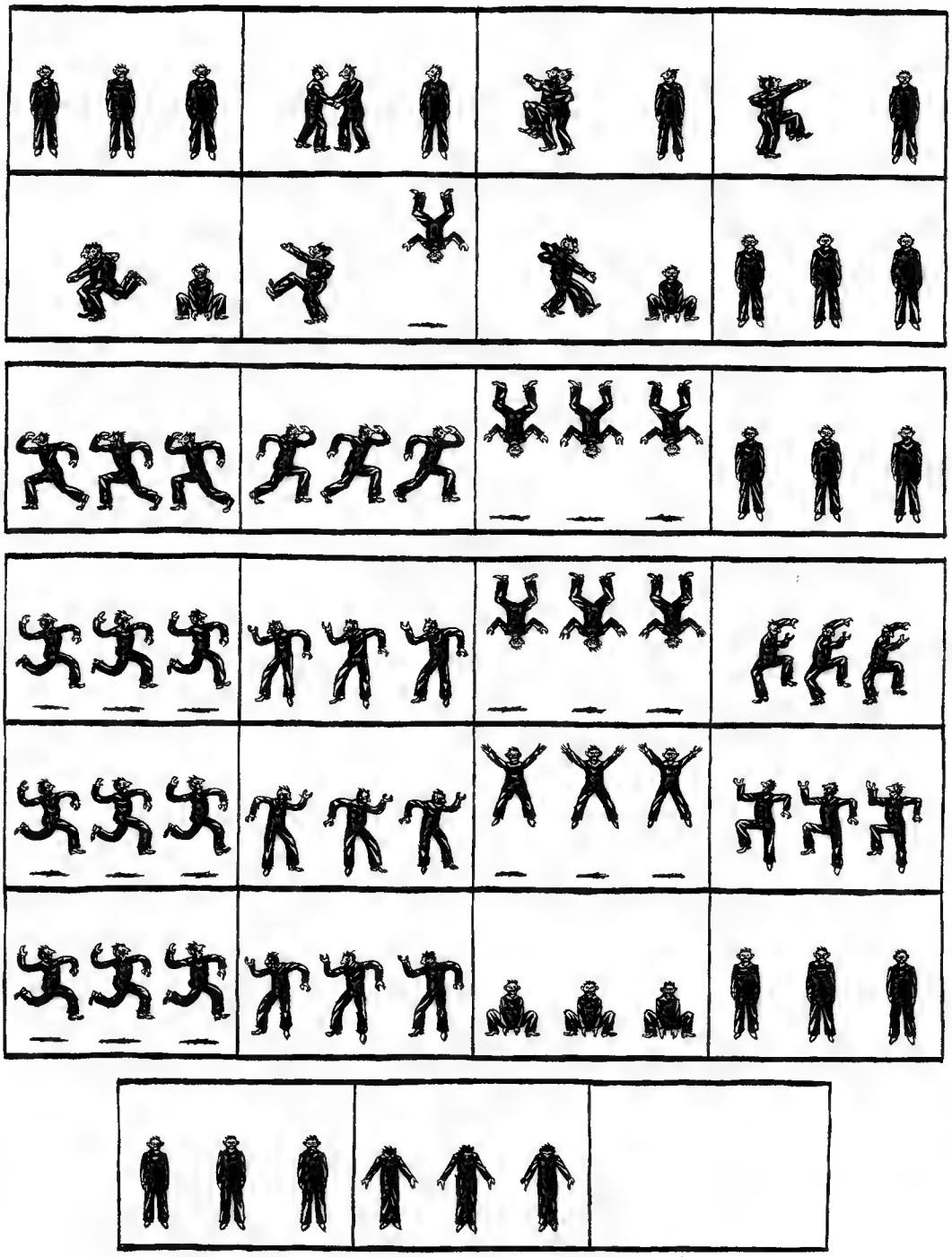

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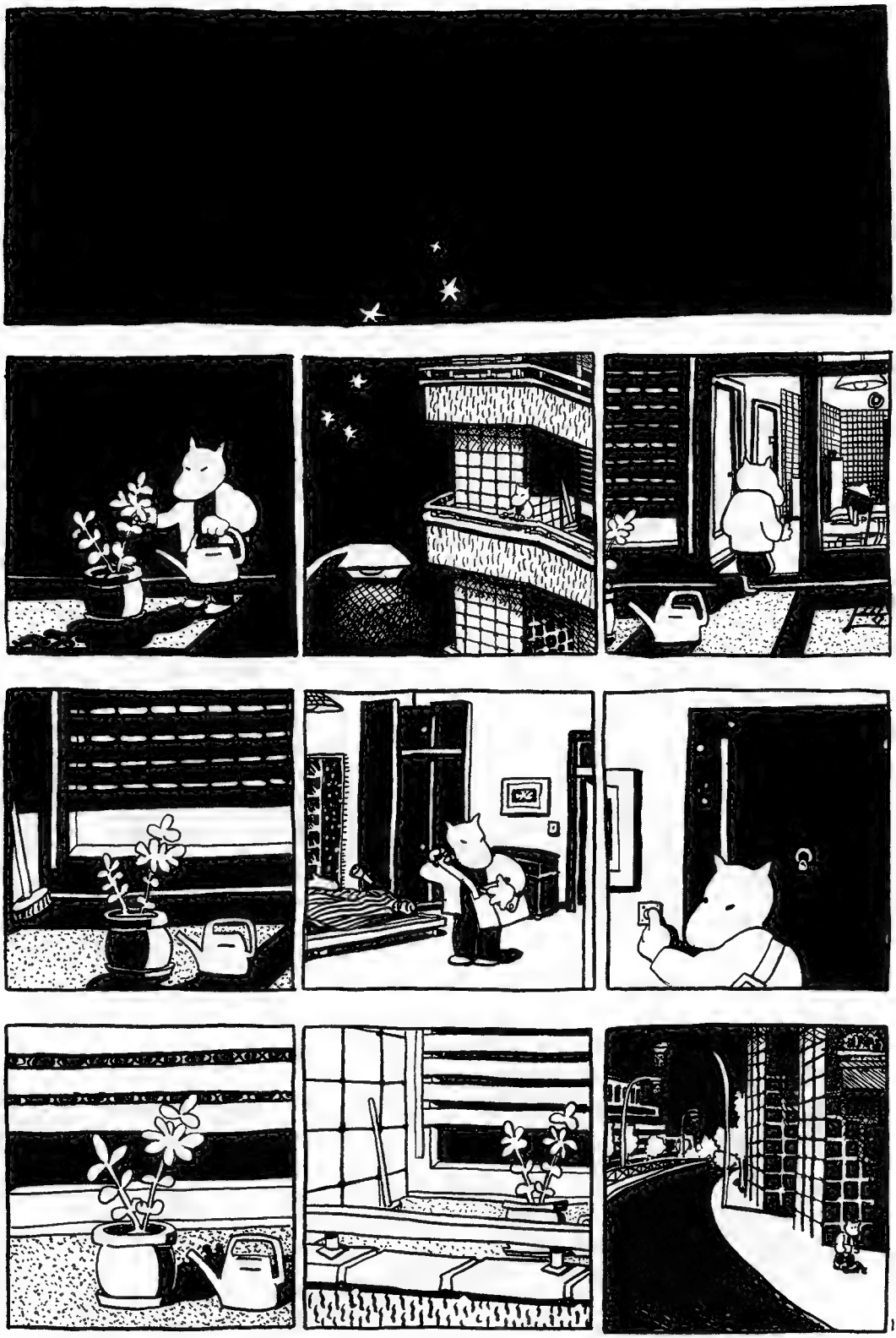

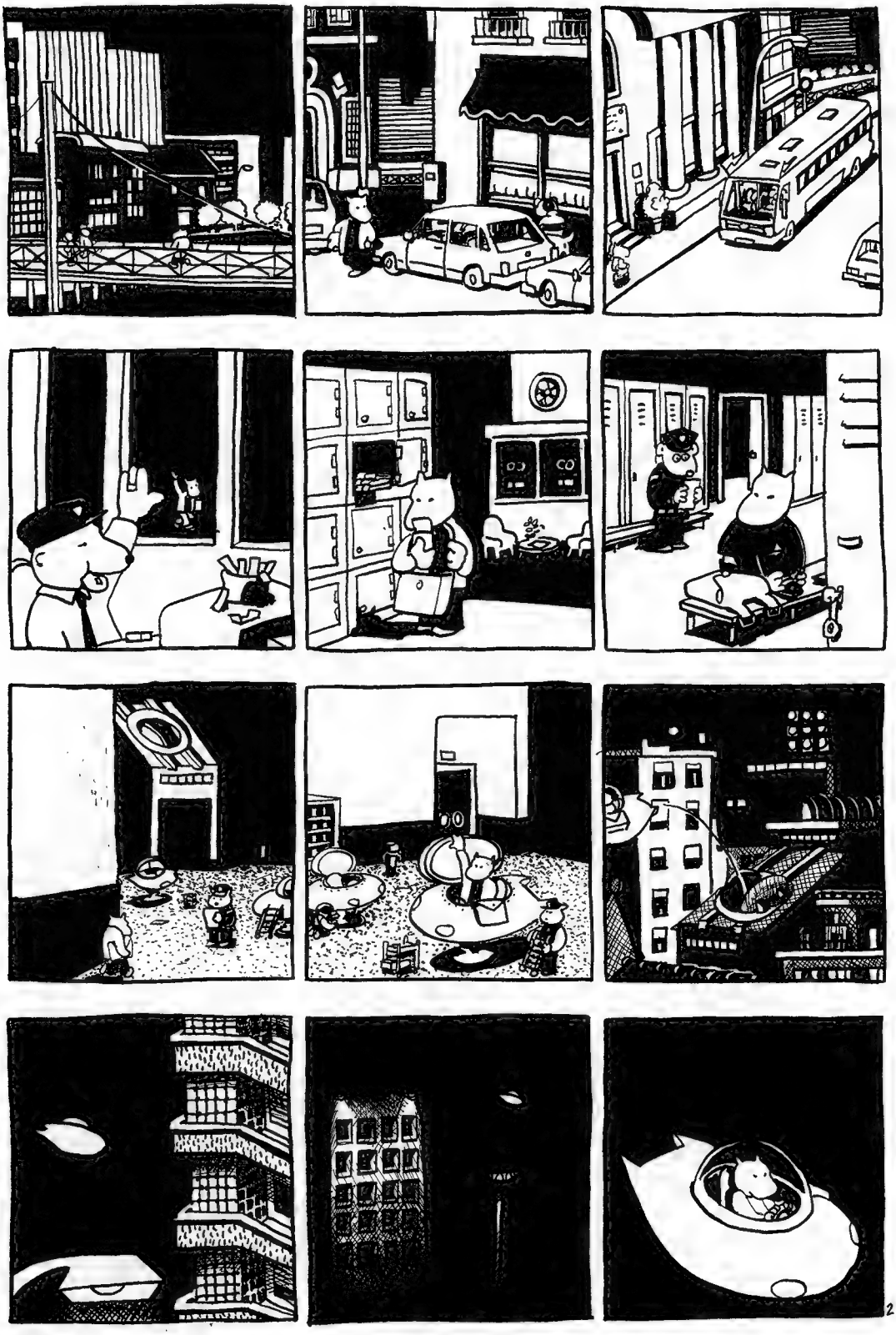

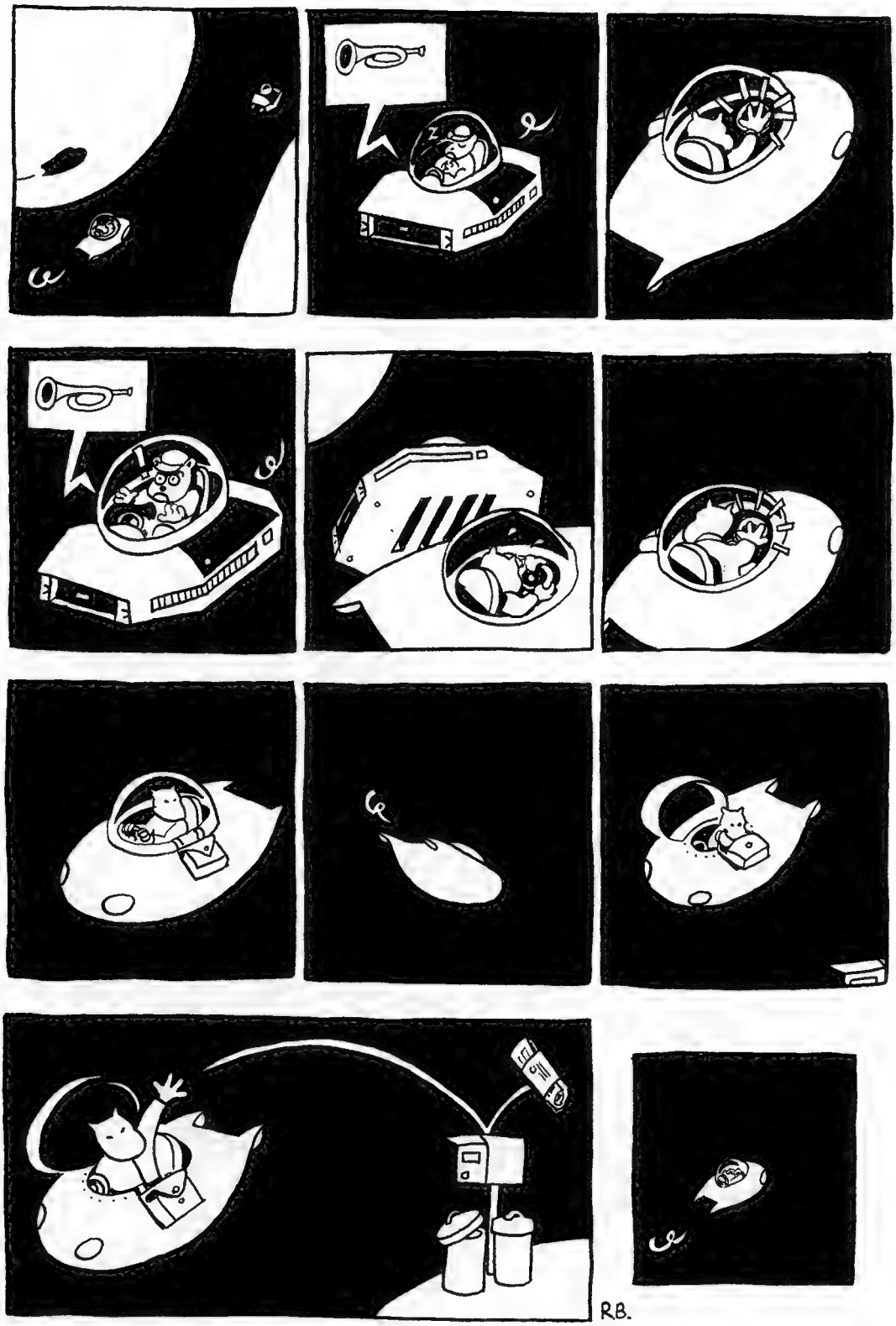
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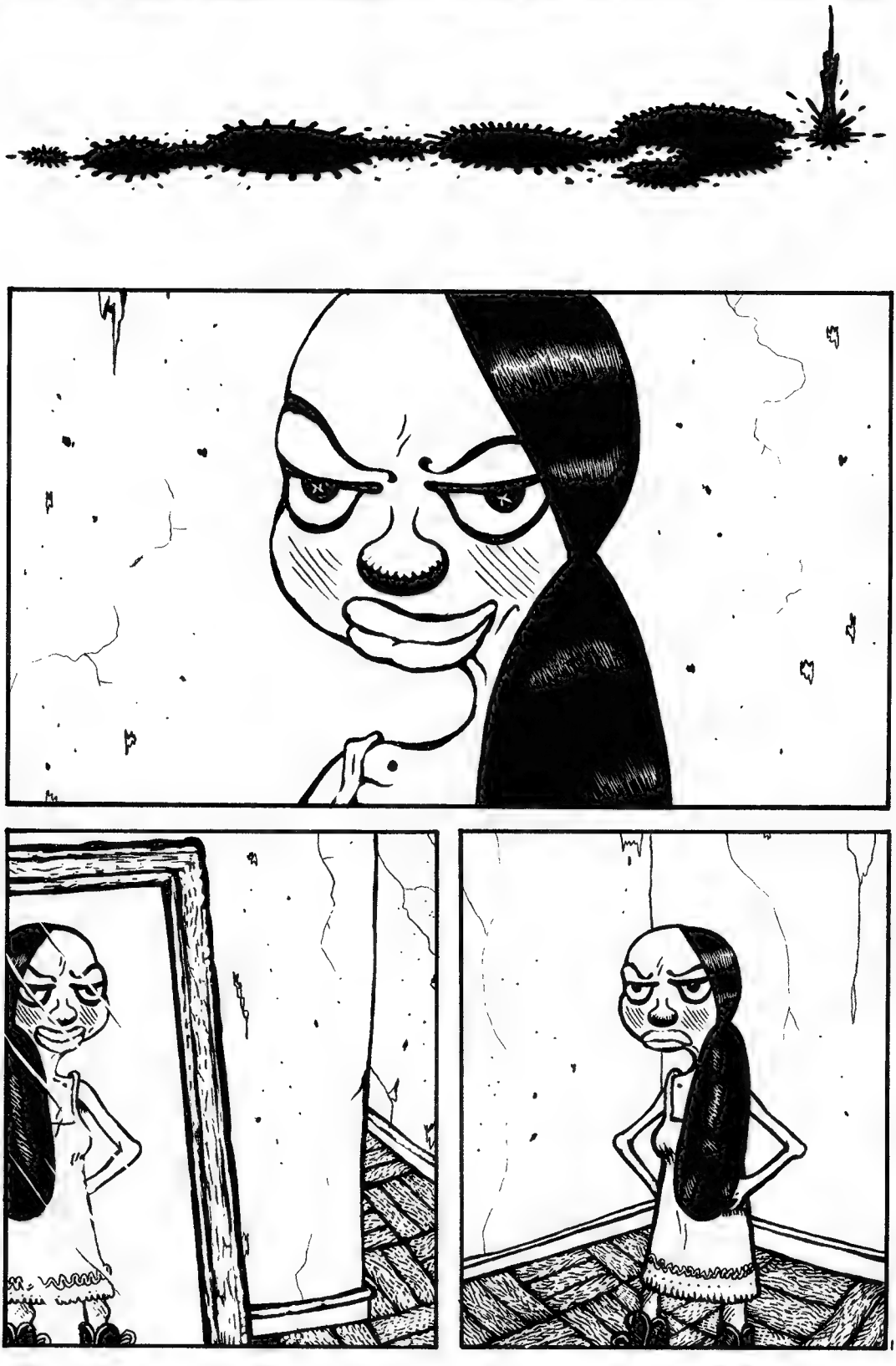

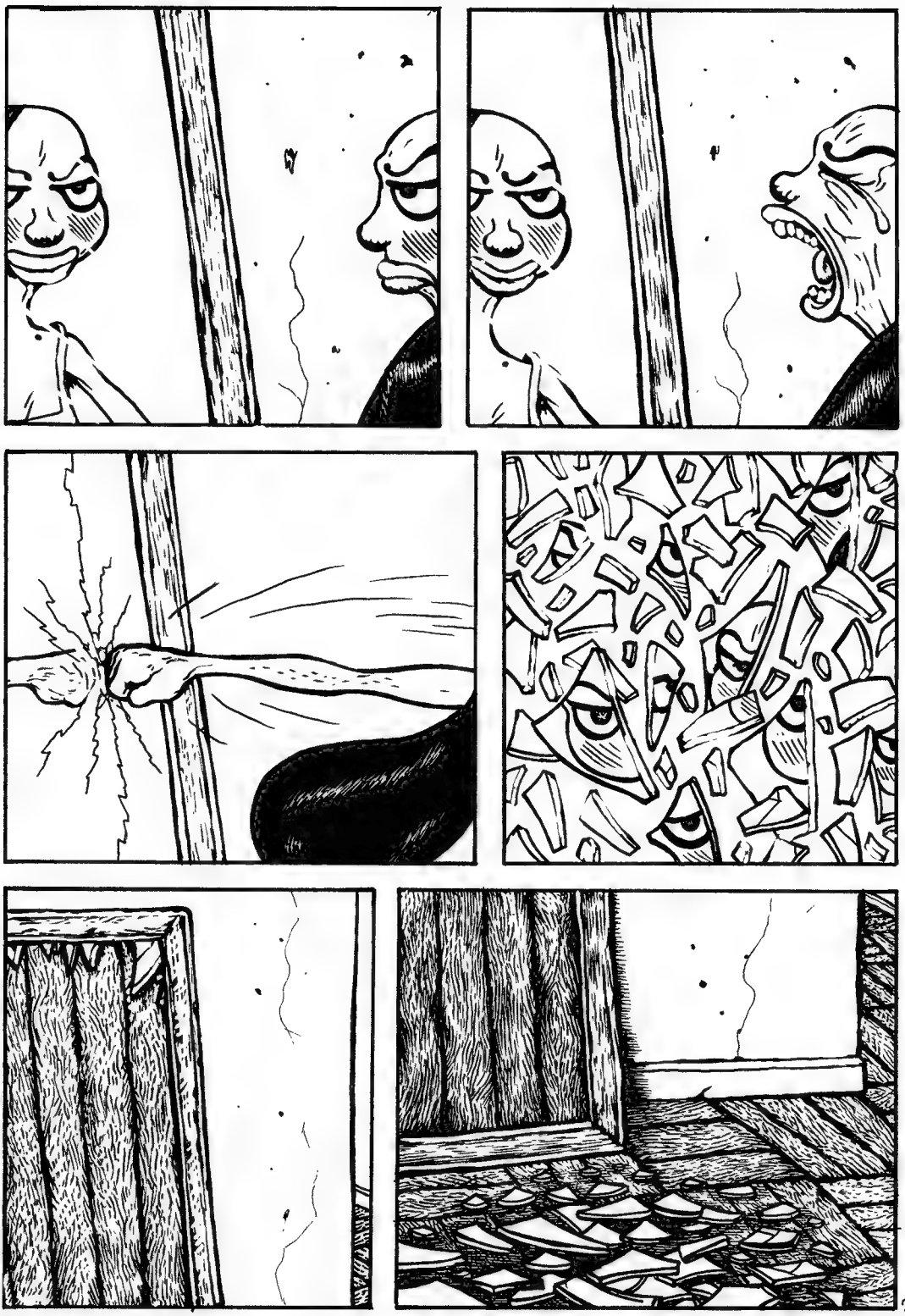

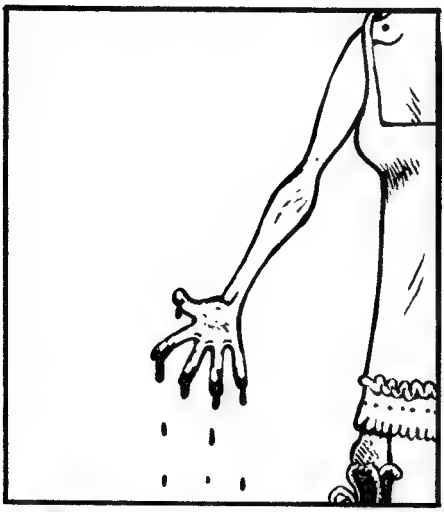

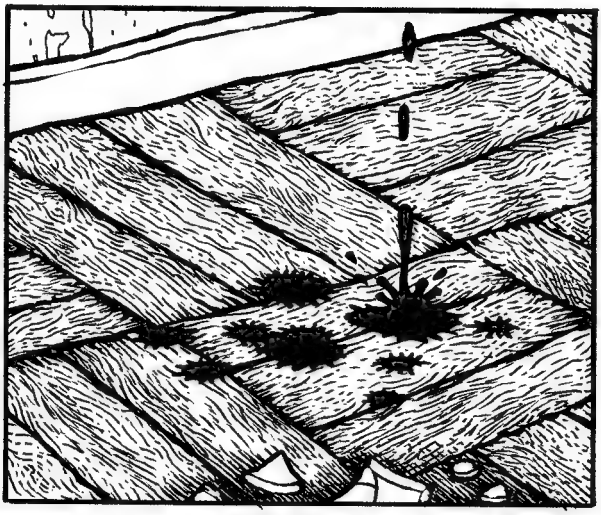

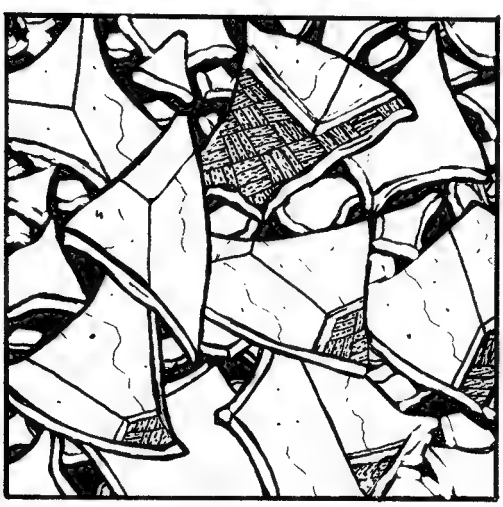

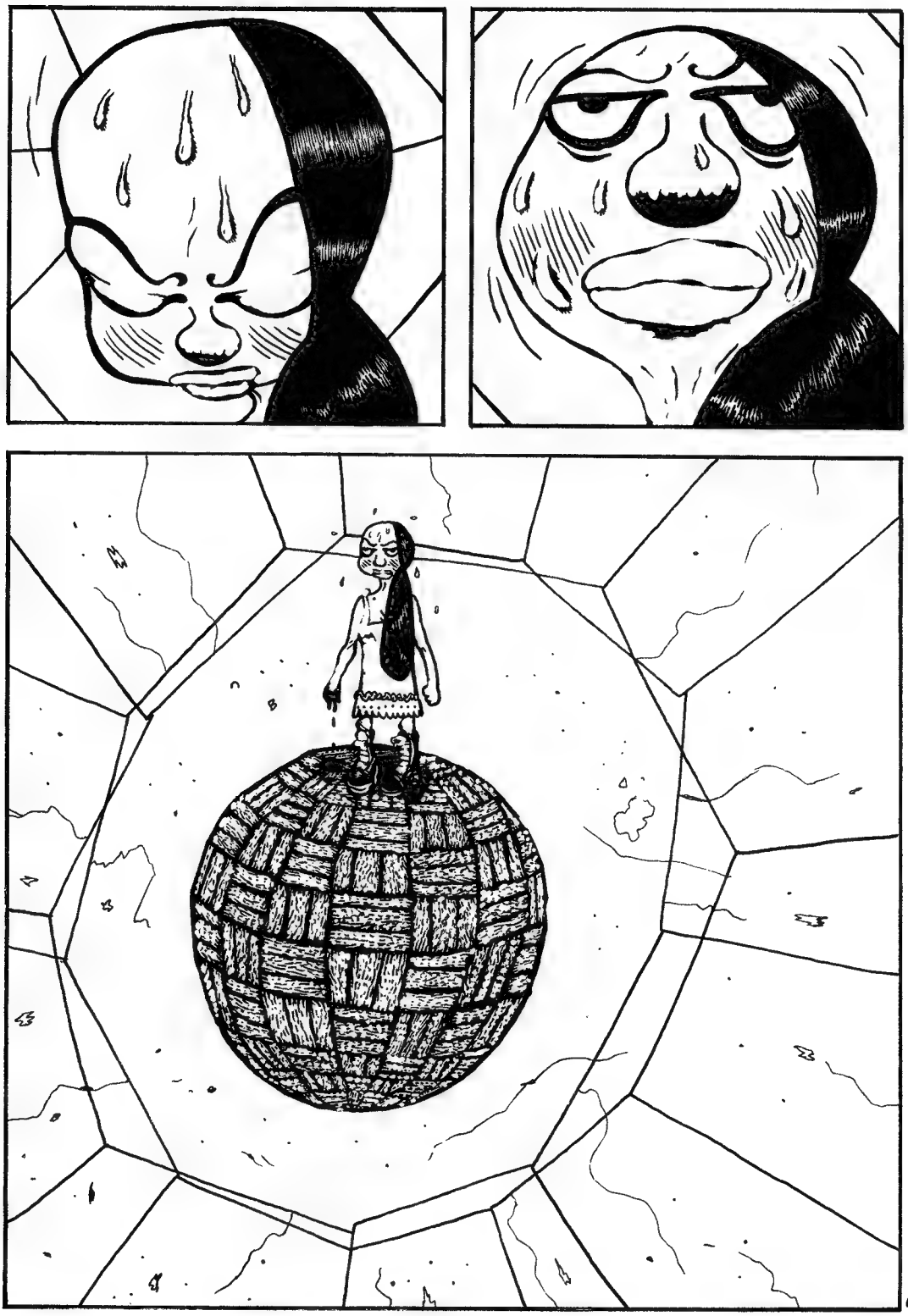

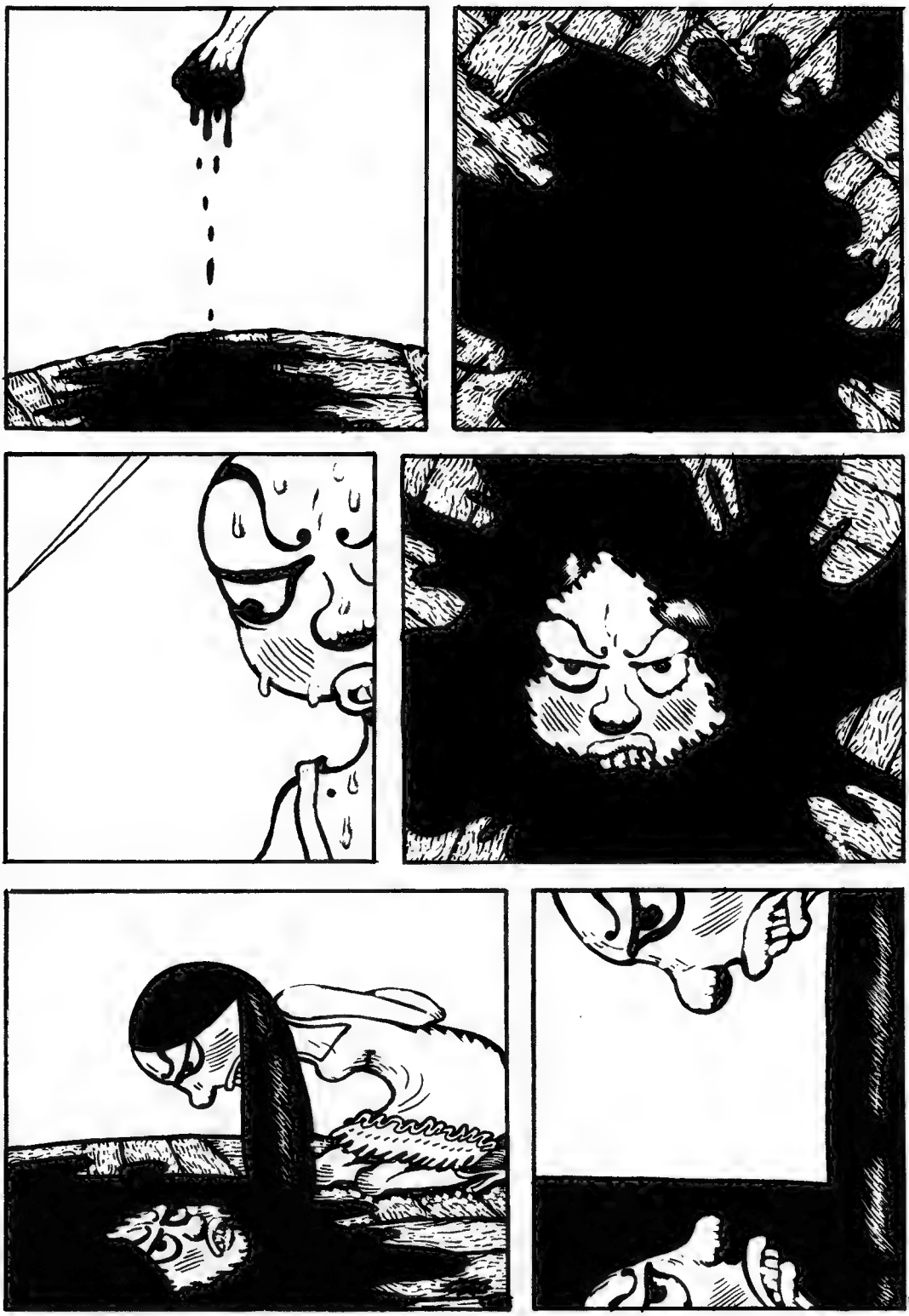

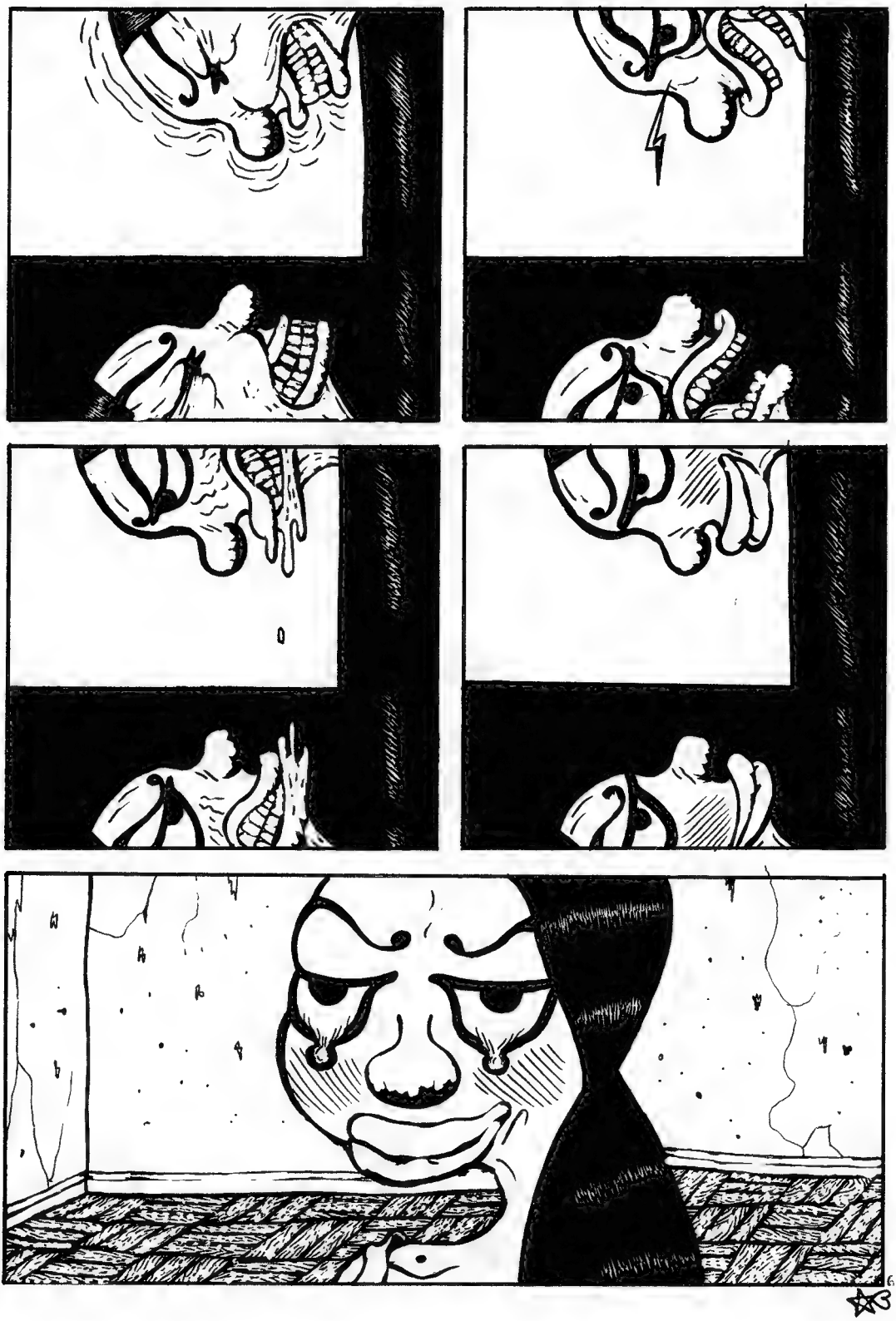

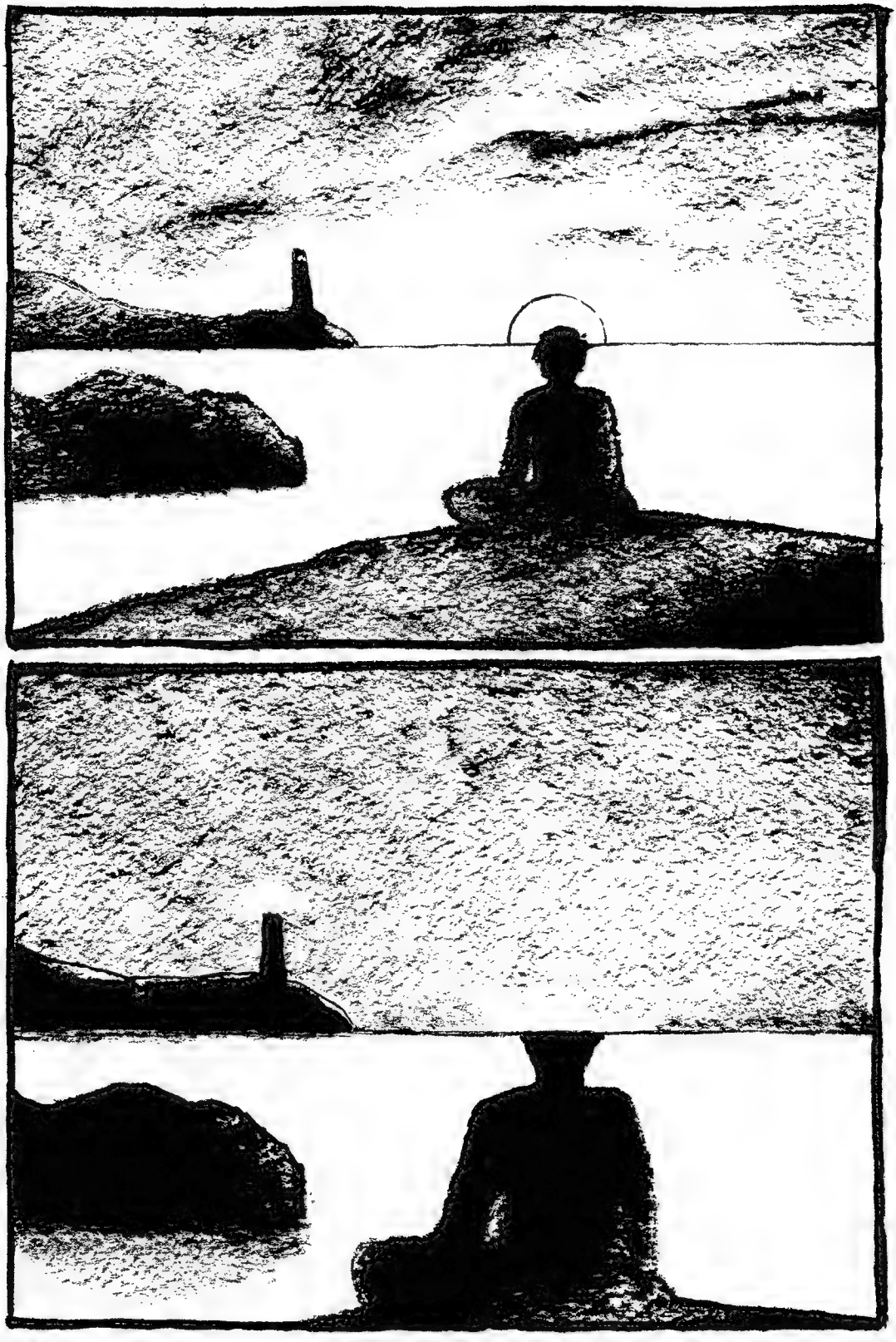

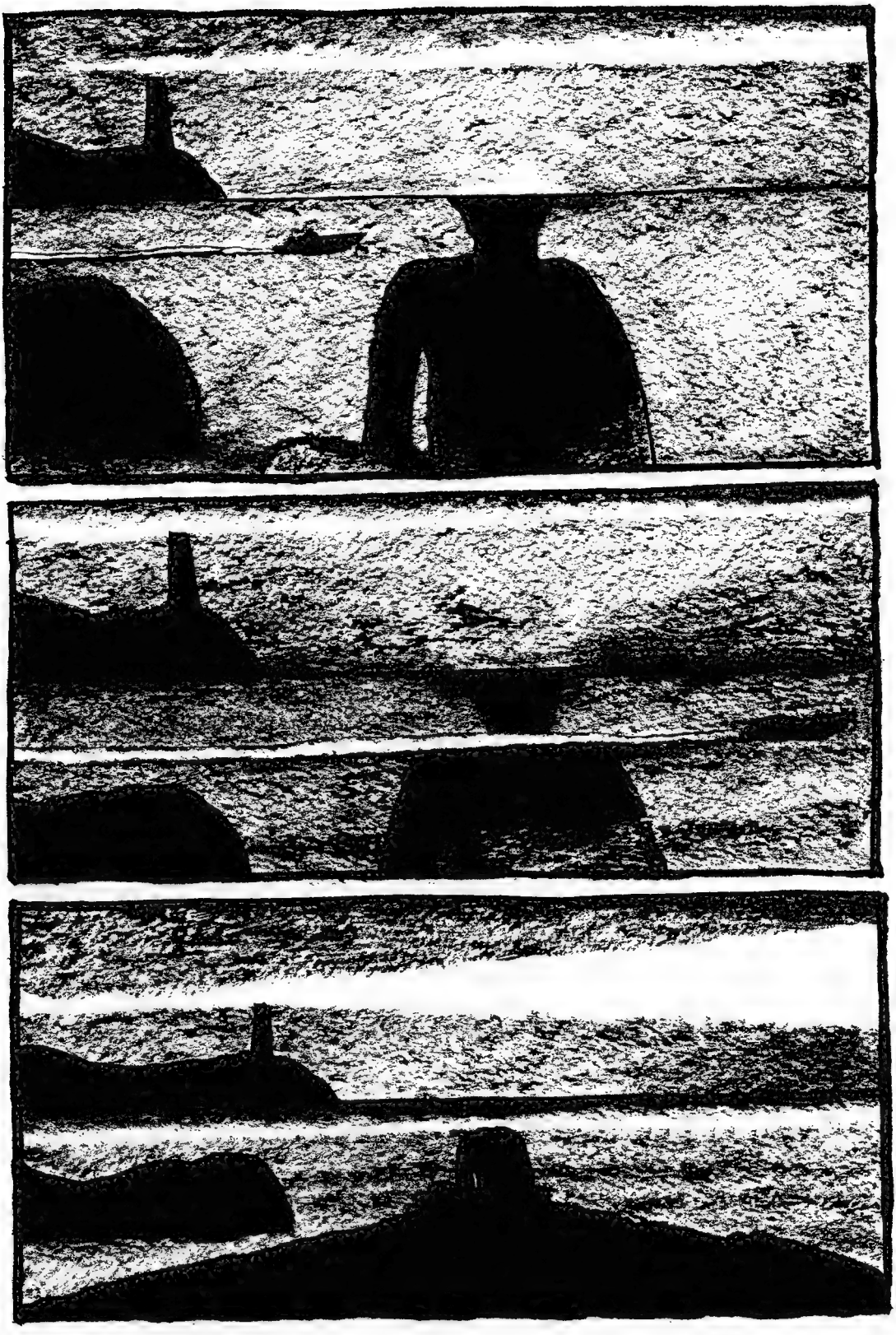

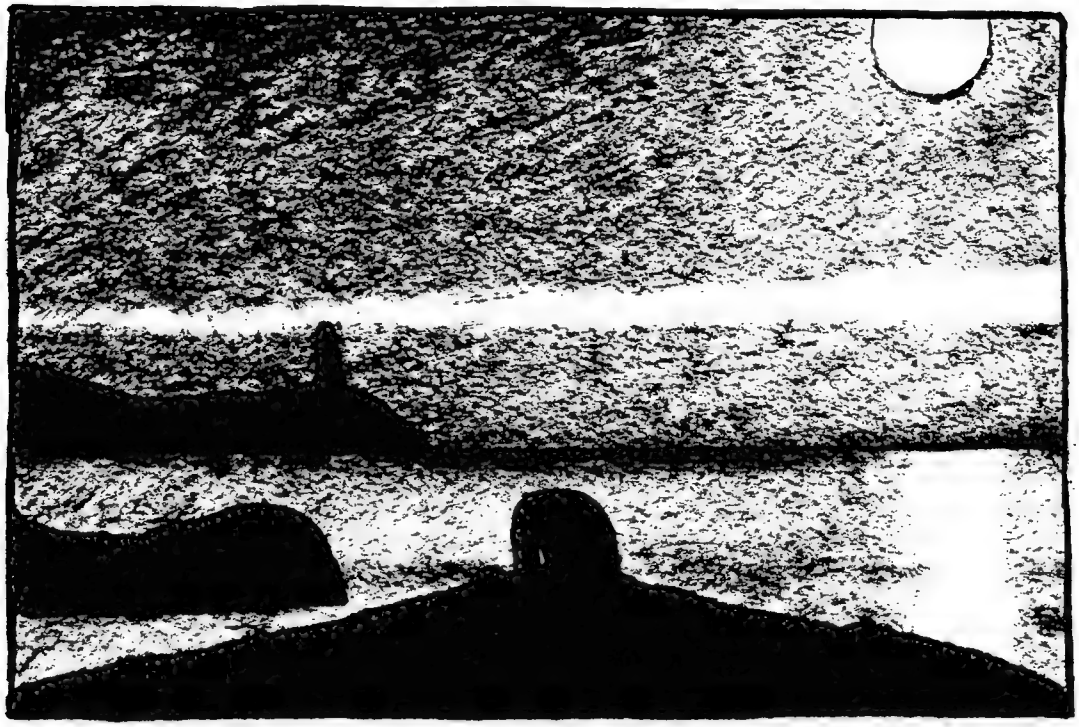

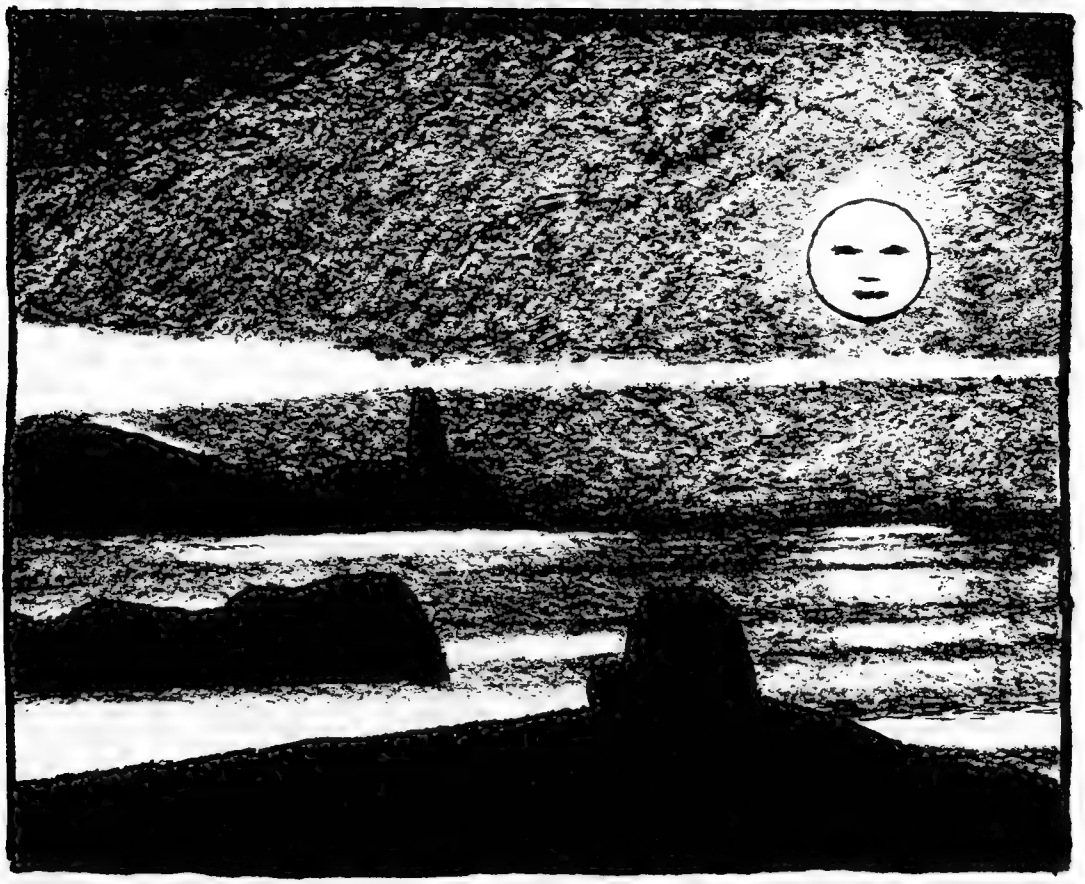

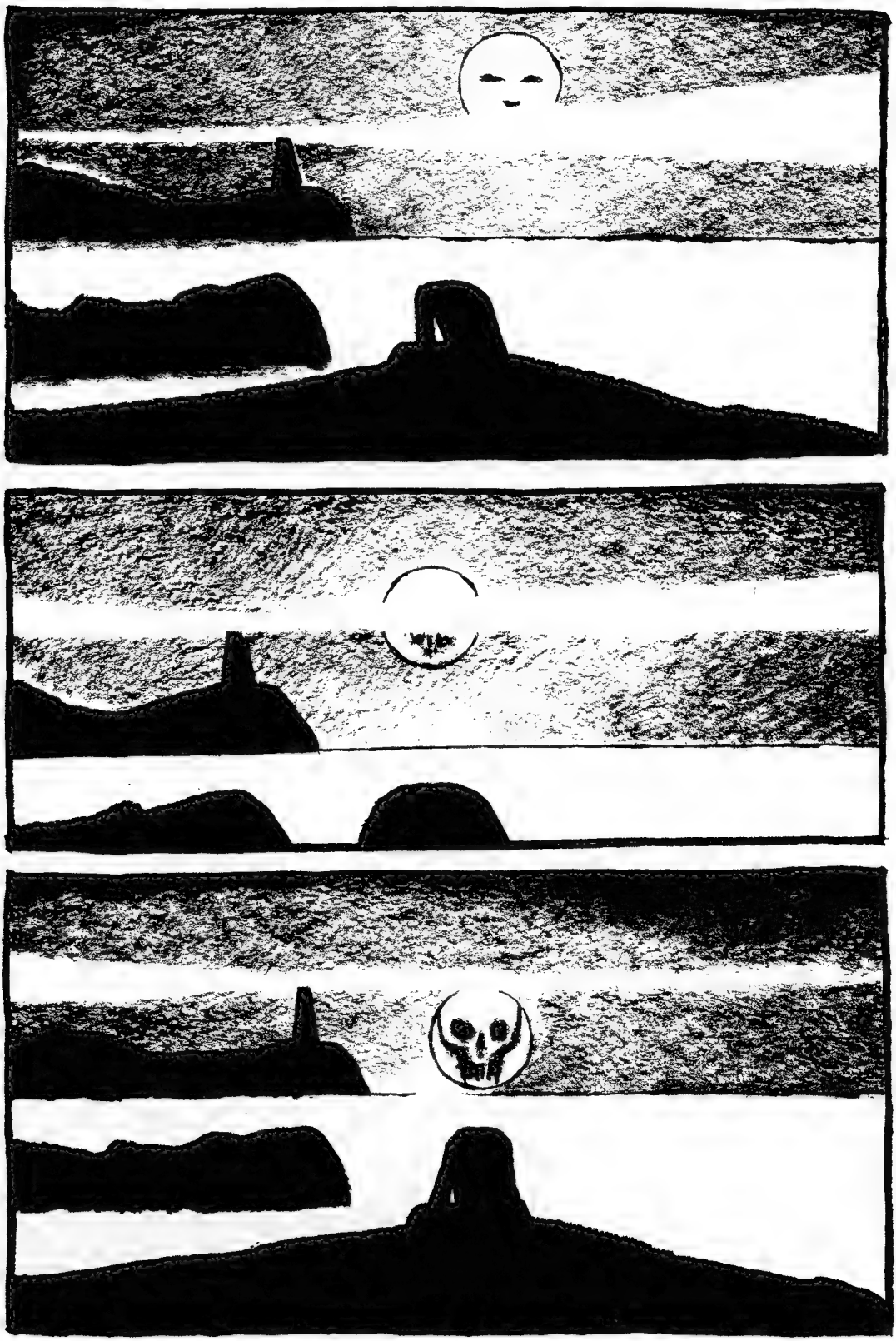

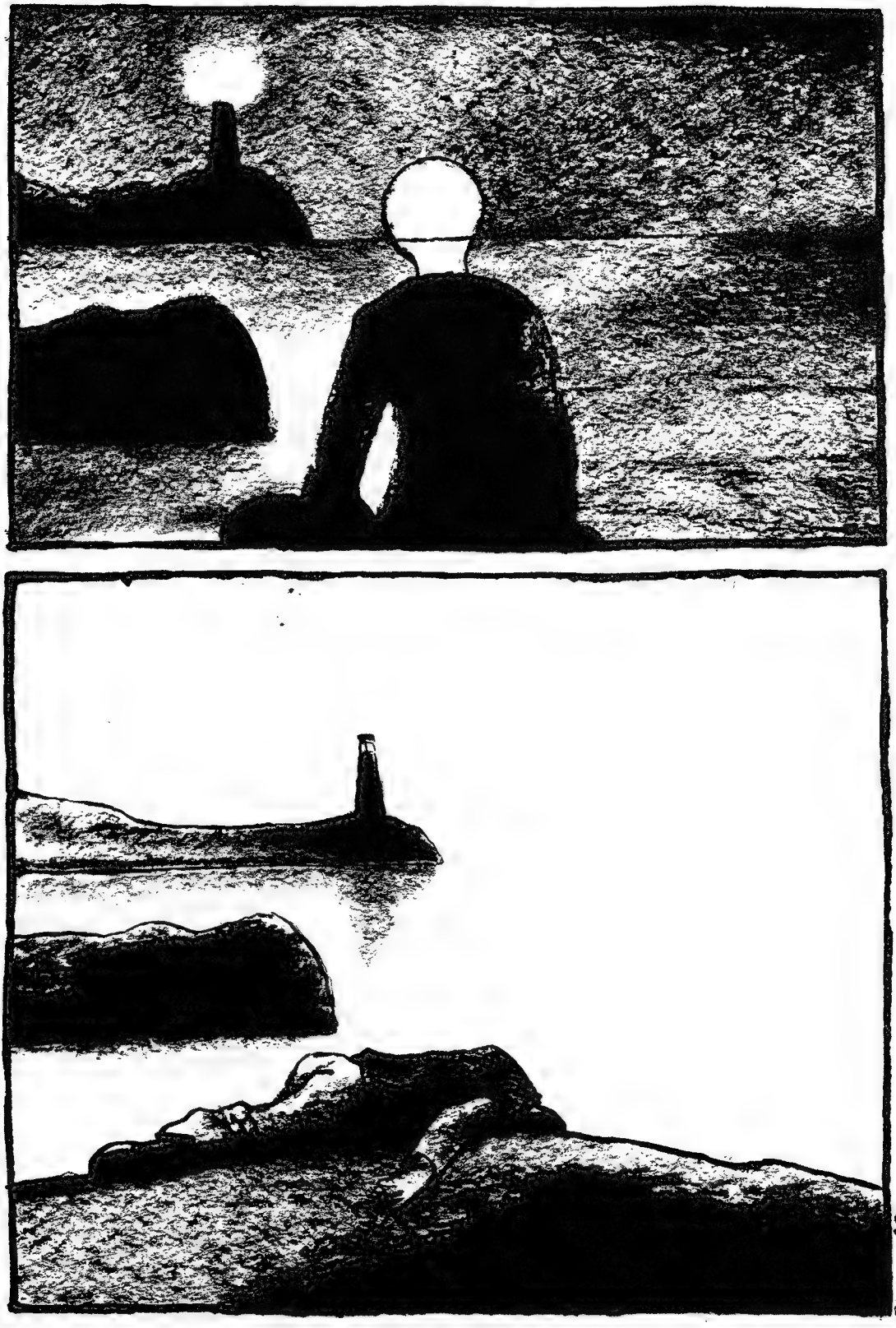
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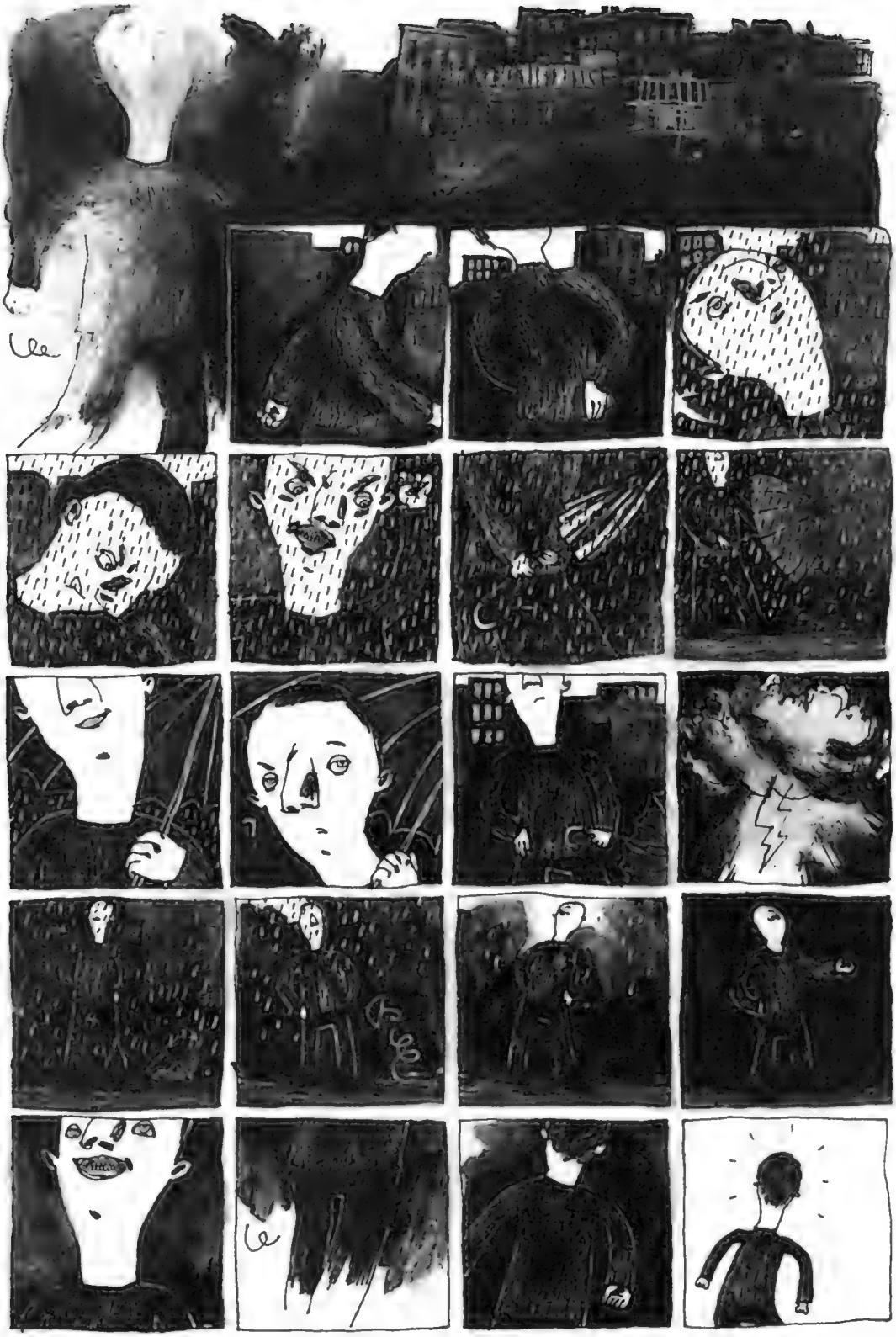

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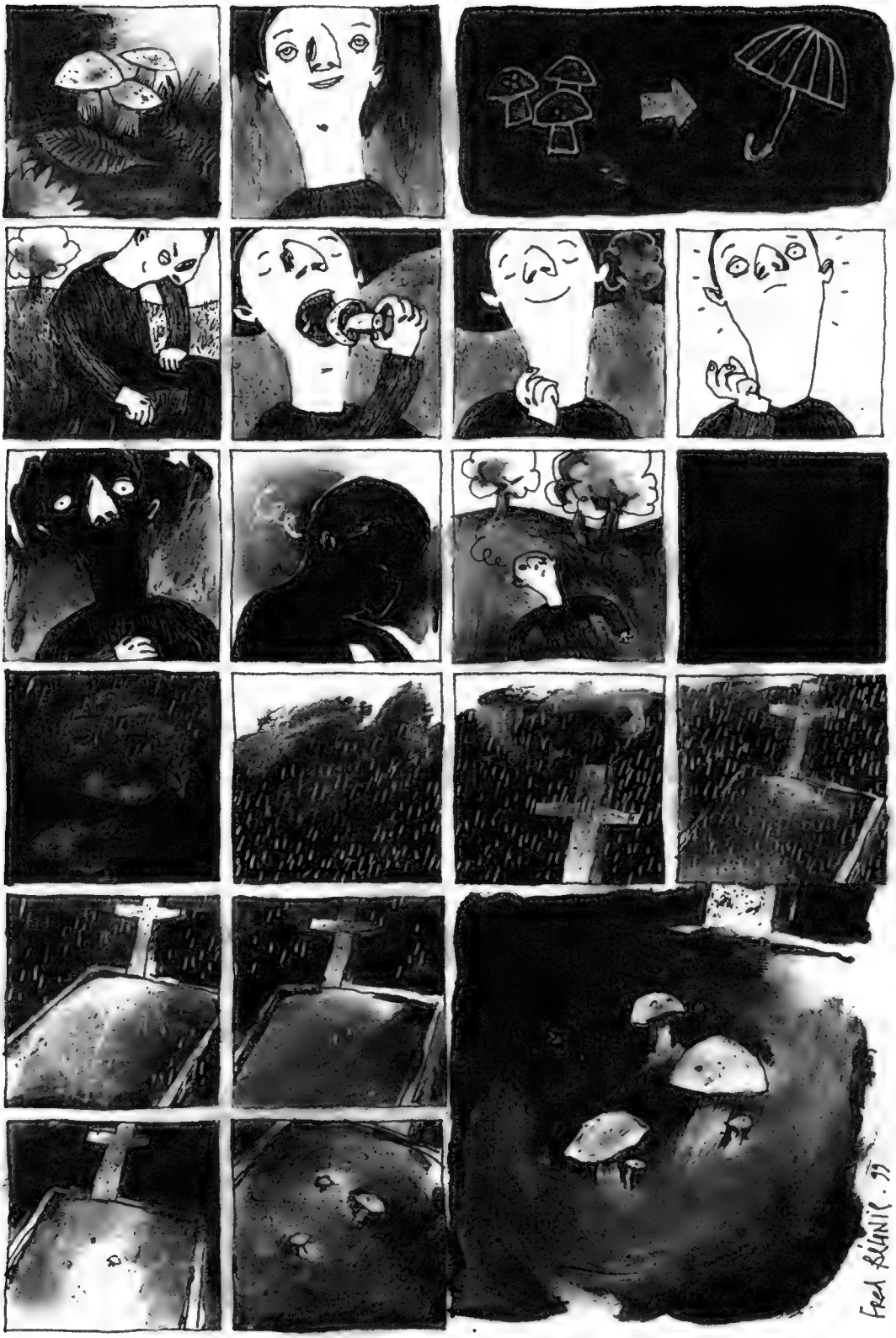
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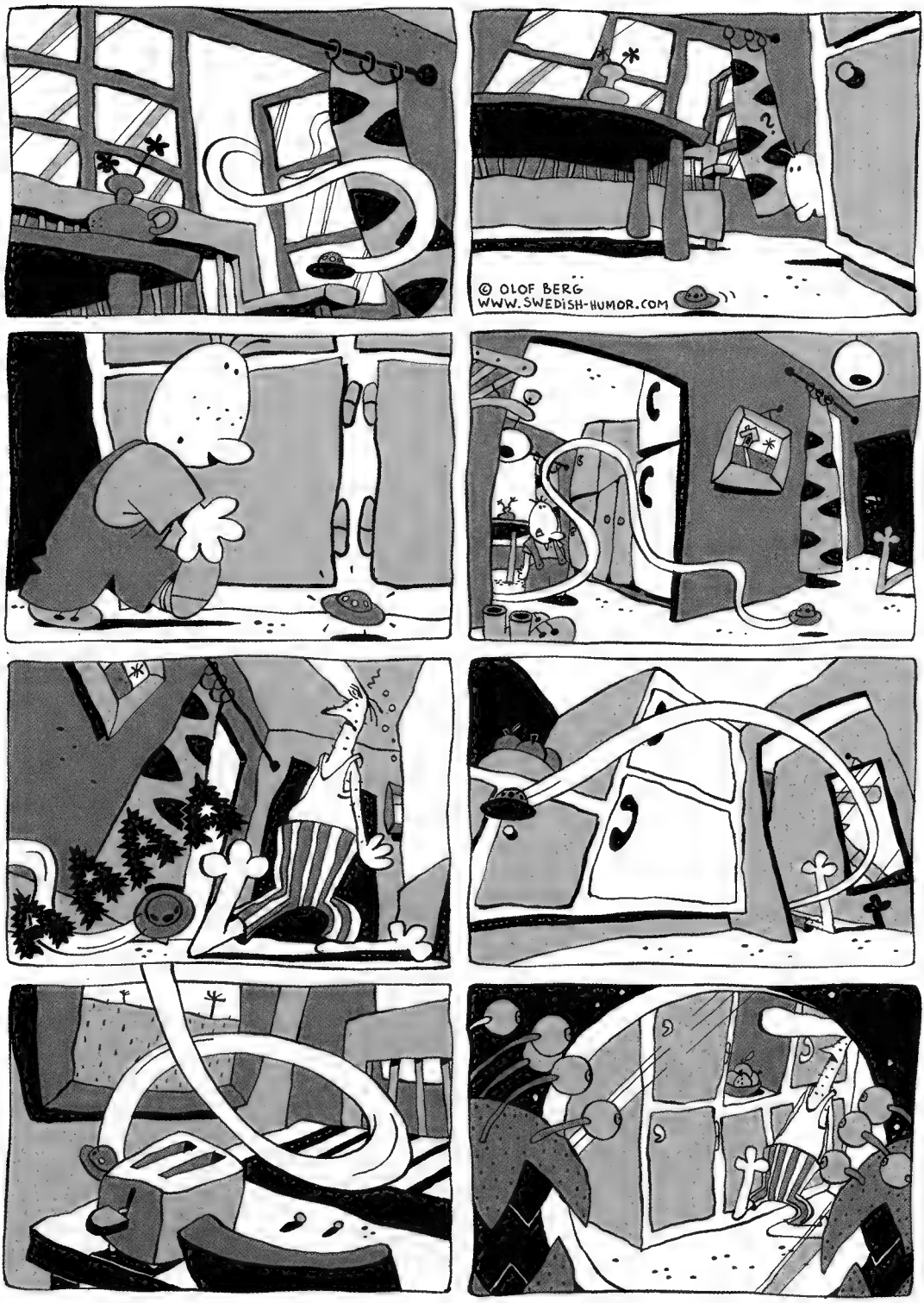
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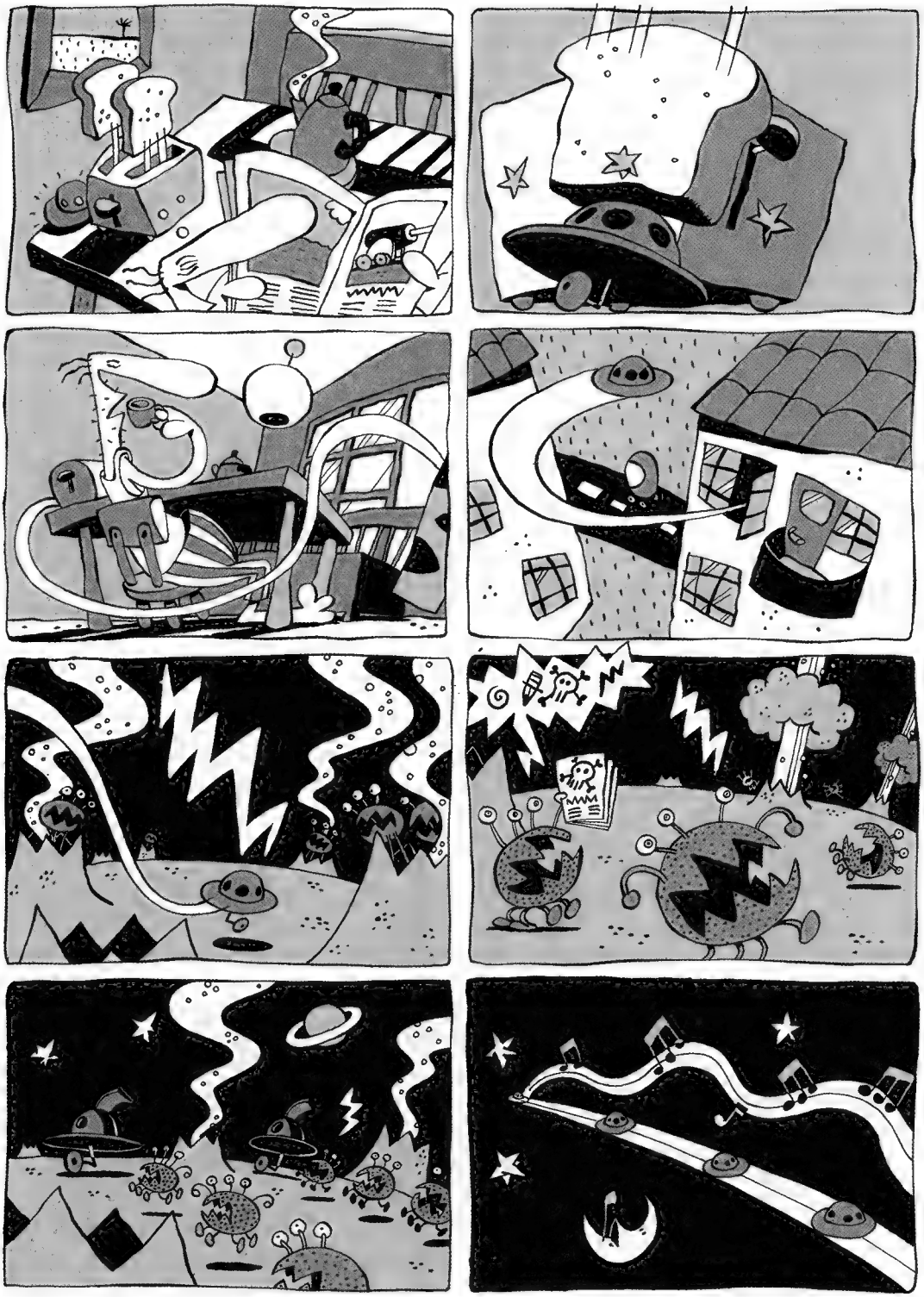

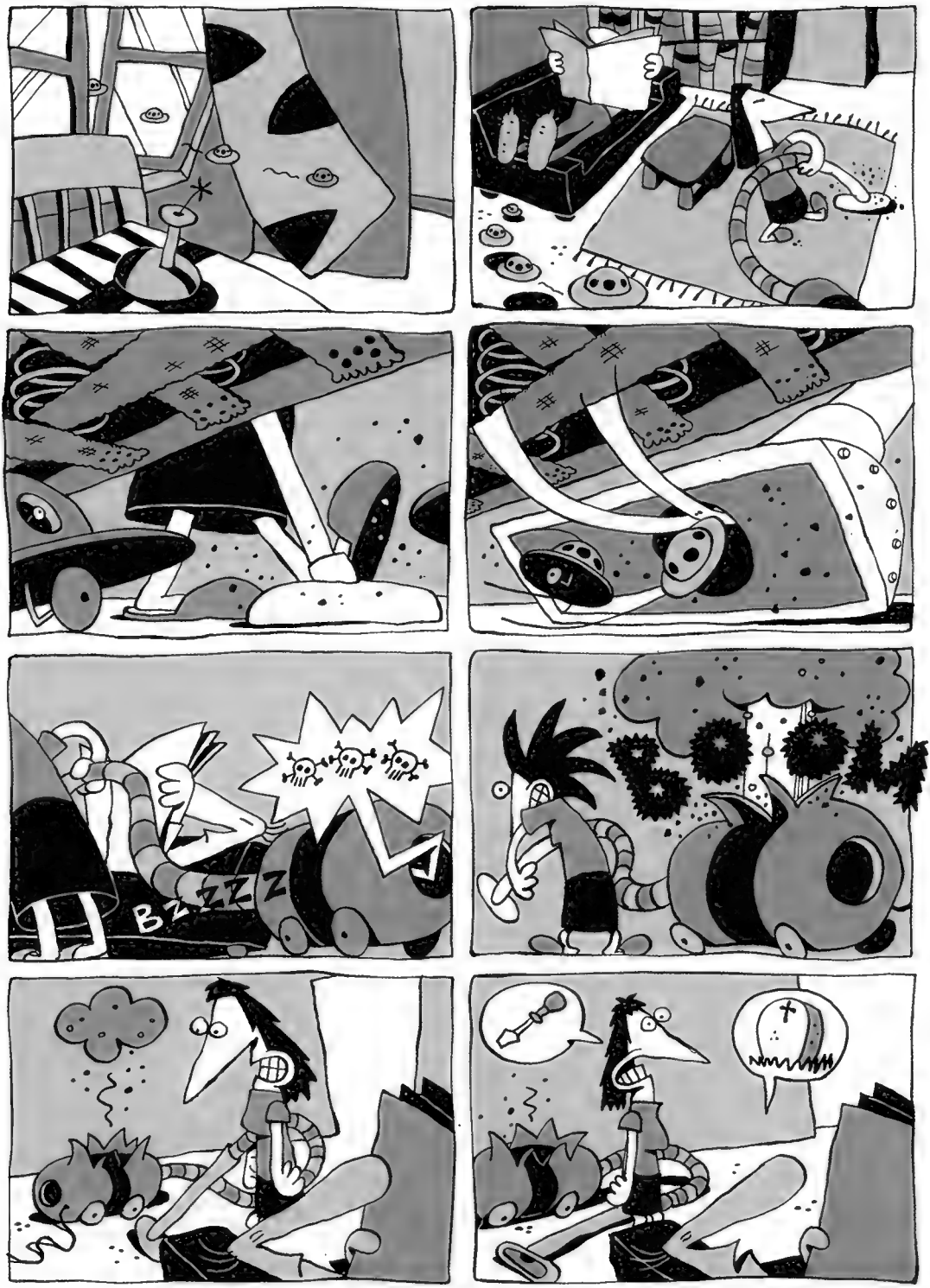
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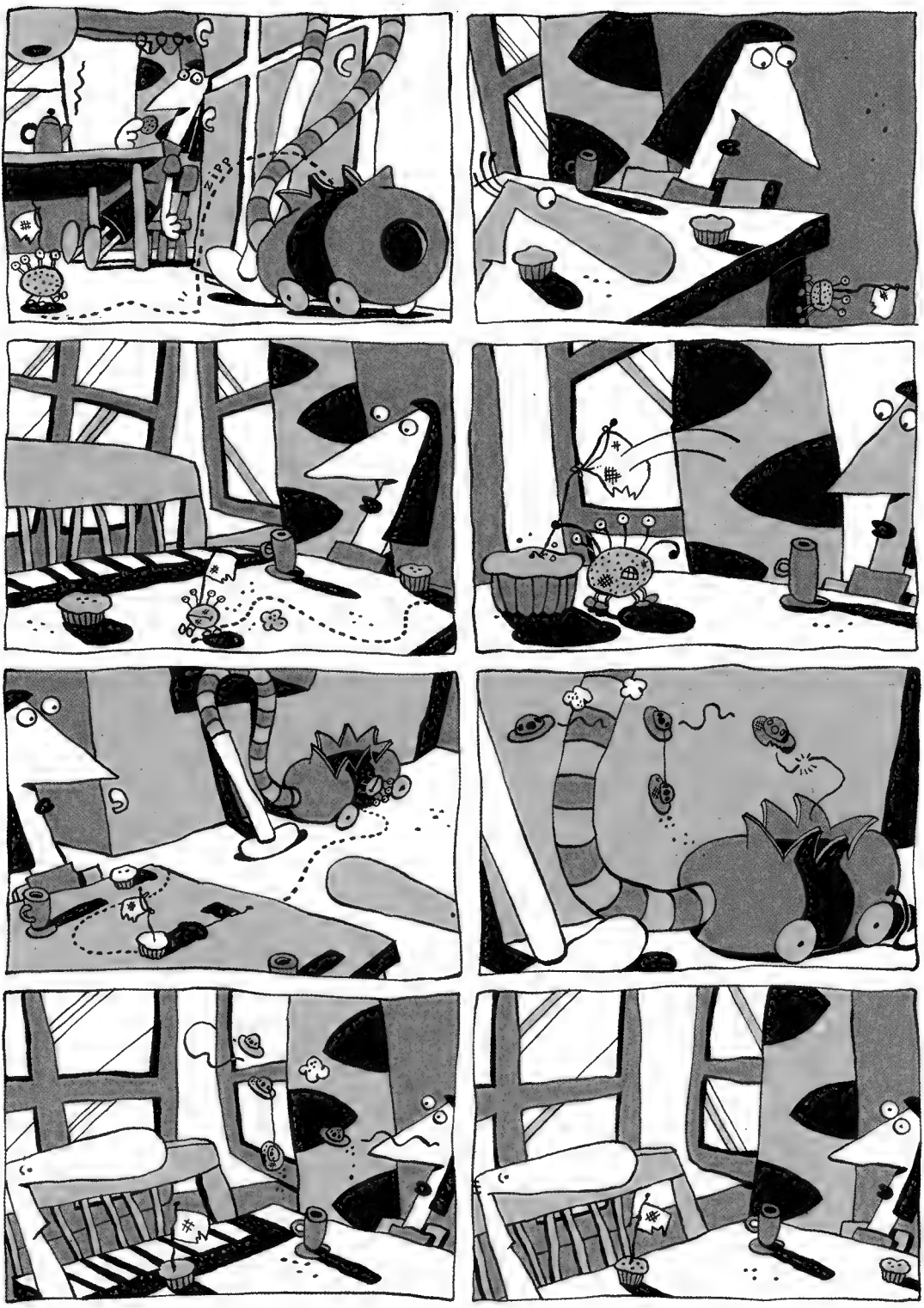
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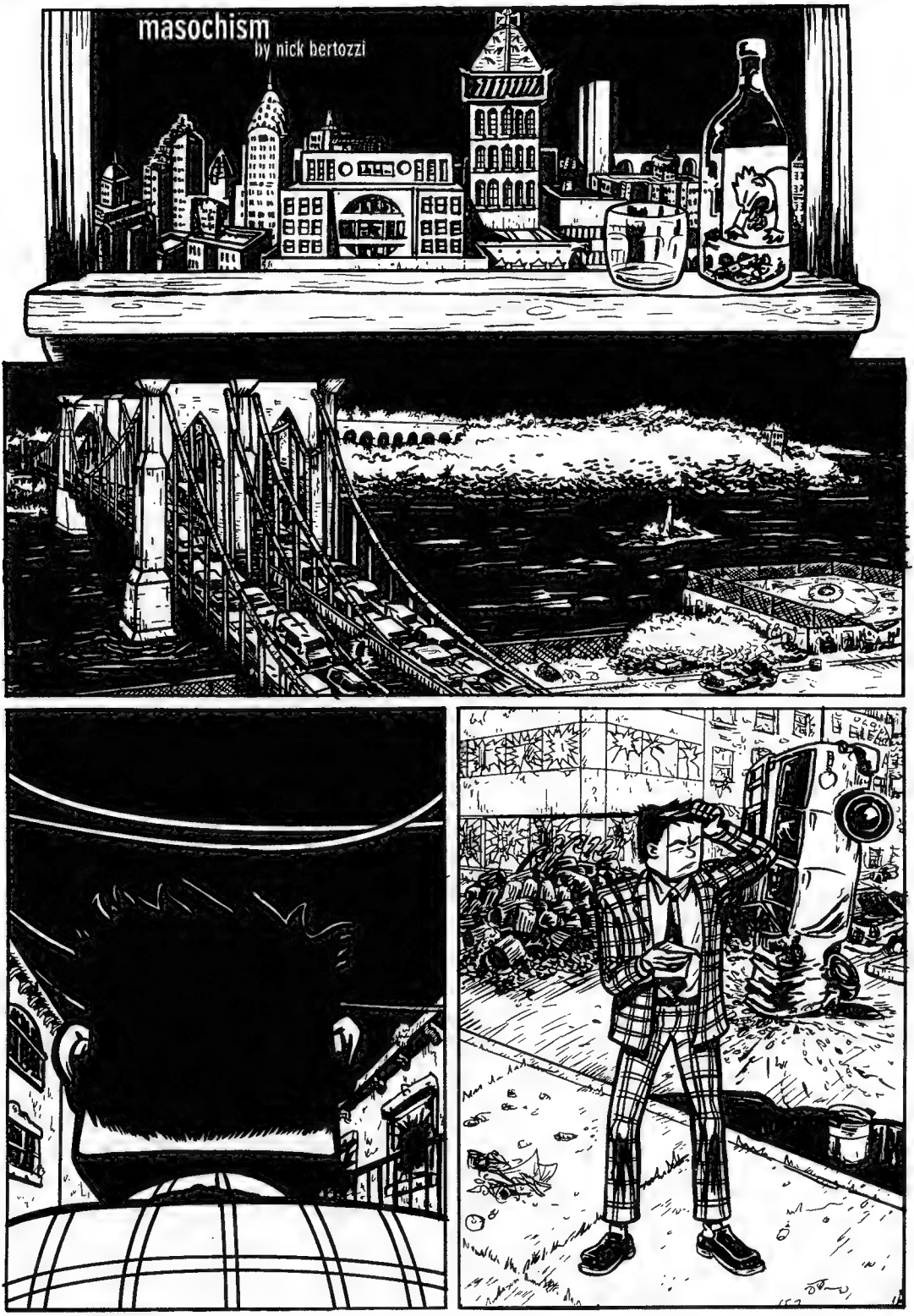
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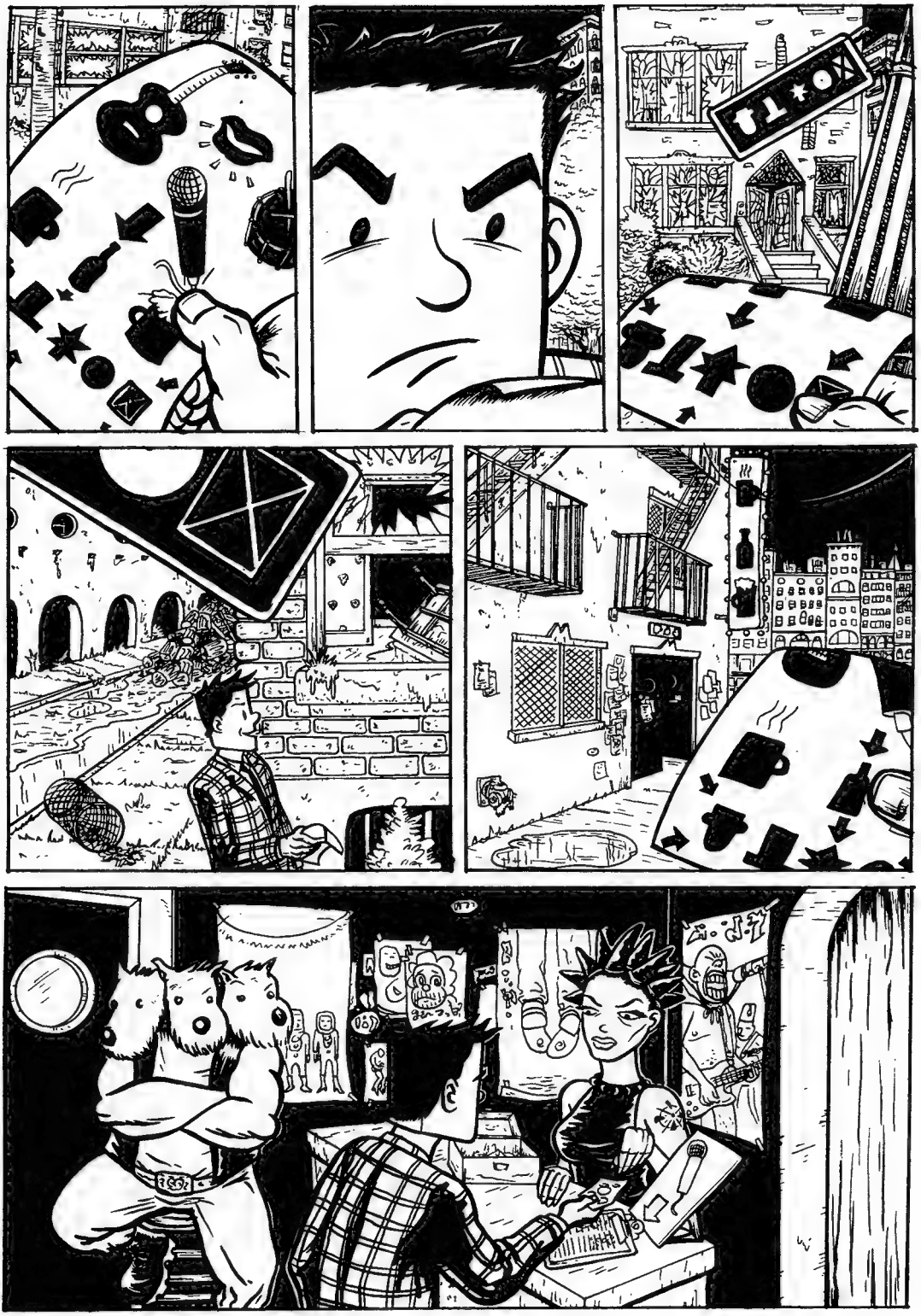

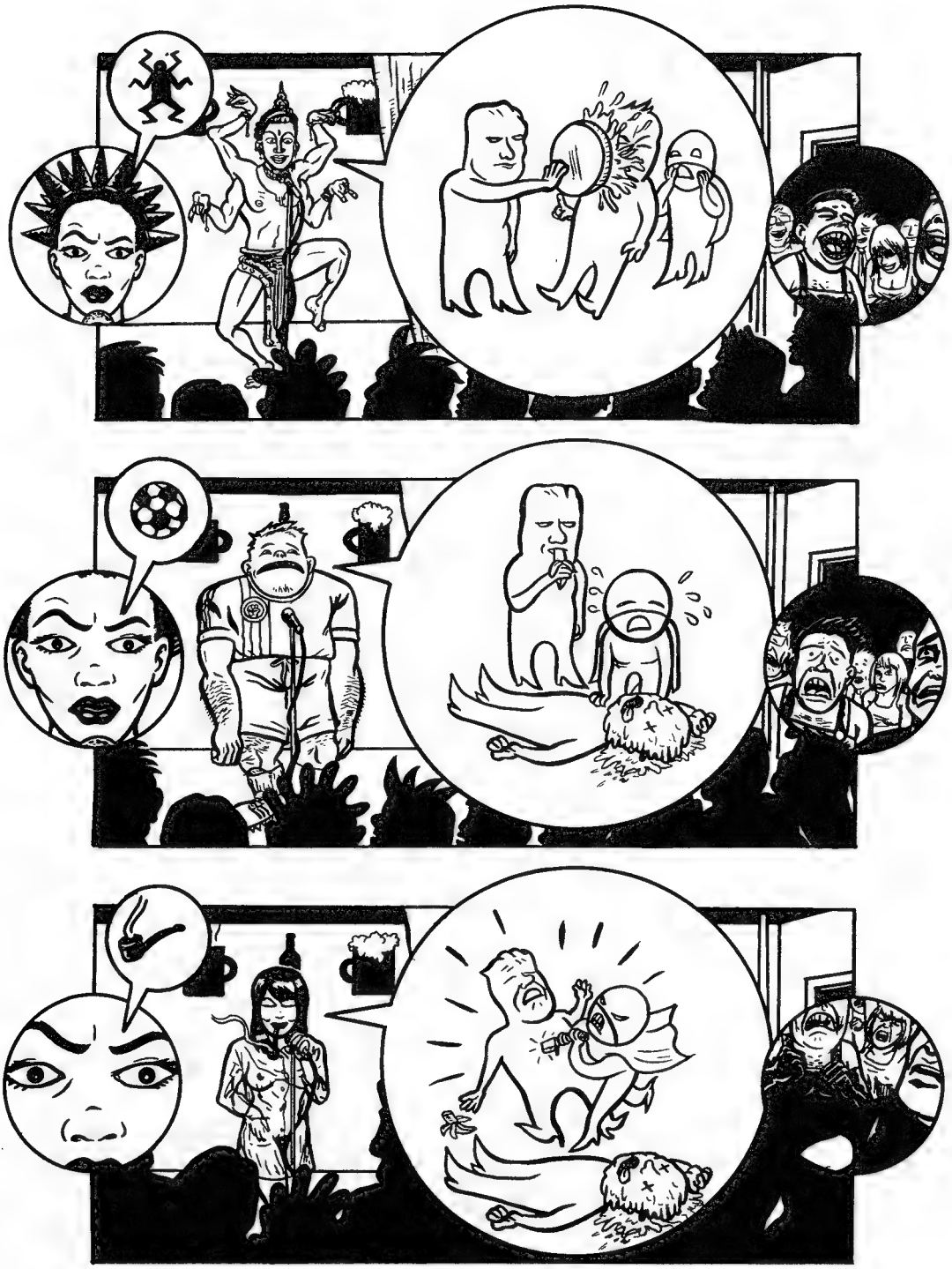

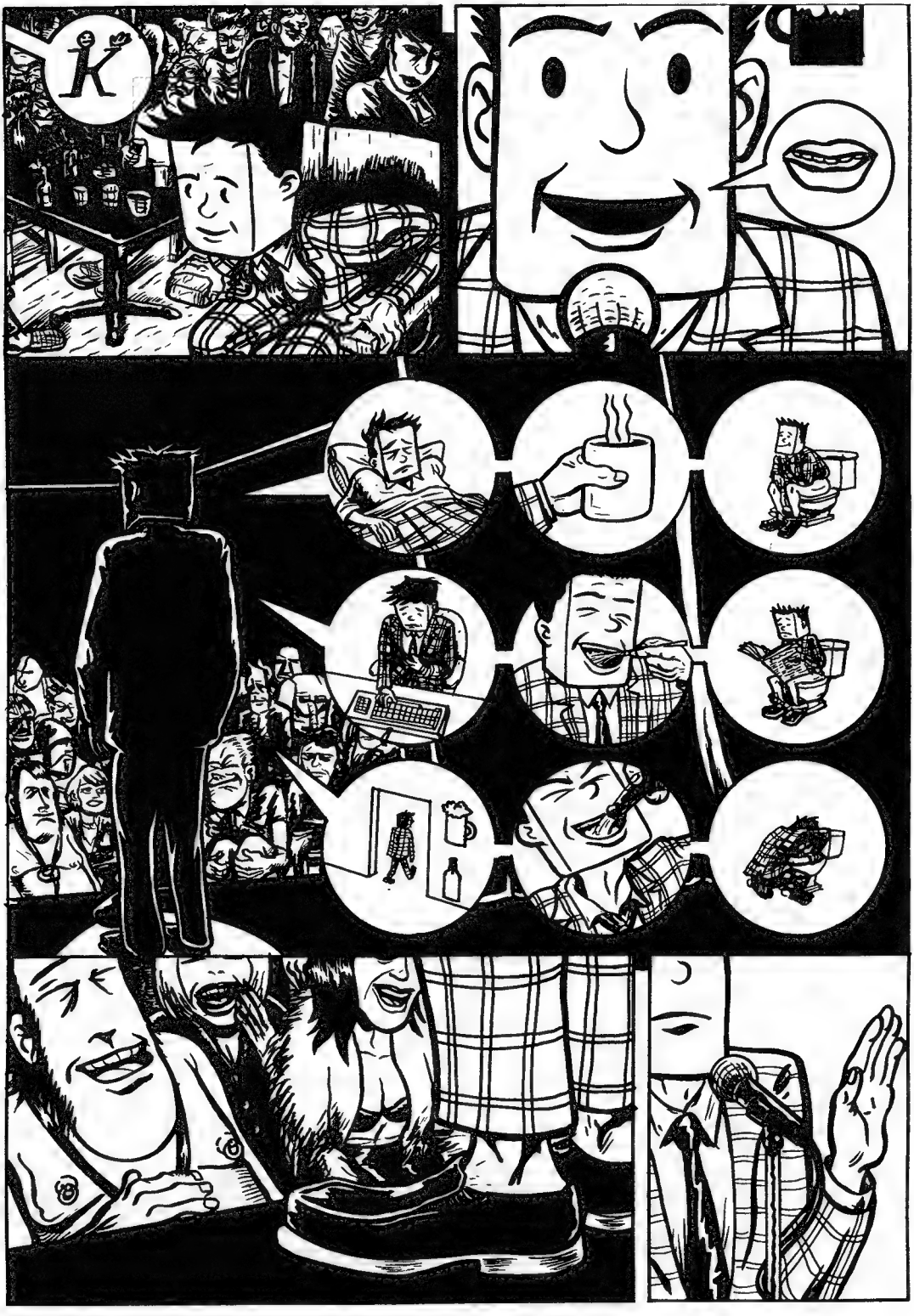
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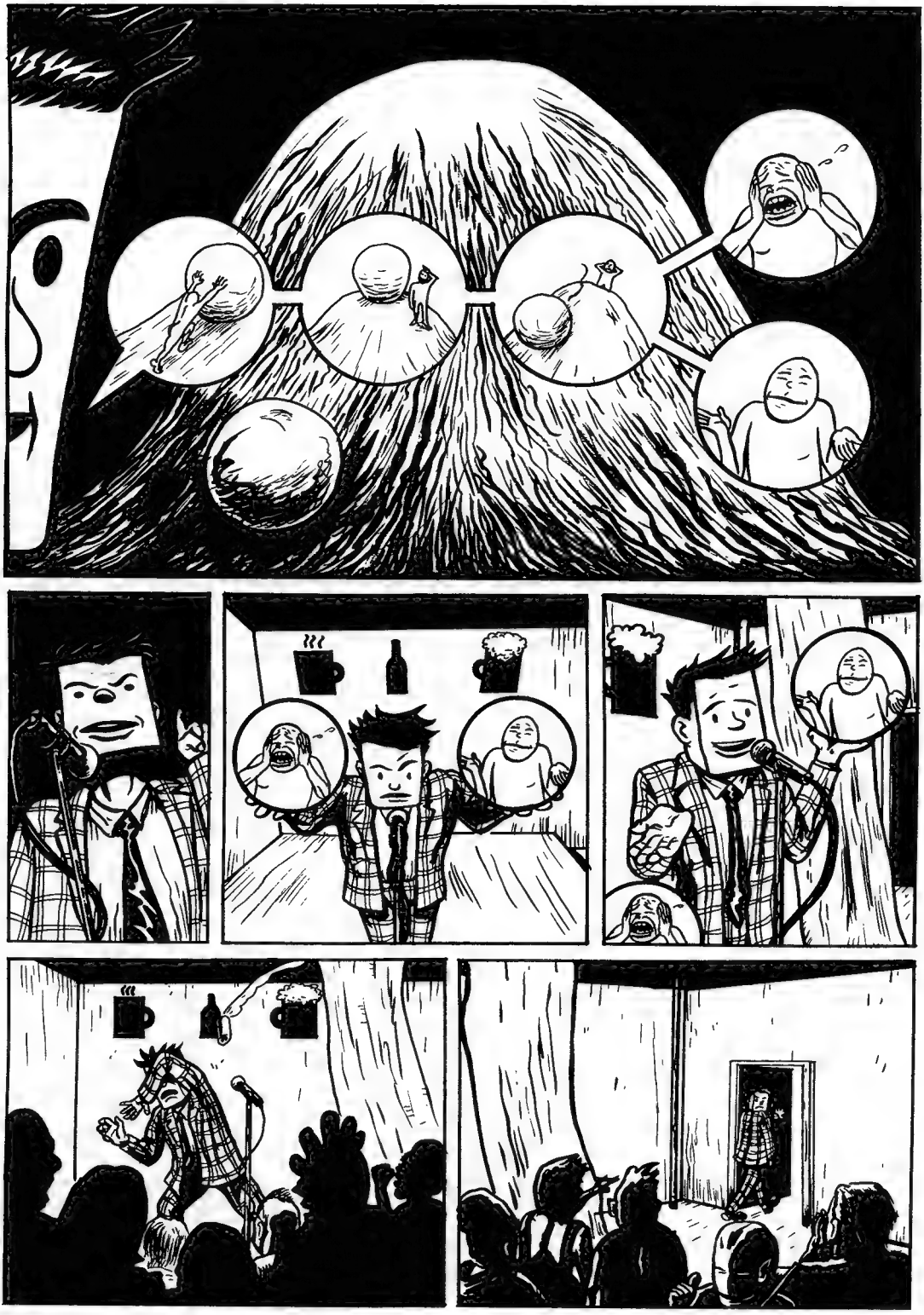

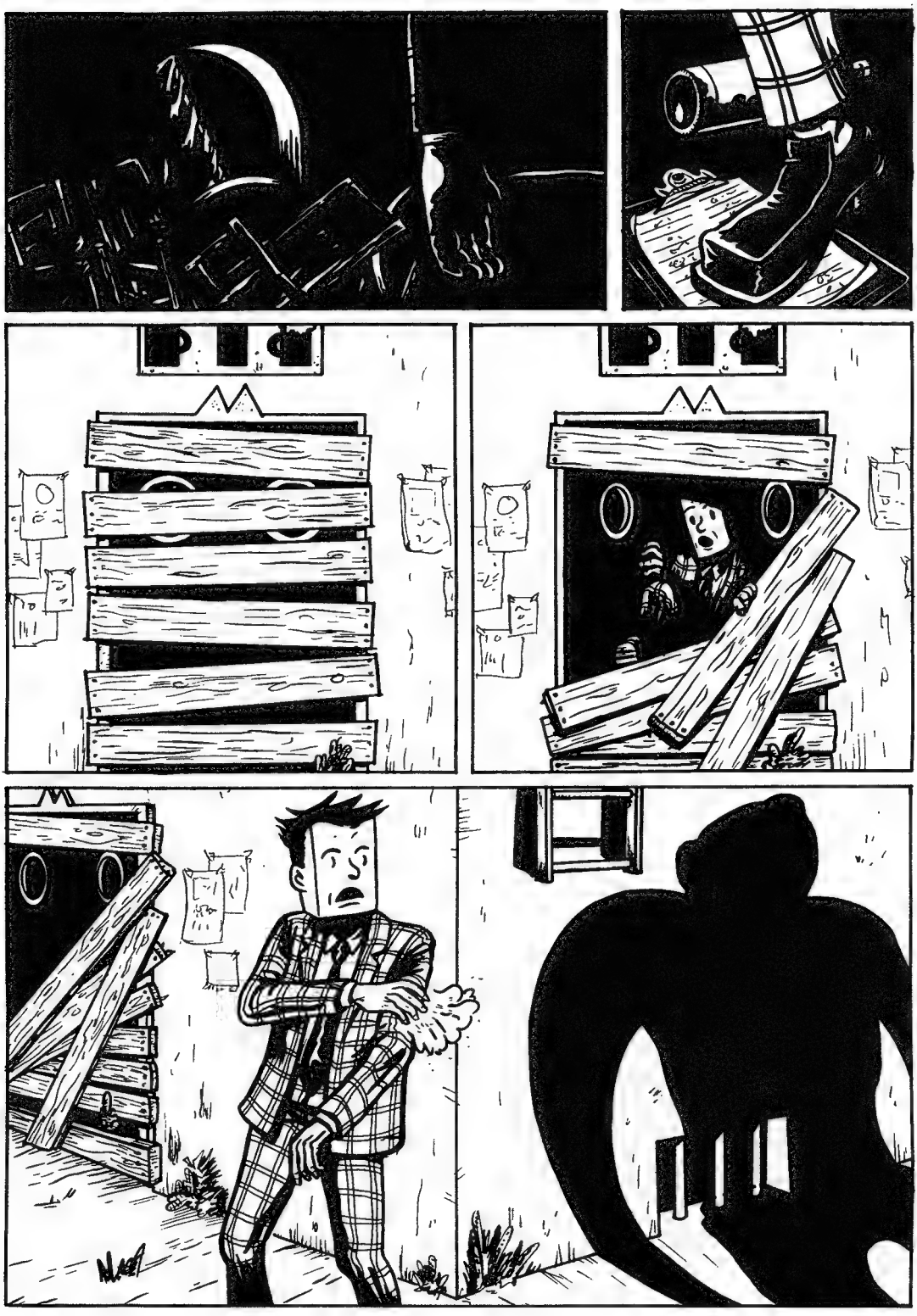

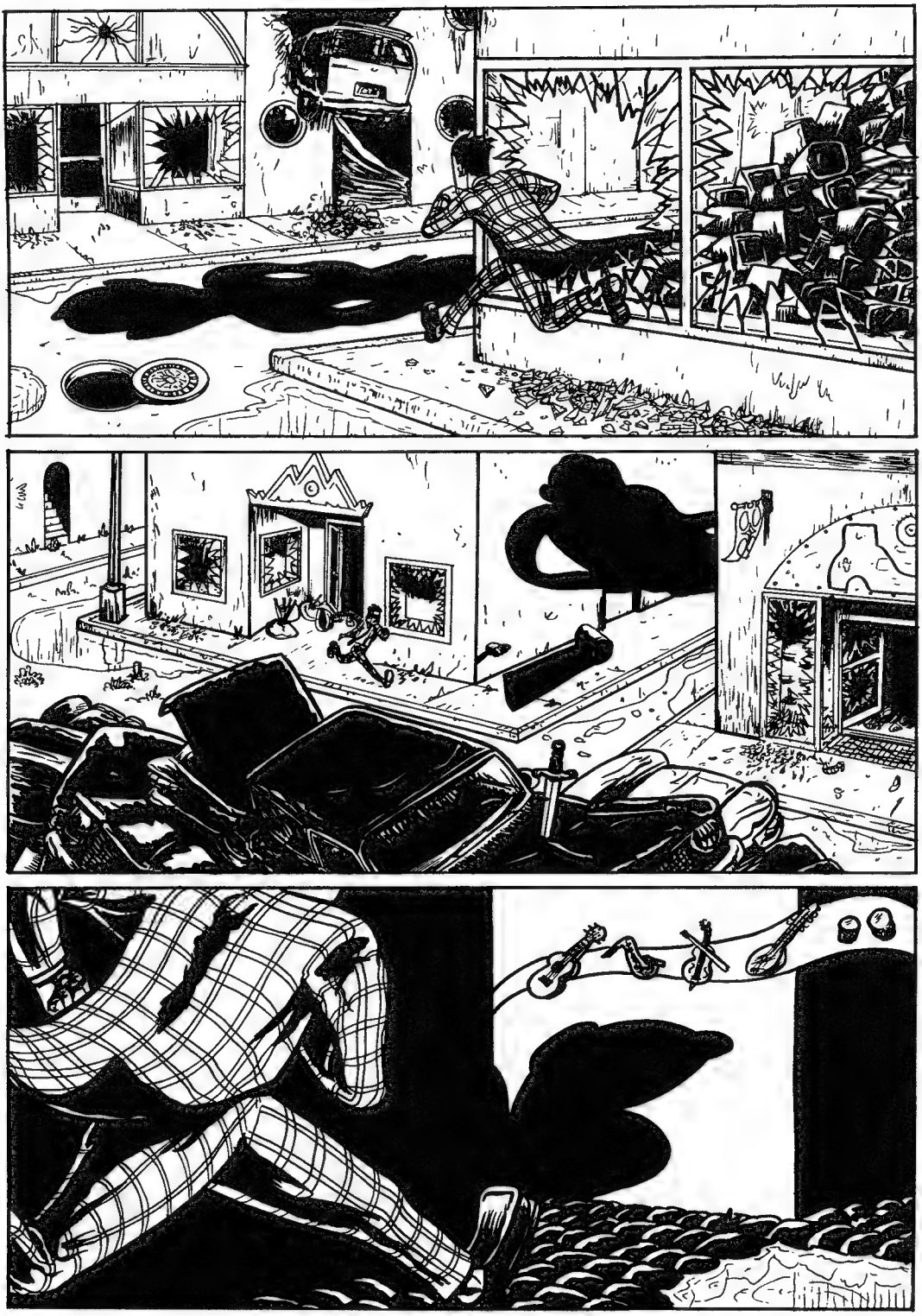

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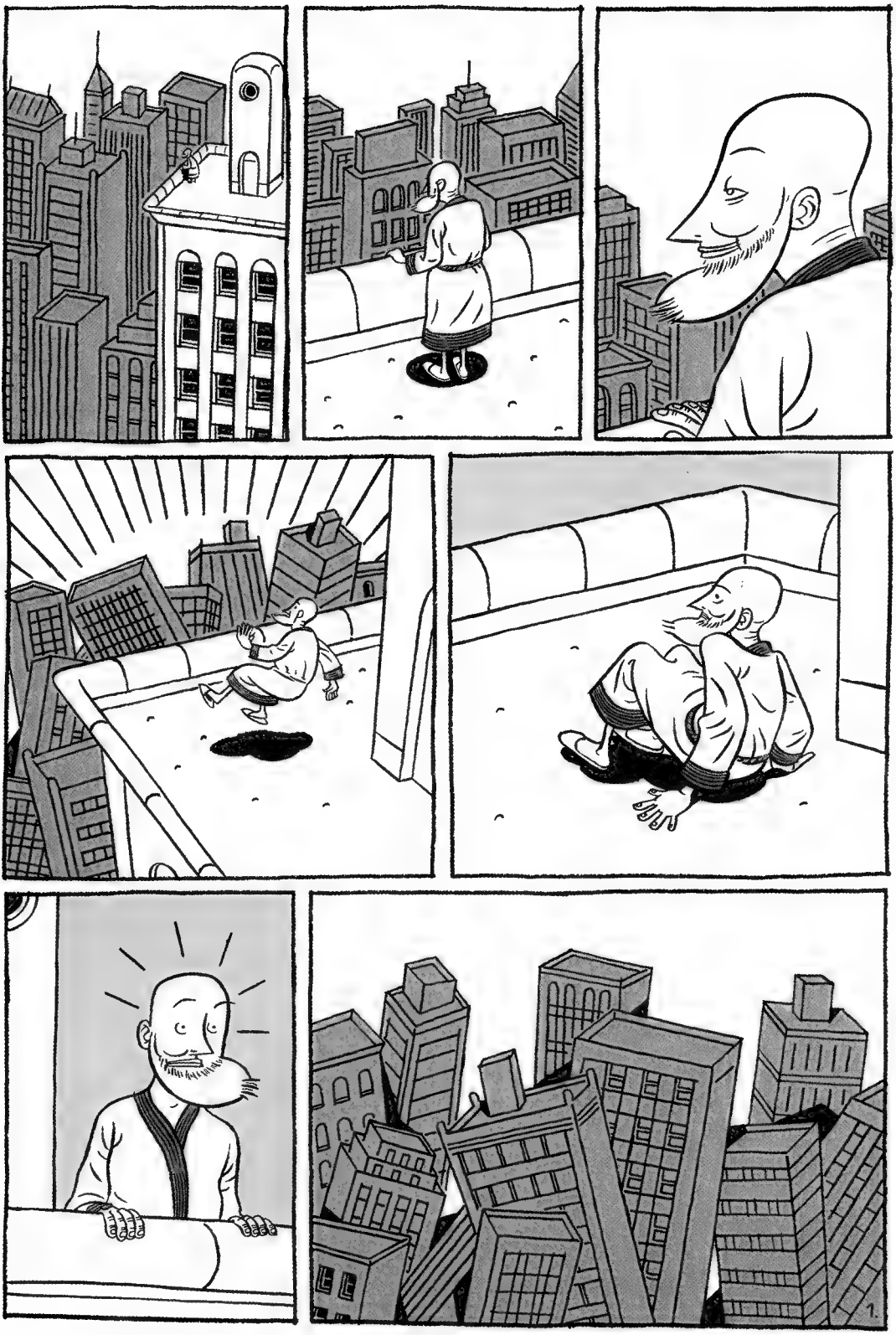
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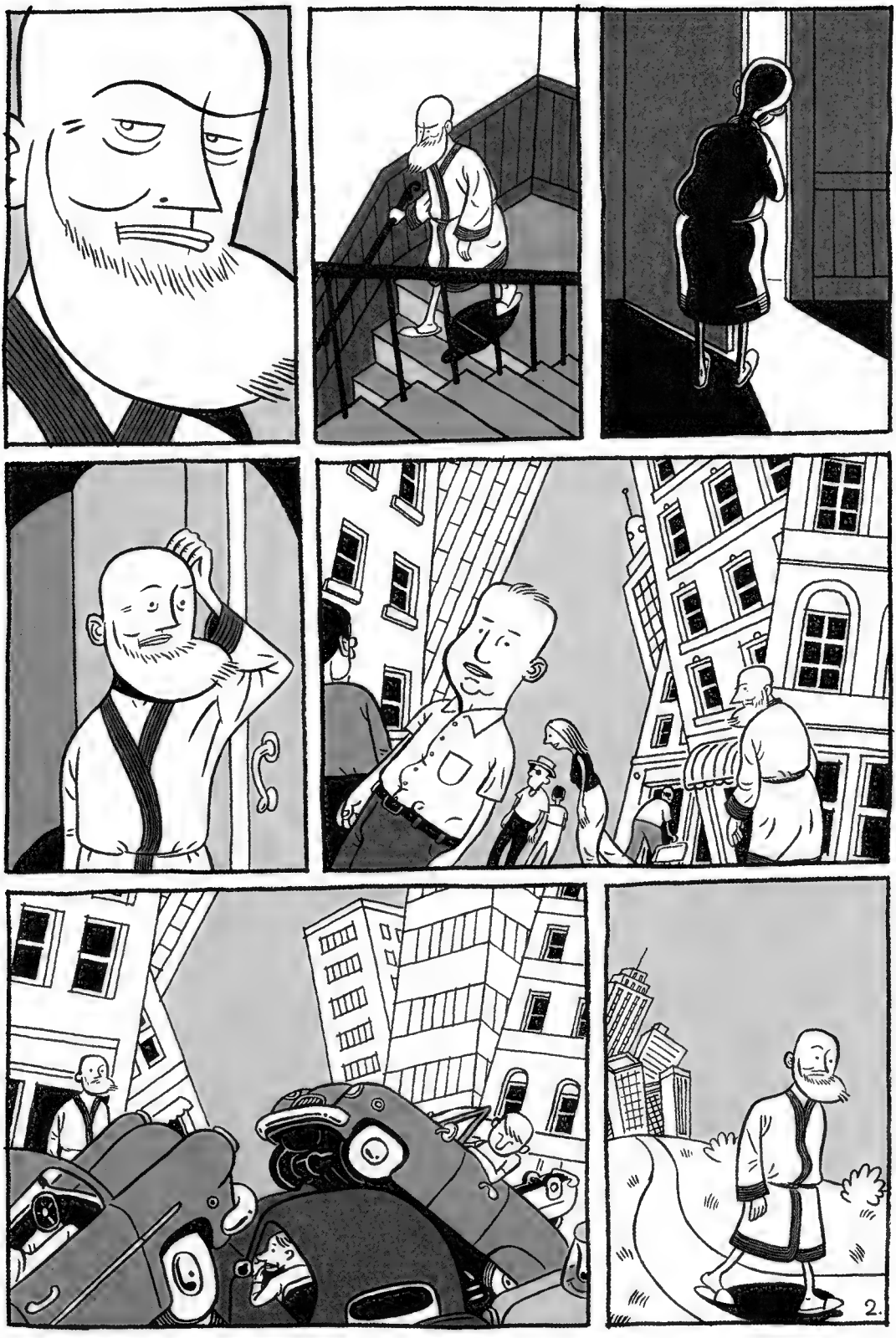
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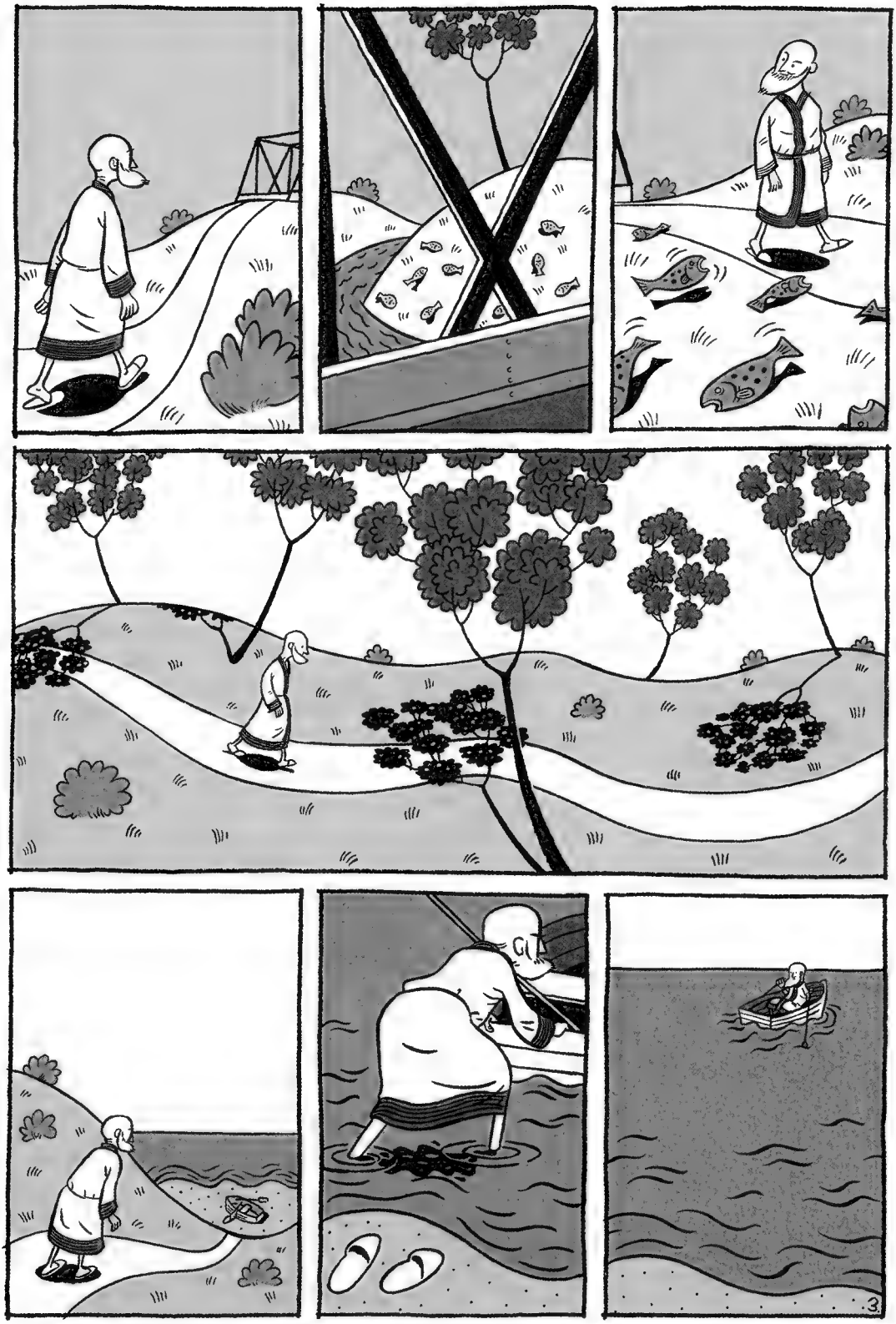

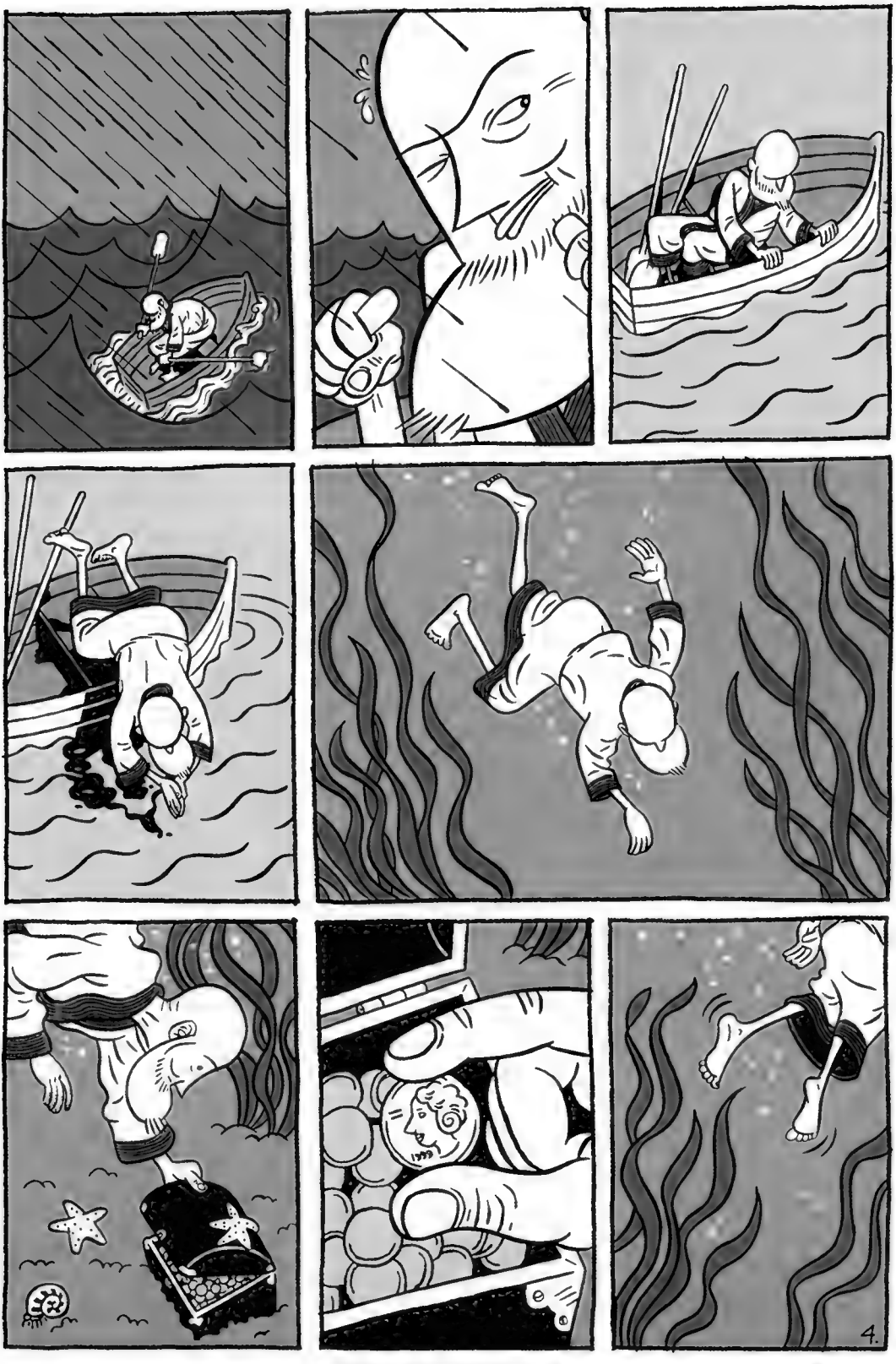
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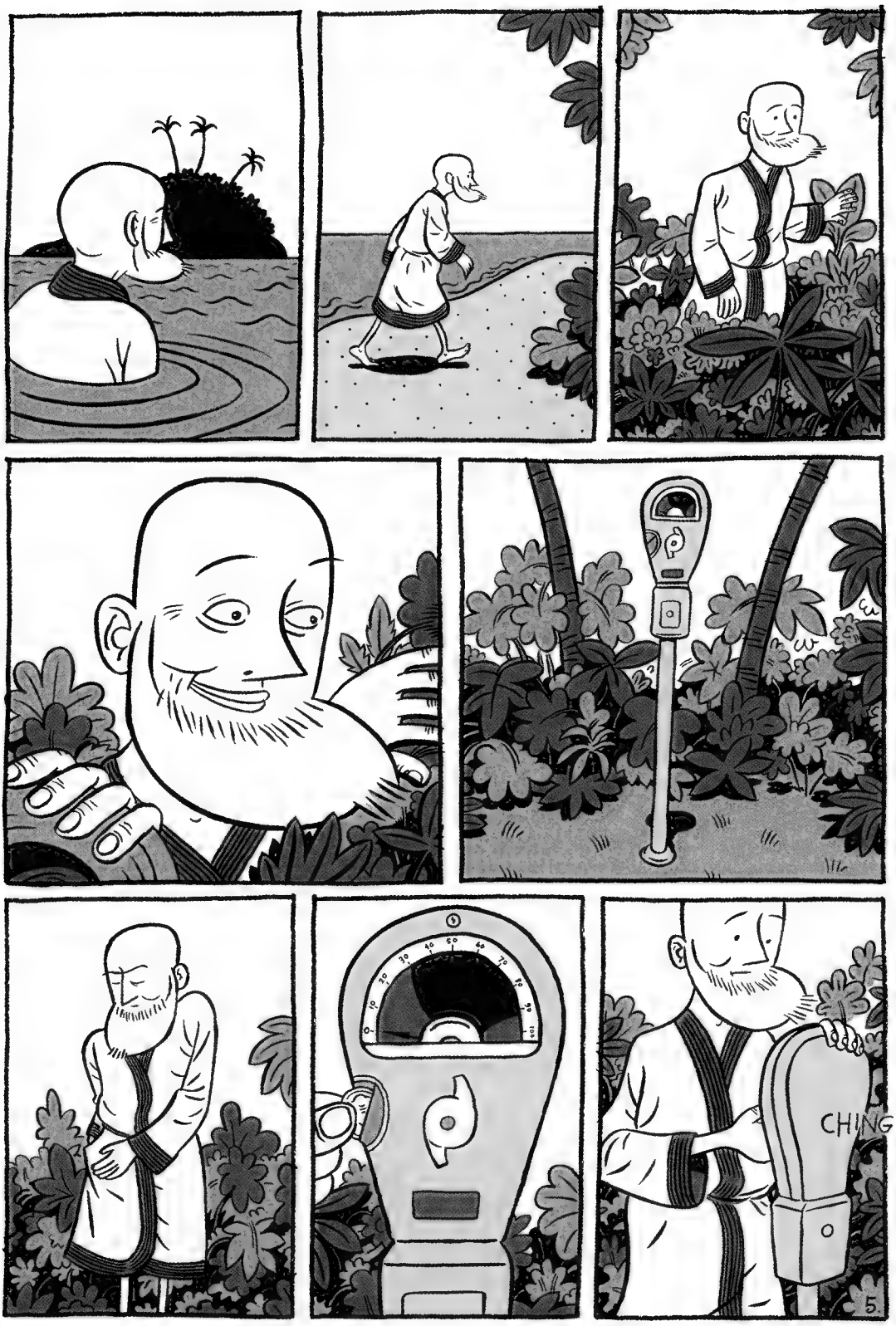
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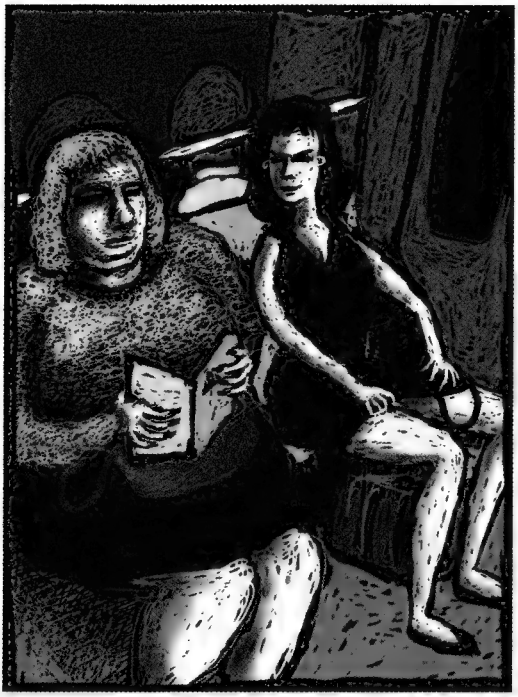

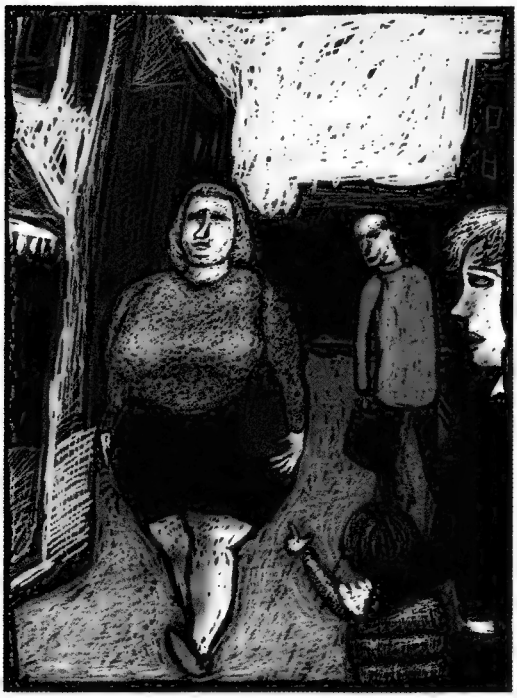

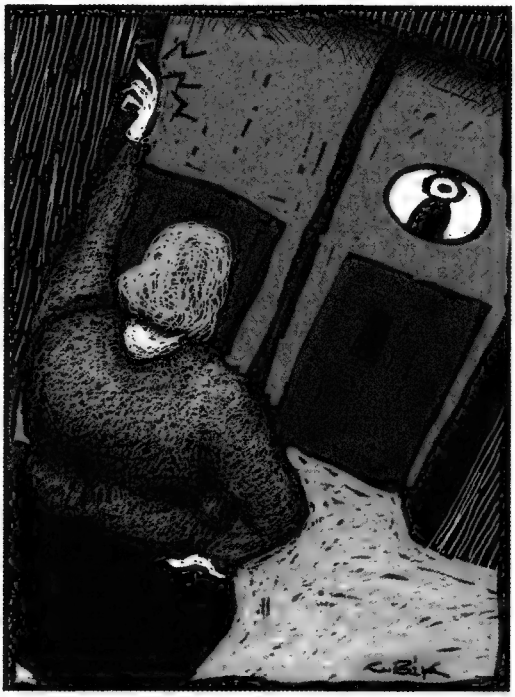

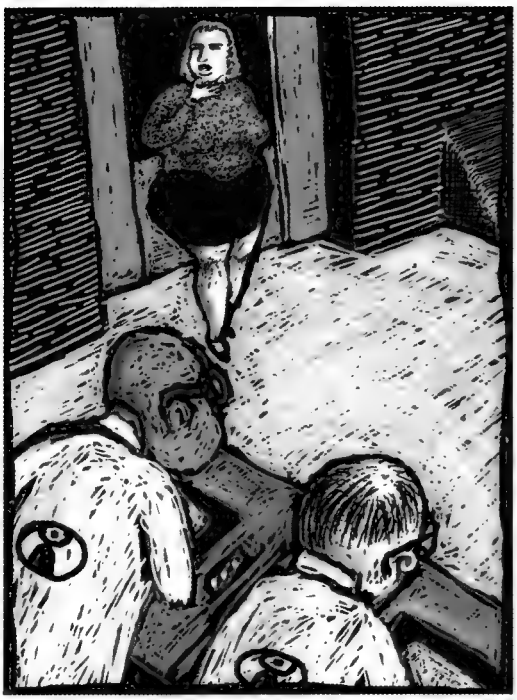

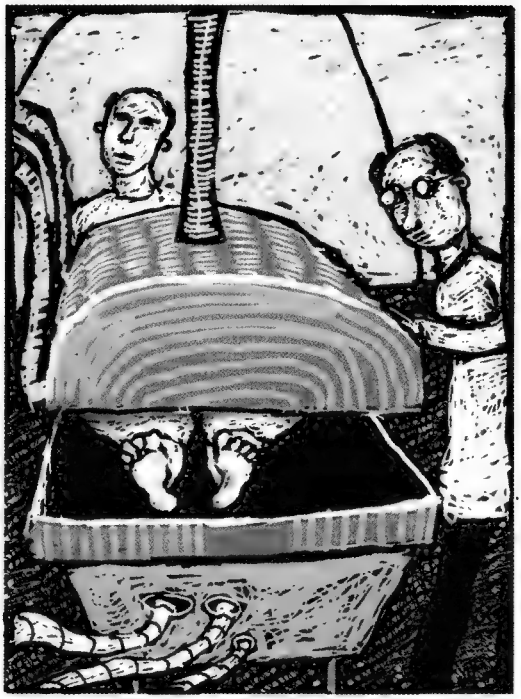

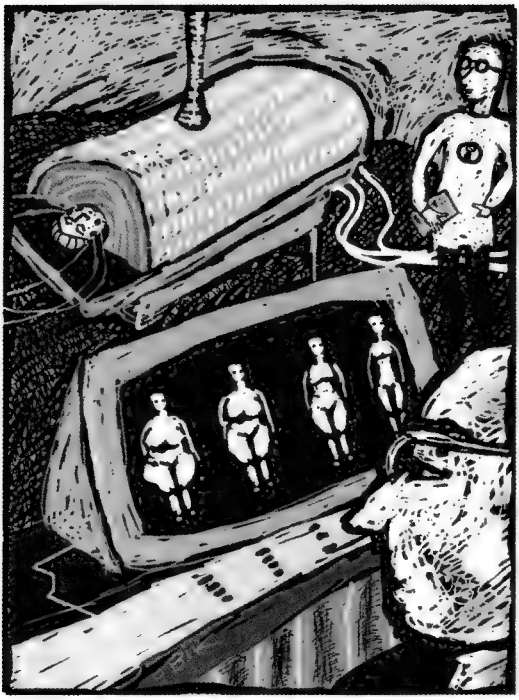

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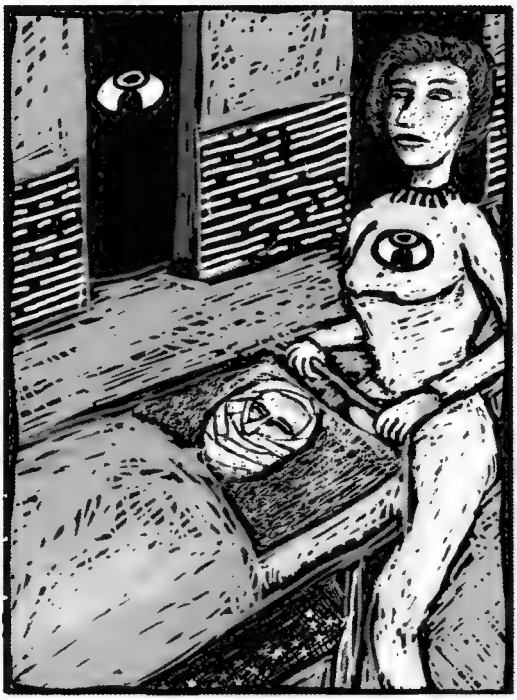

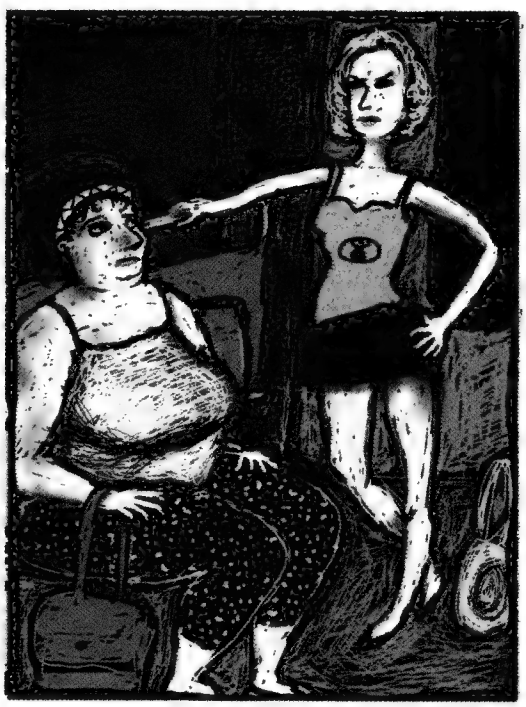

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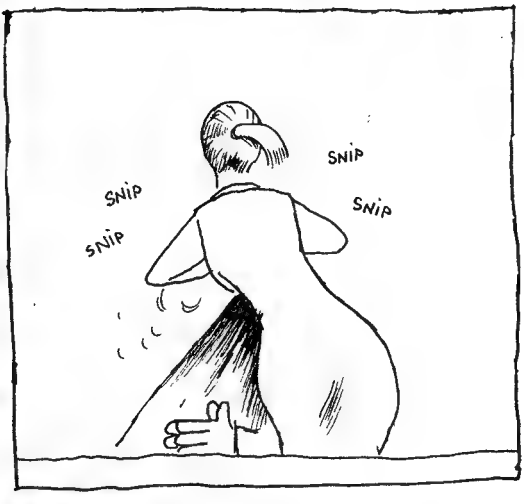
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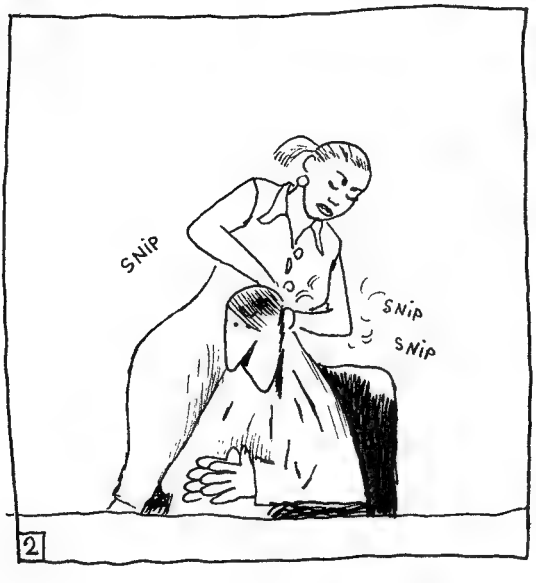
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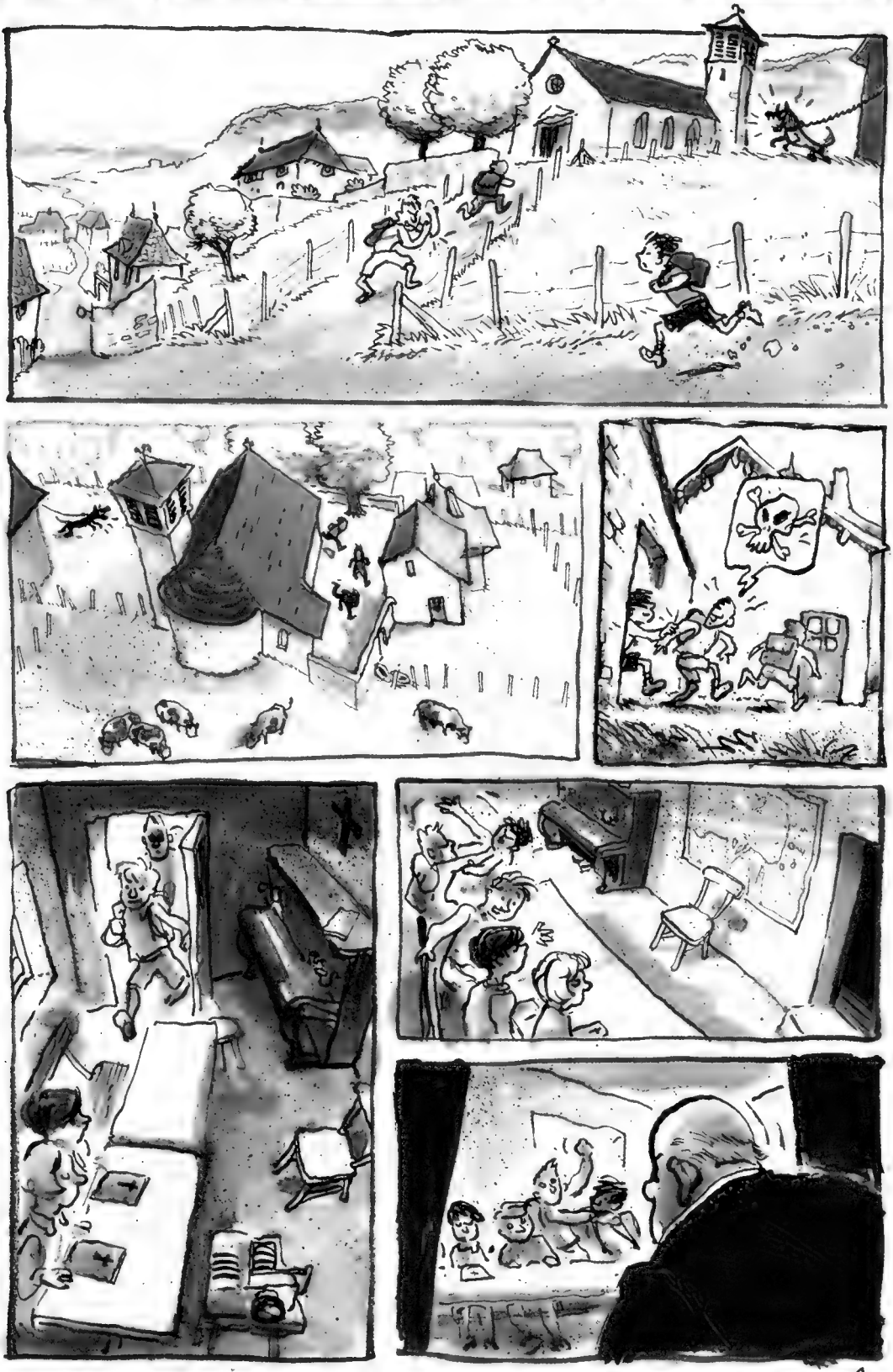

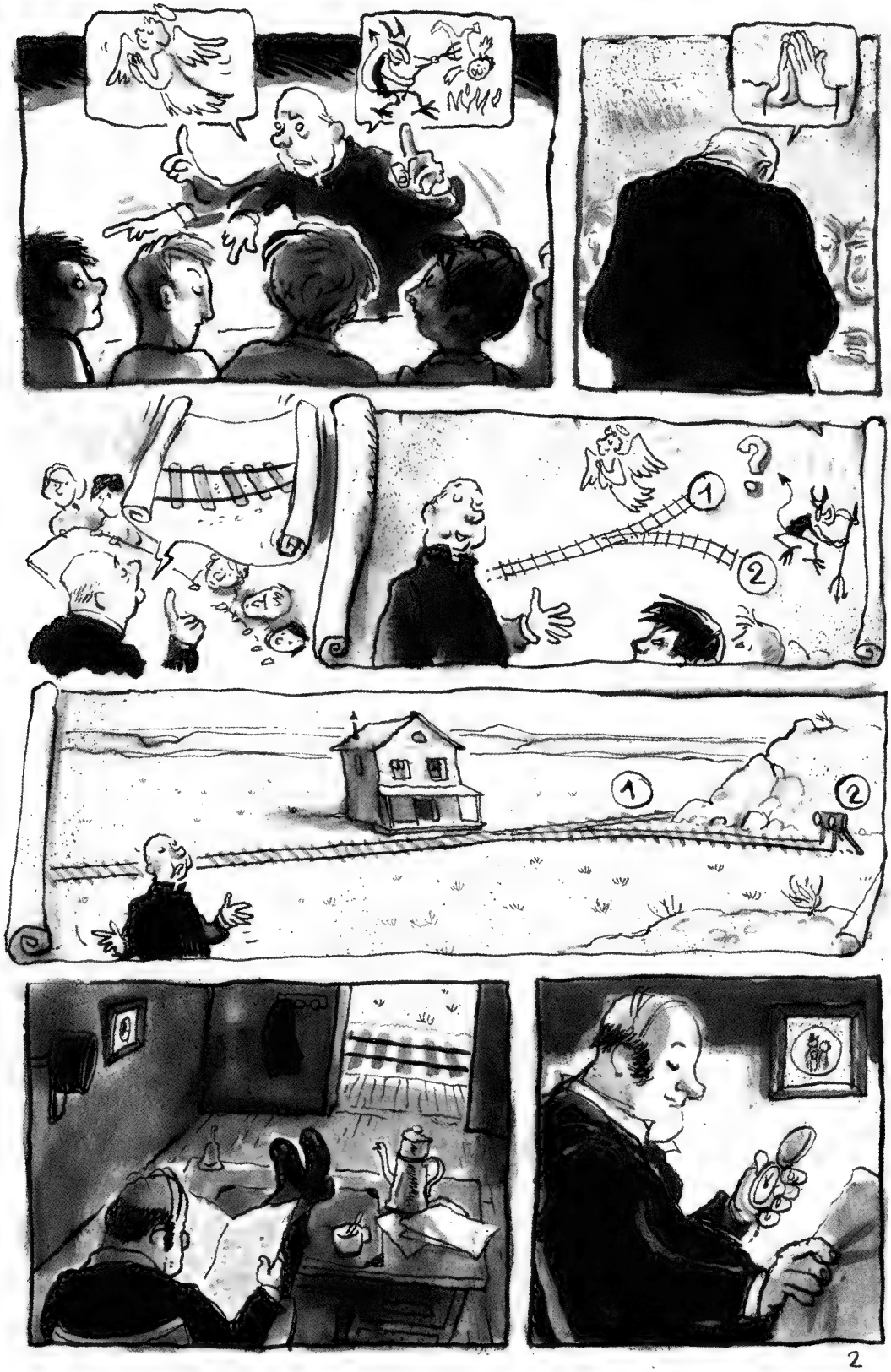
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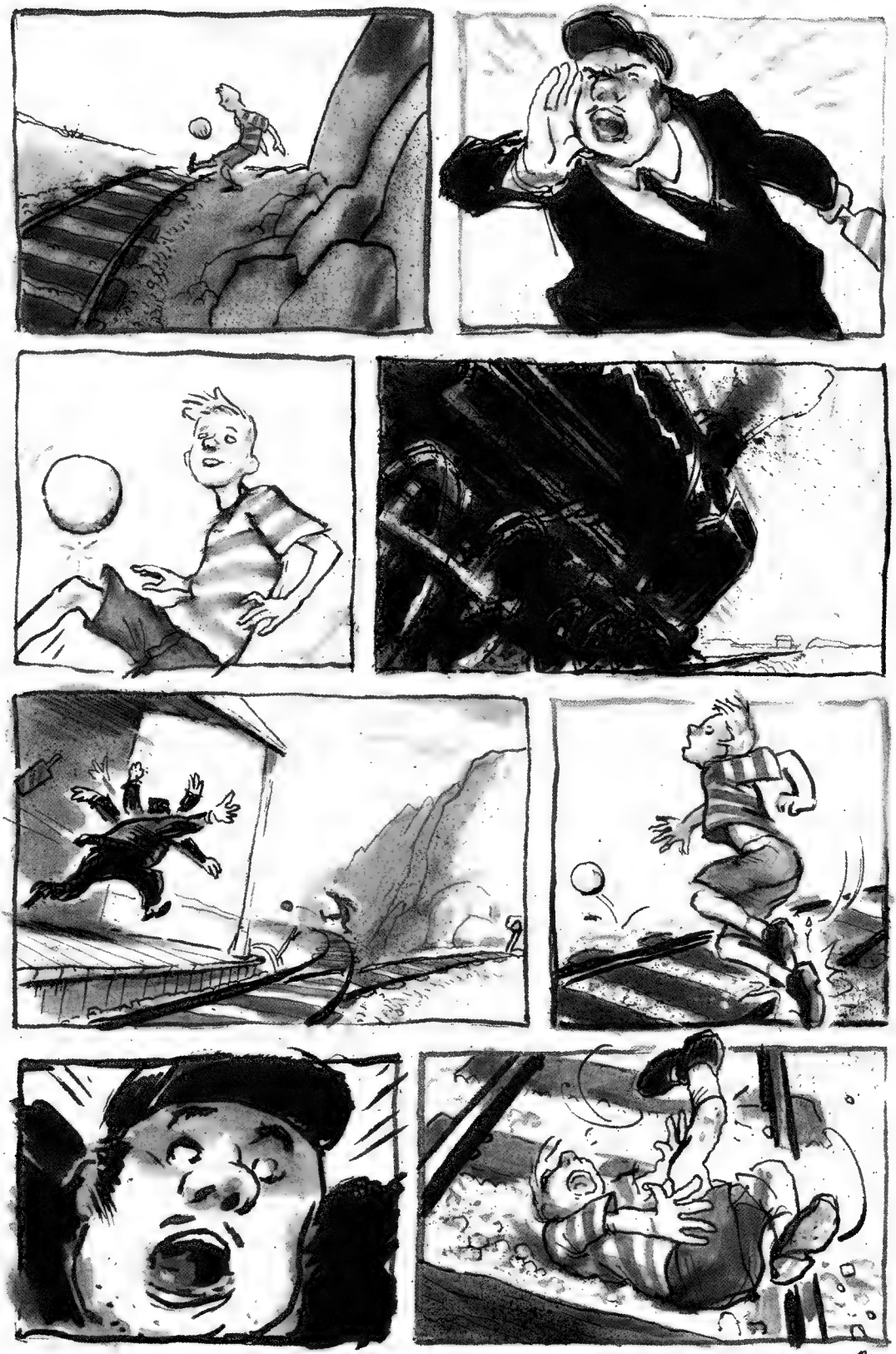

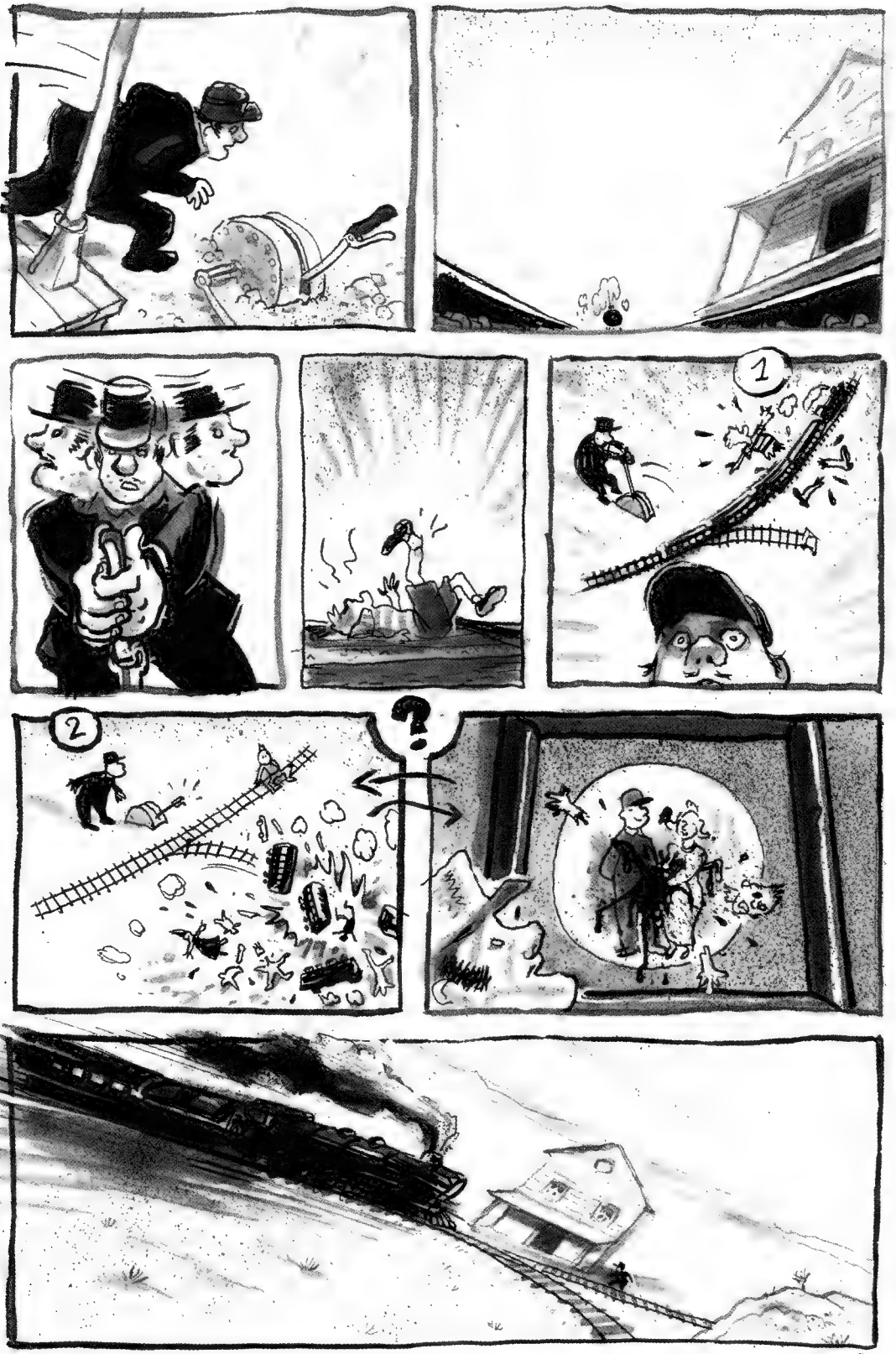
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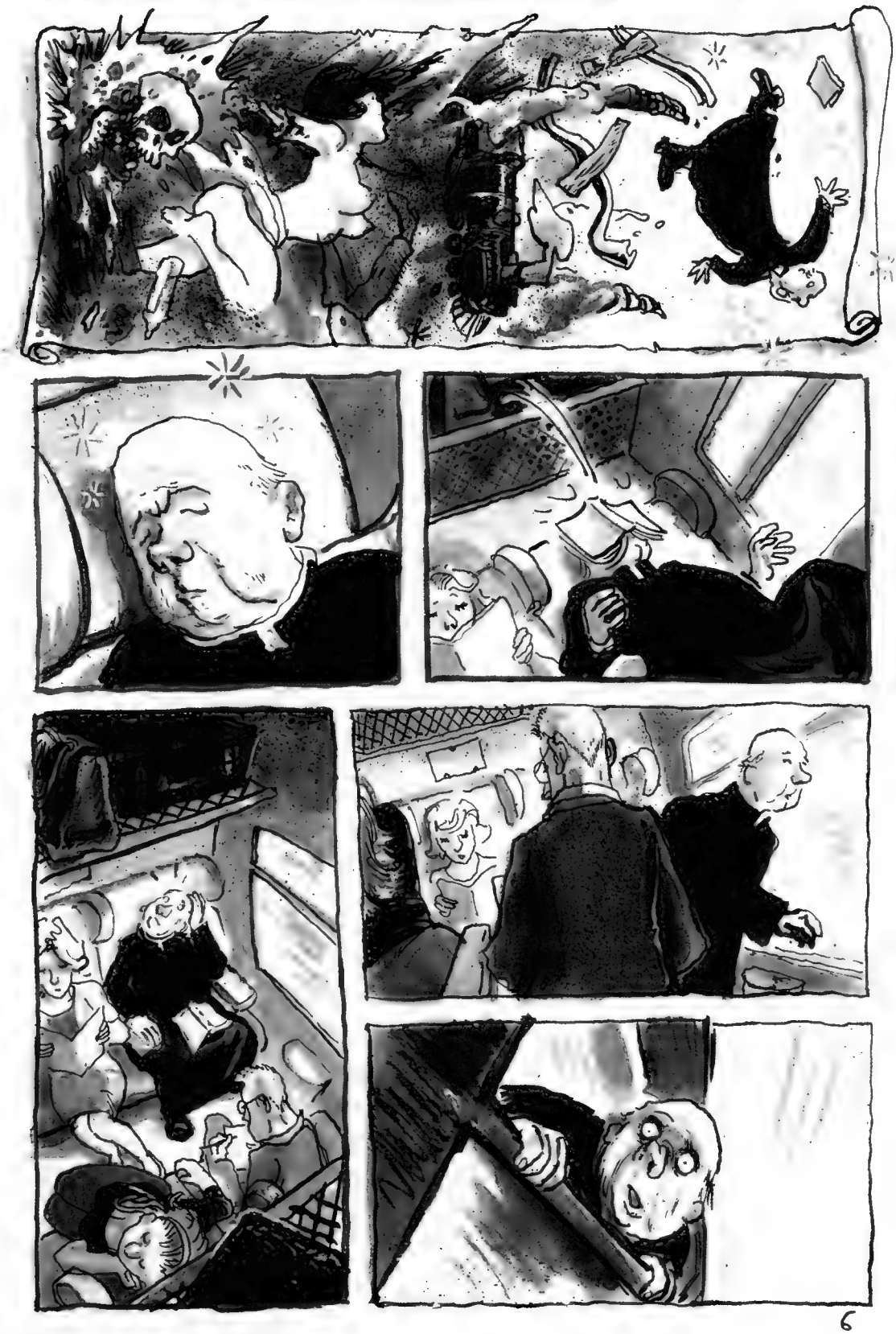

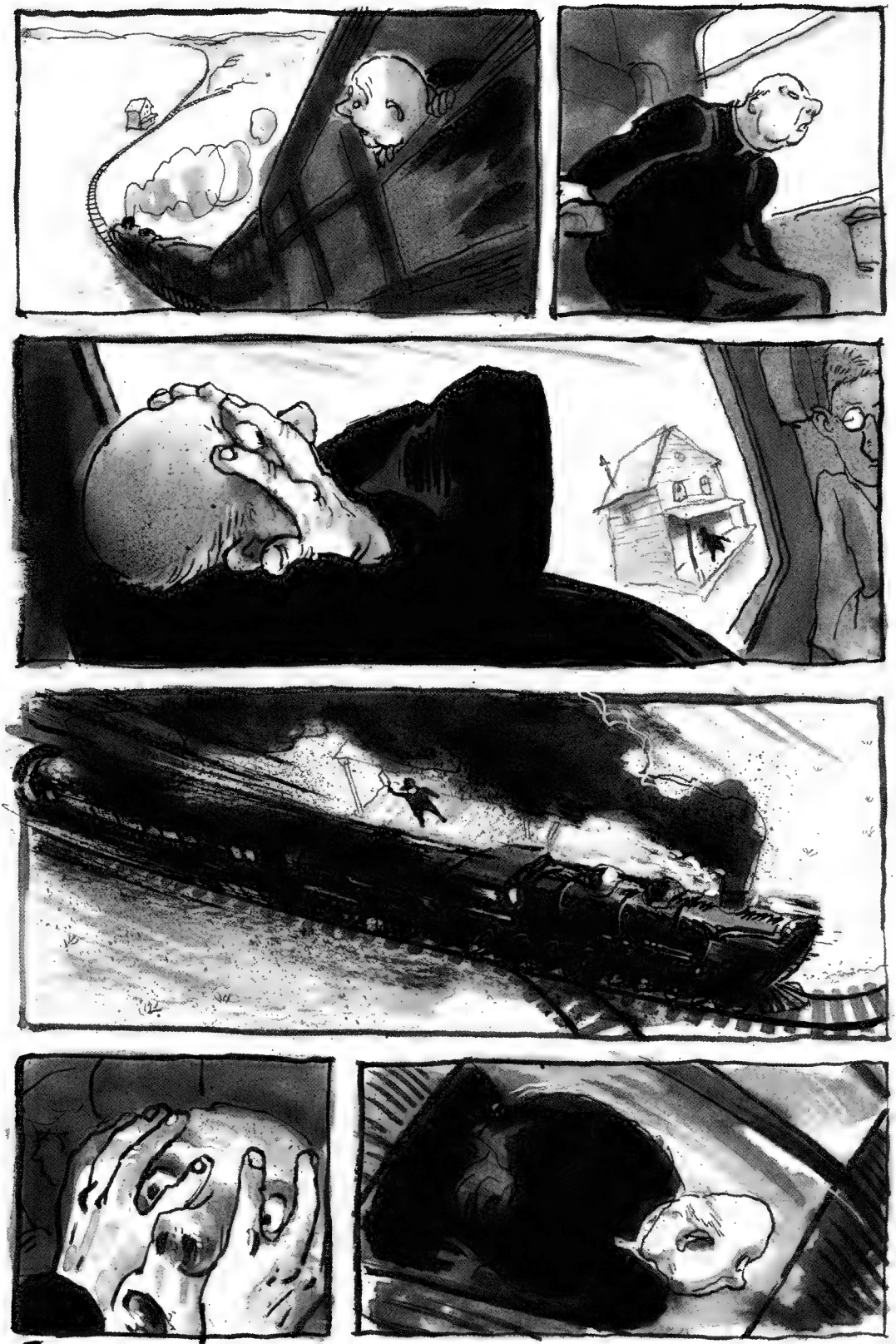

7

M. Blanchin -

20.04.1999 -

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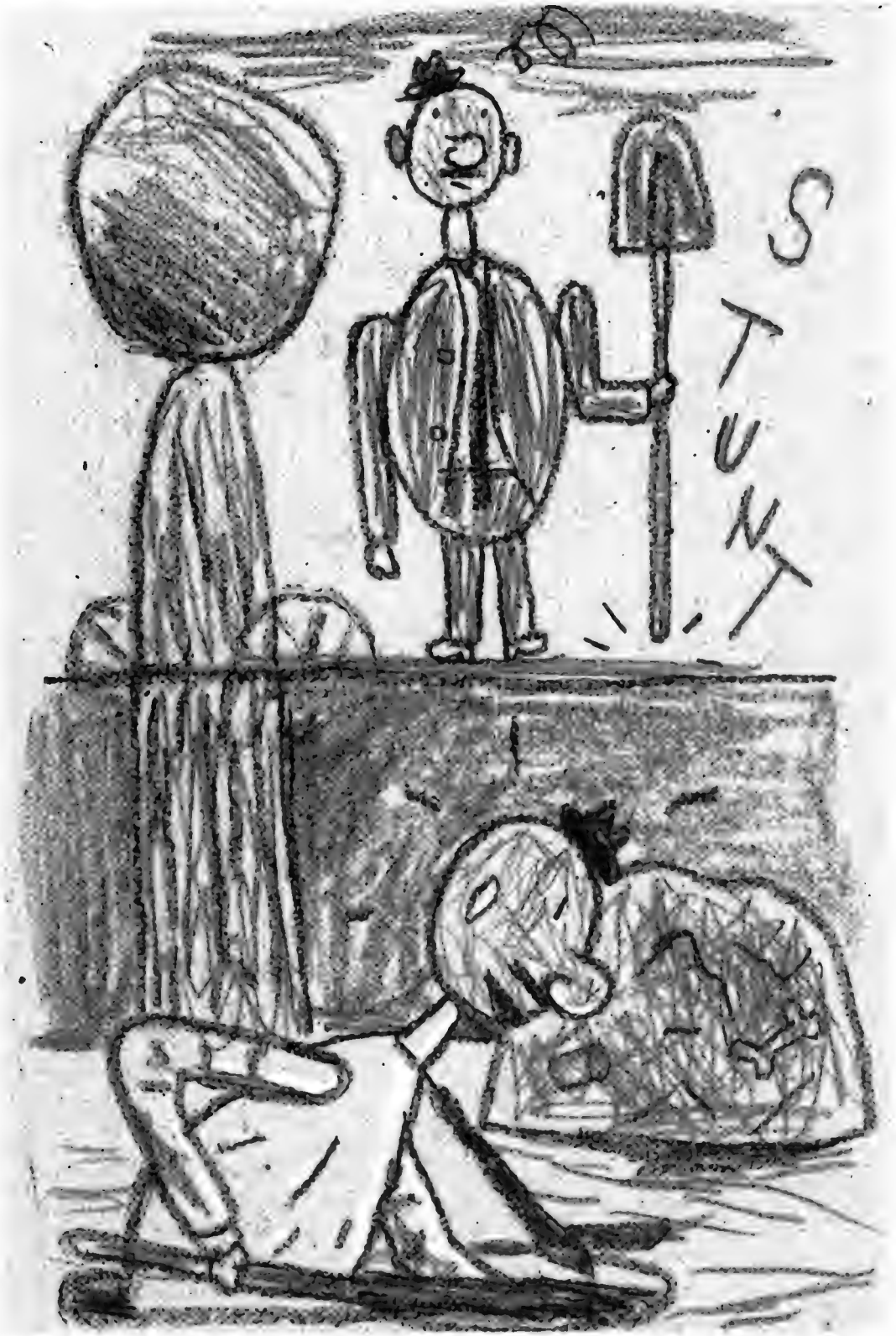
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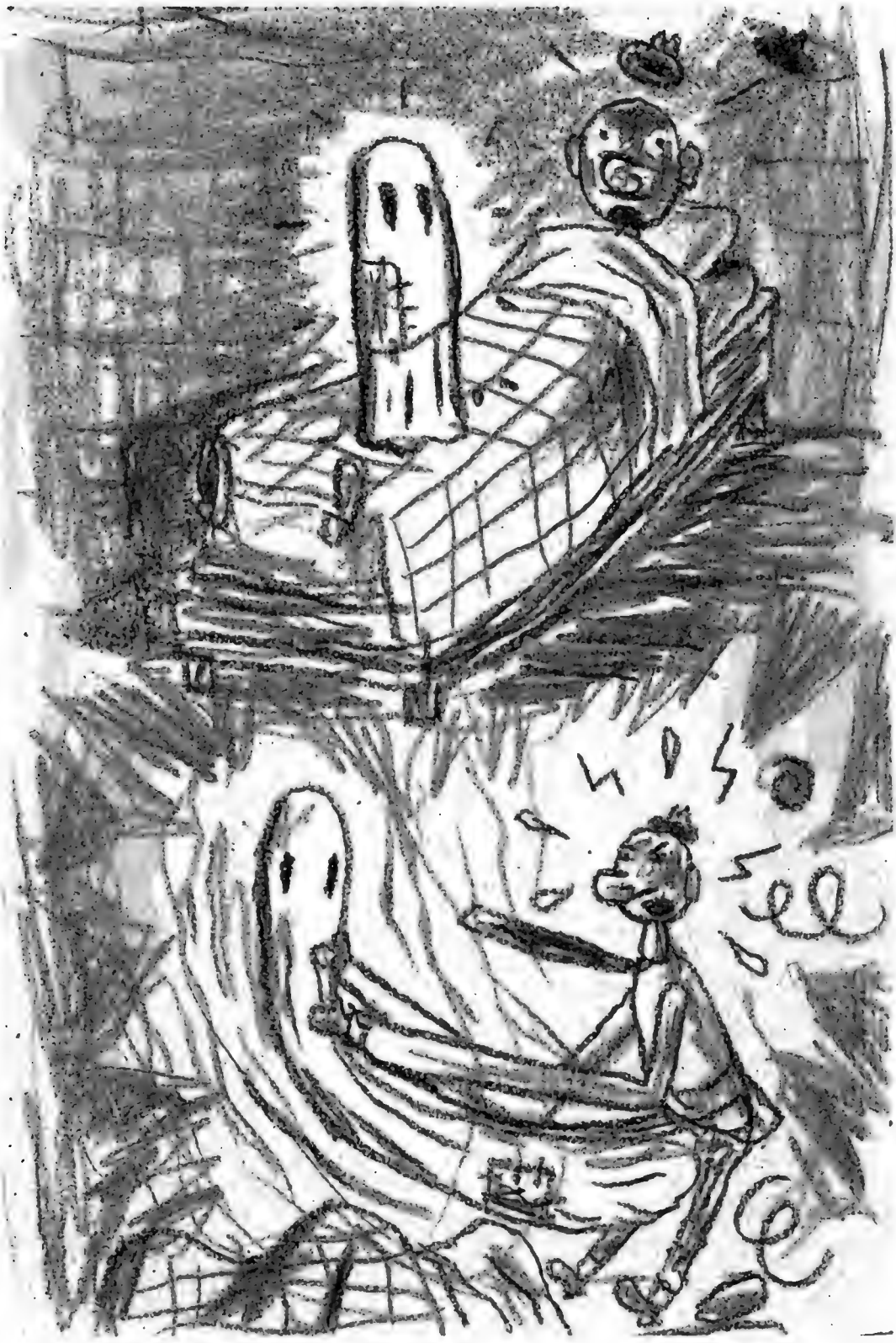

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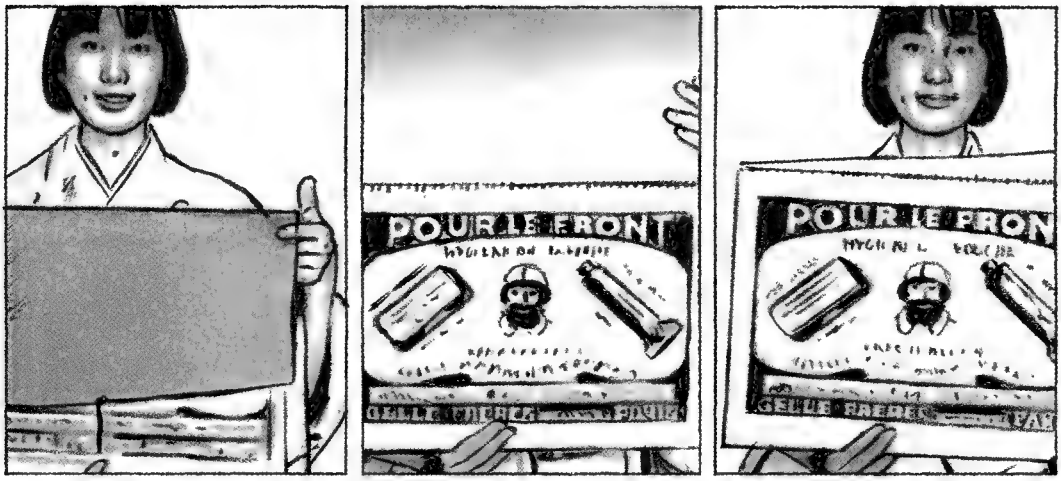
微笑道

la Cérémonie du sourire

Smile ceremony


POUR LE FRONT
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GELLÉ FRÈRES
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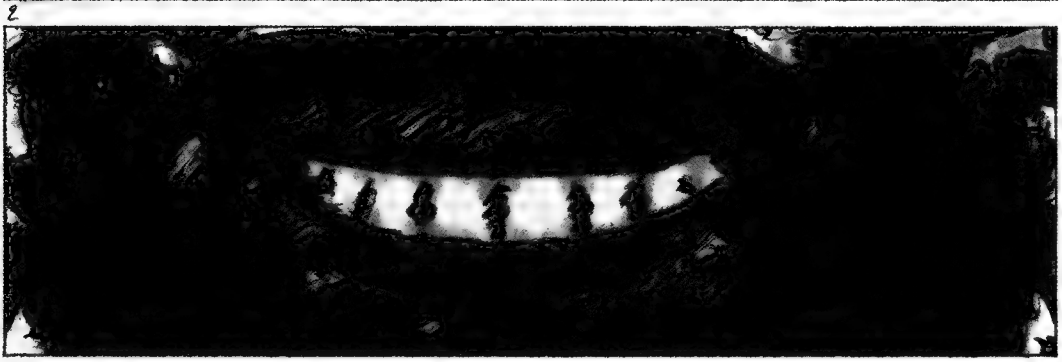
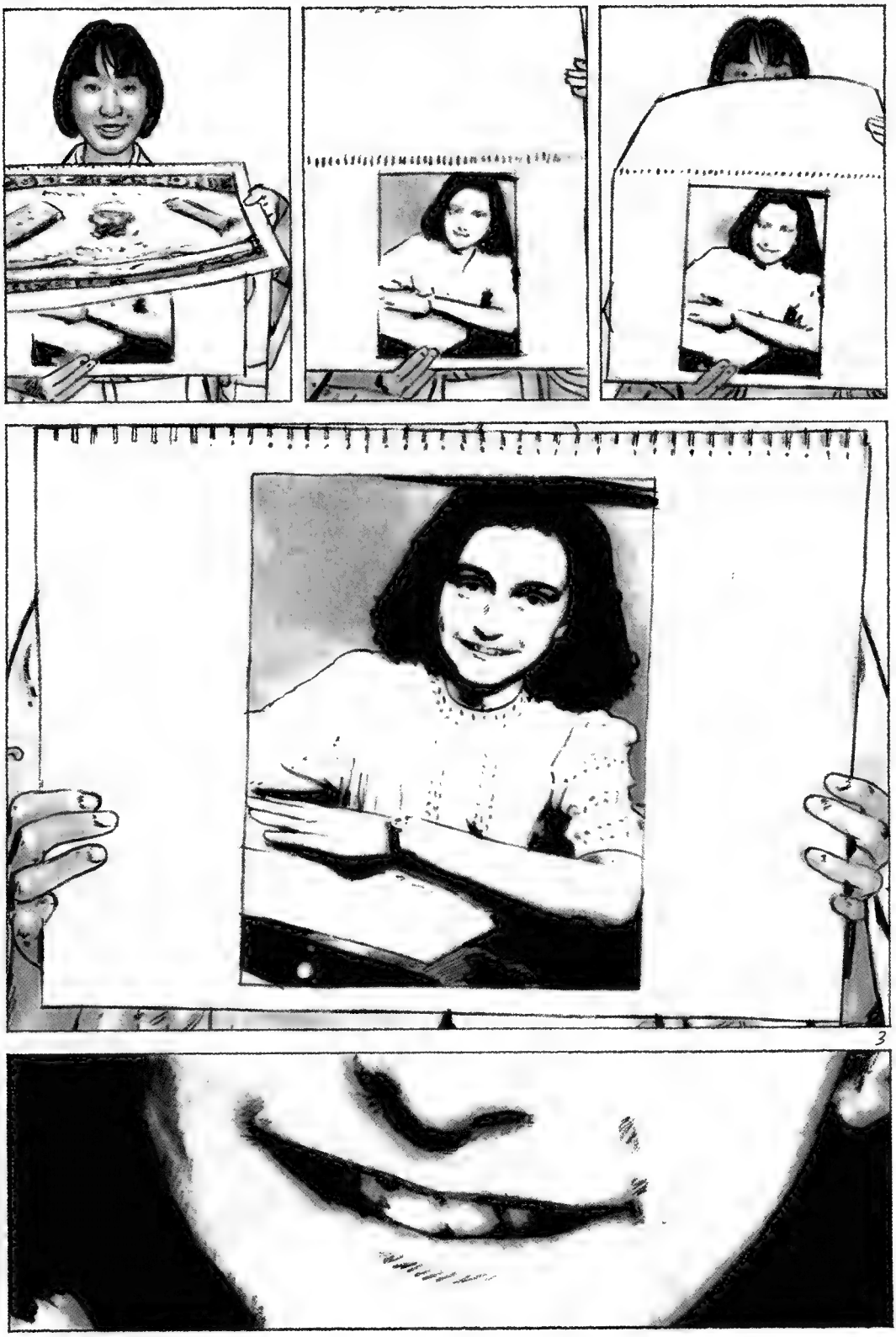
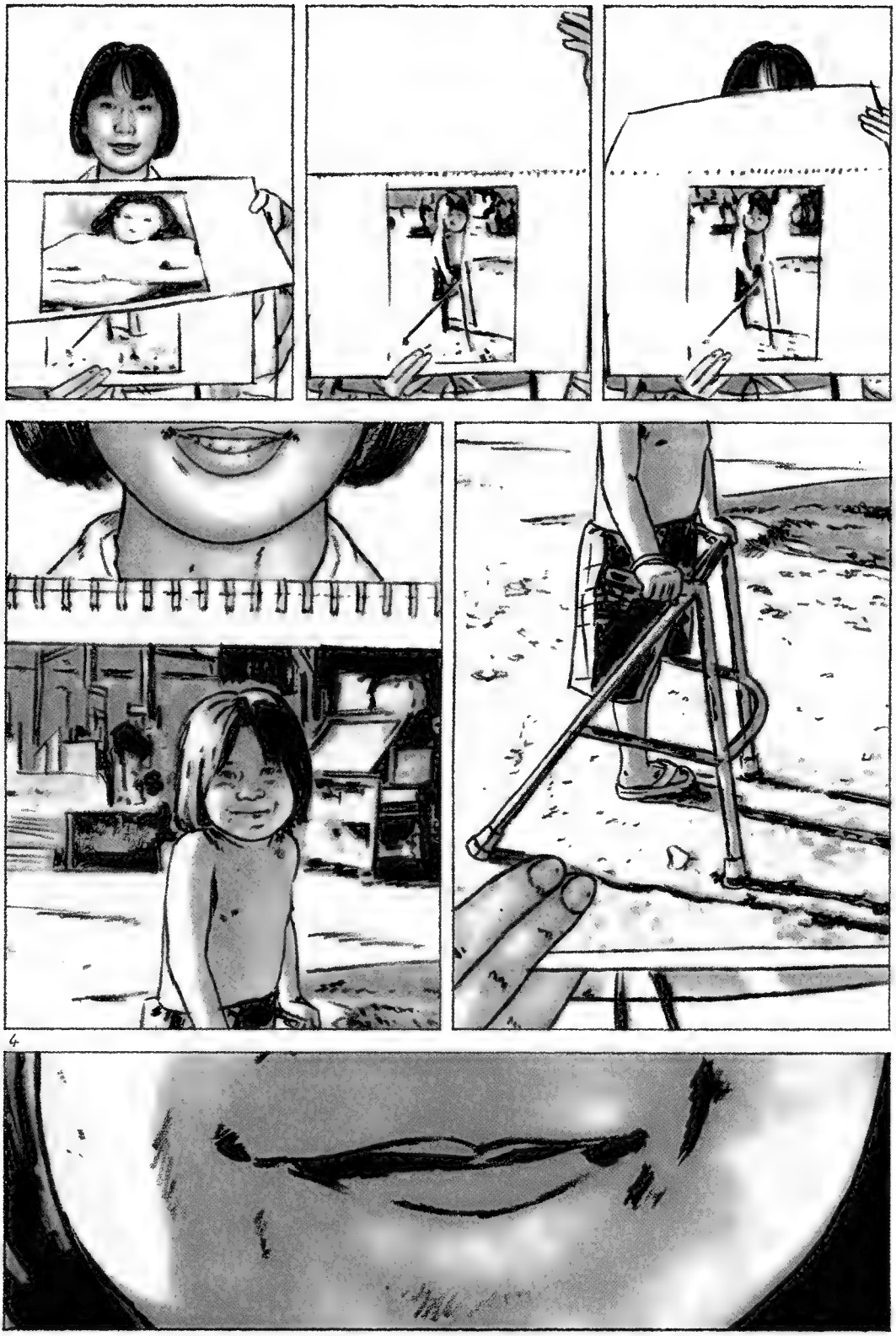
La plus ancienne Grande Marque Française
GELLÉ FRÈRES PARFUMEURS PARIS







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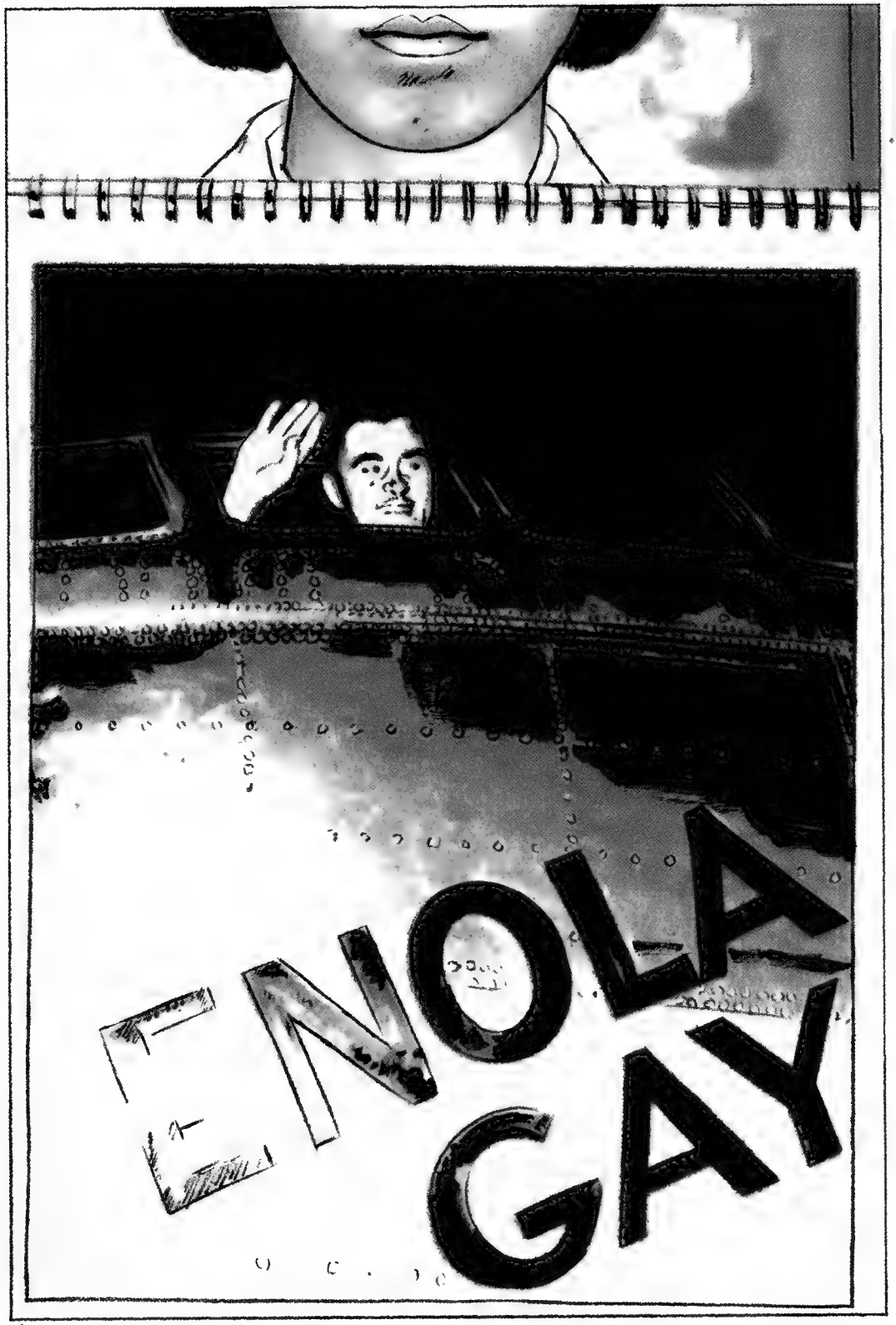
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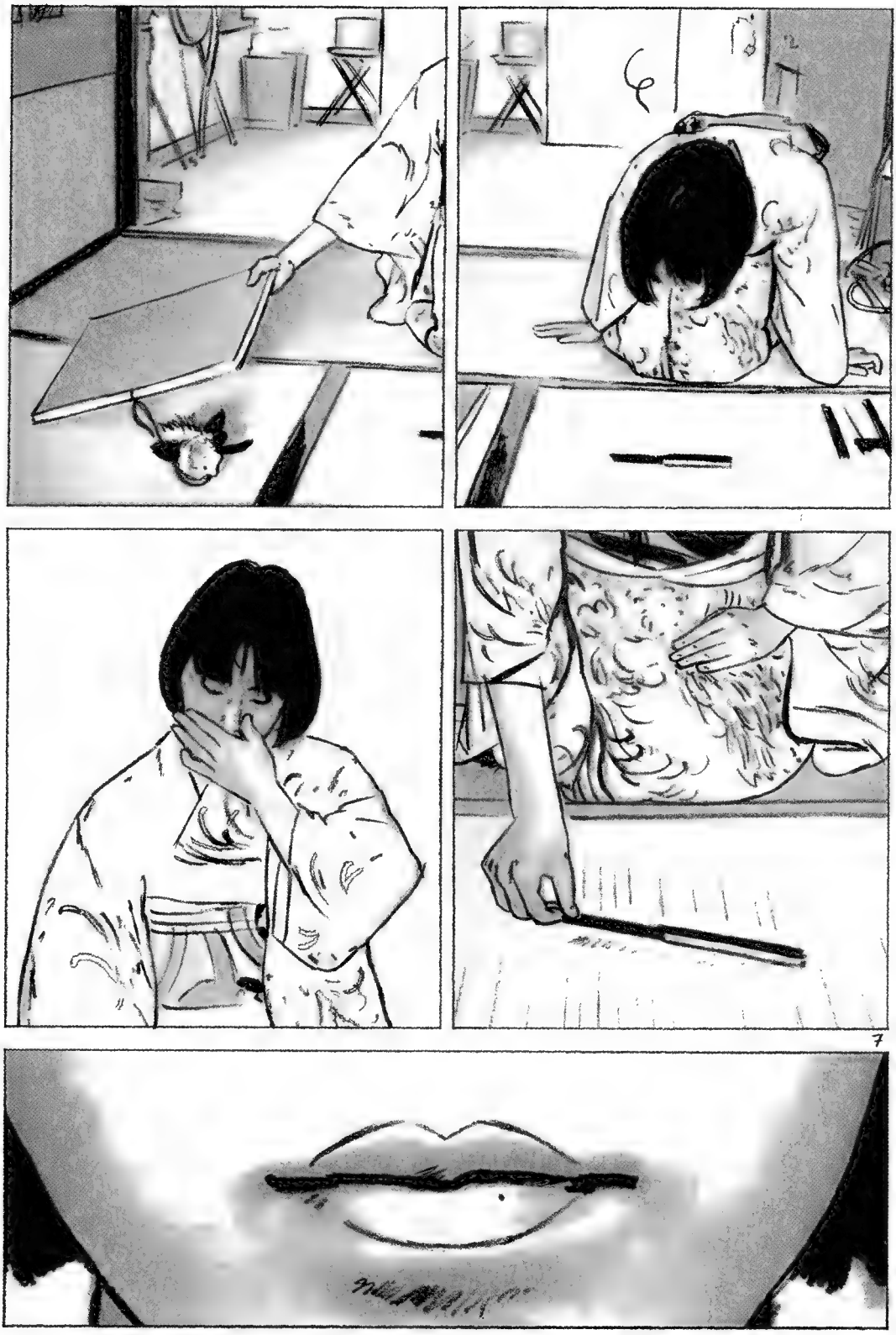

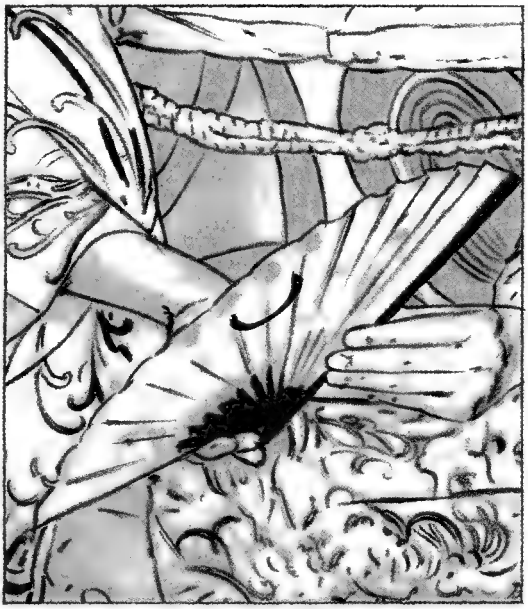

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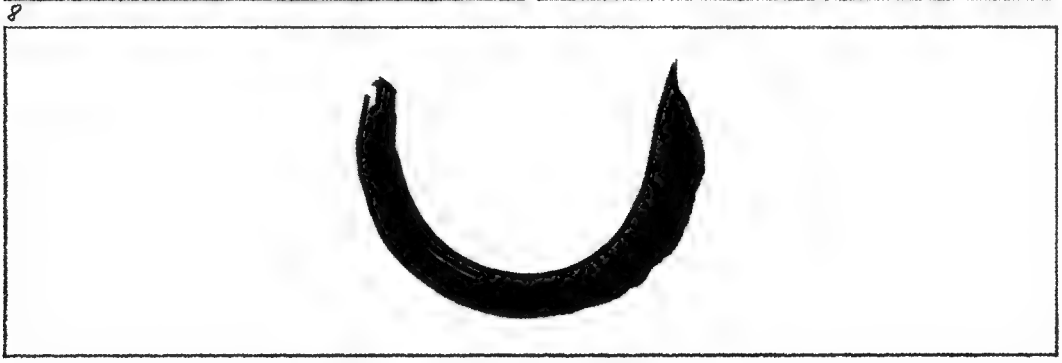

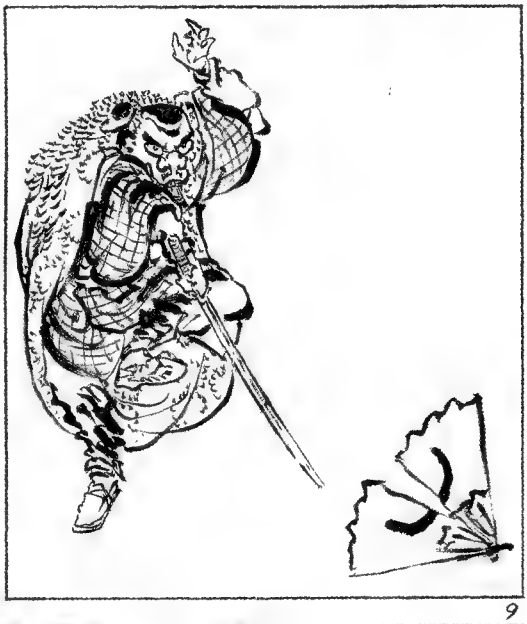

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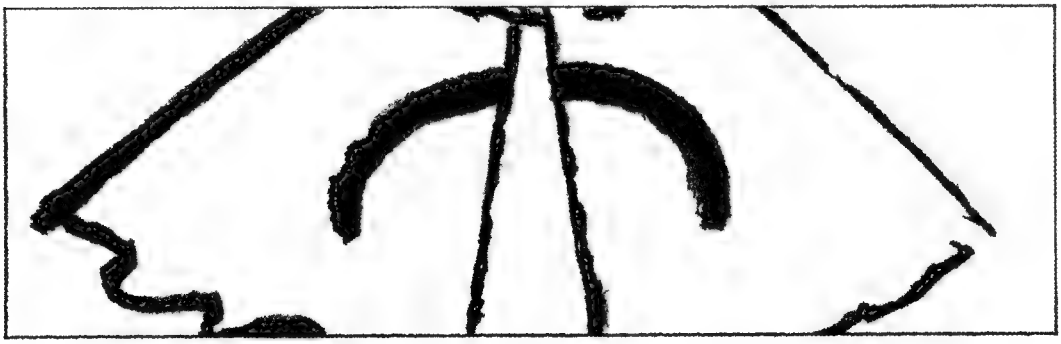

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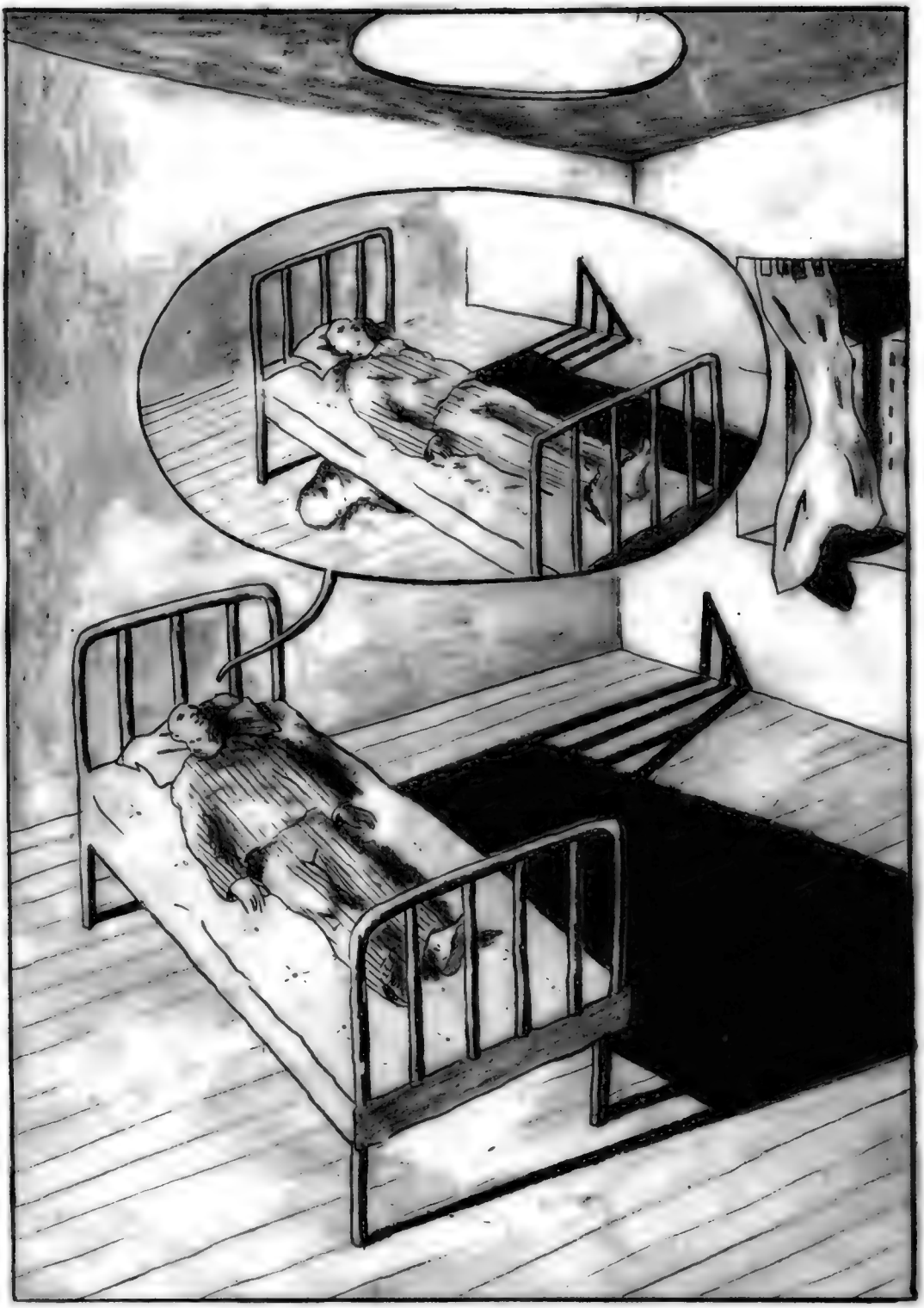
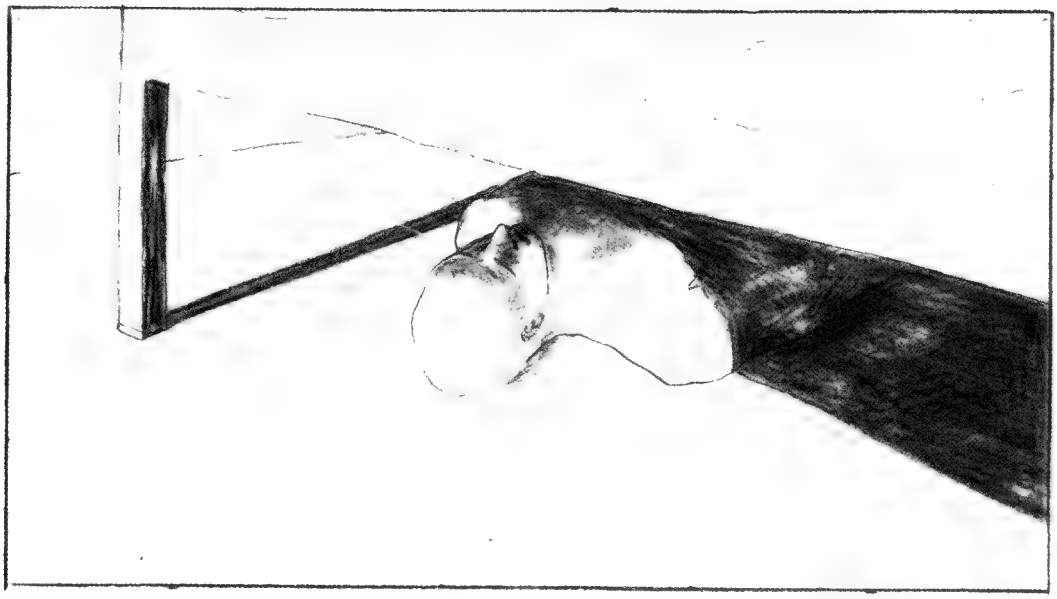
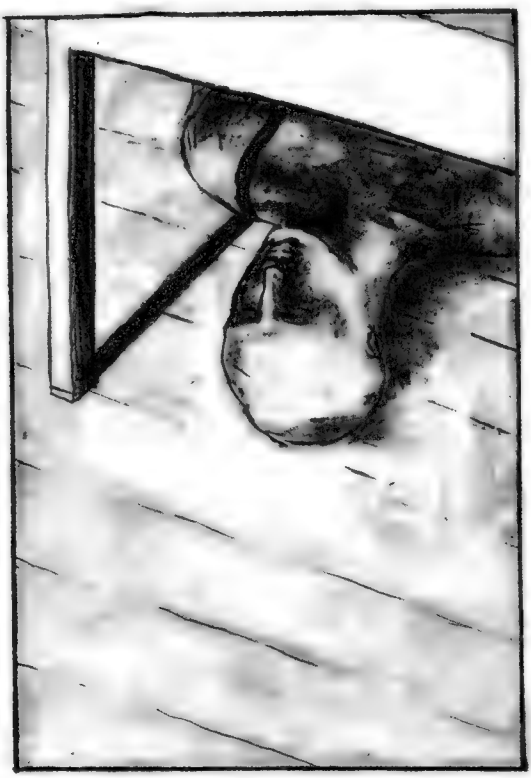
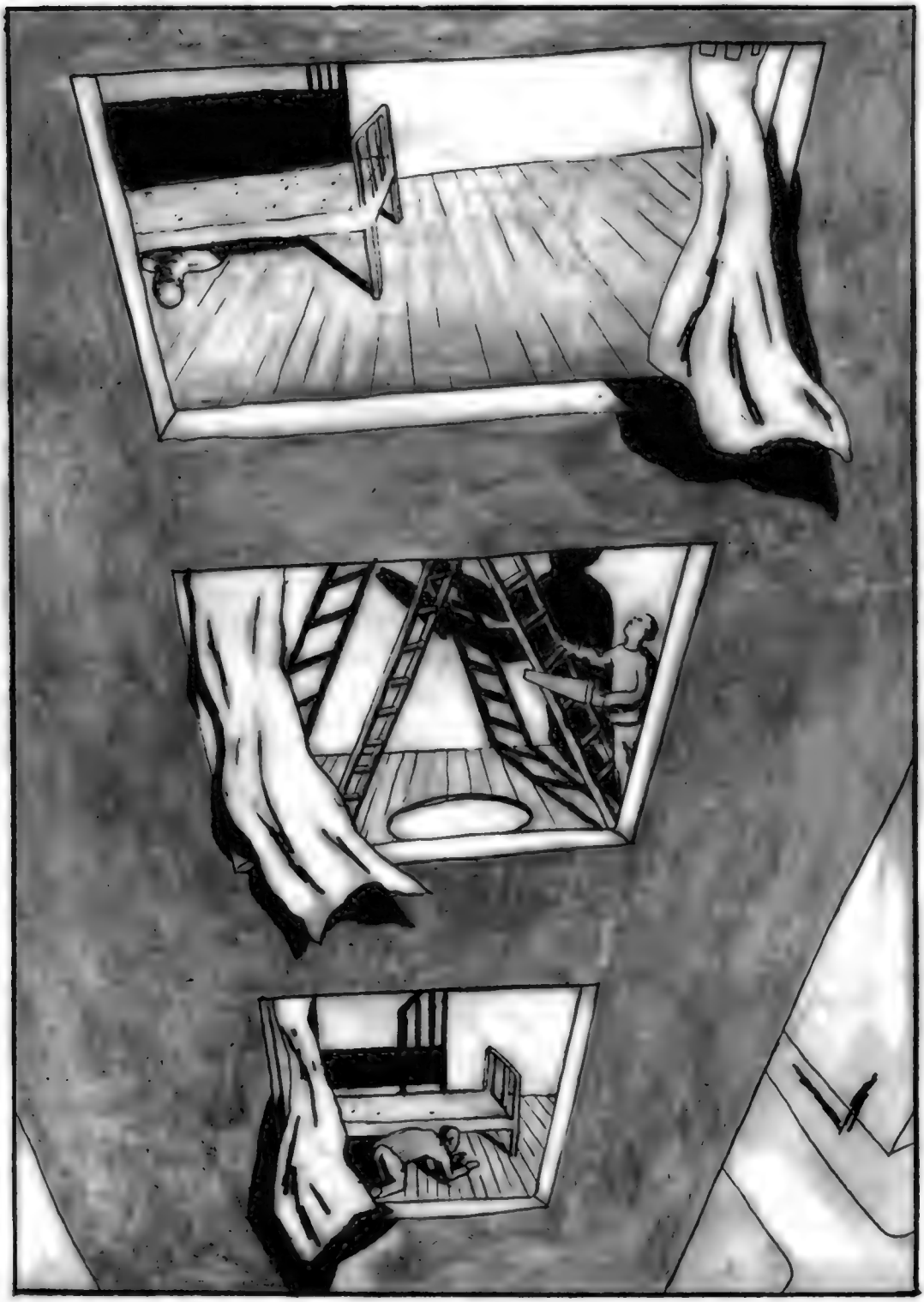
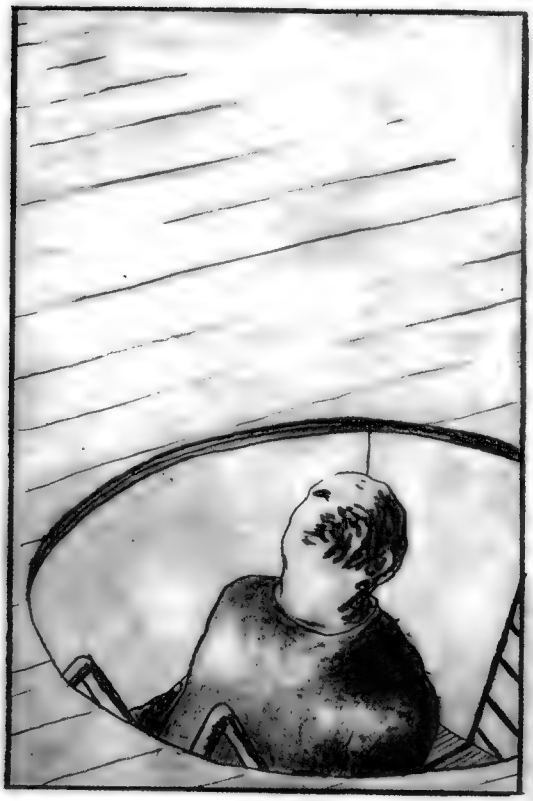
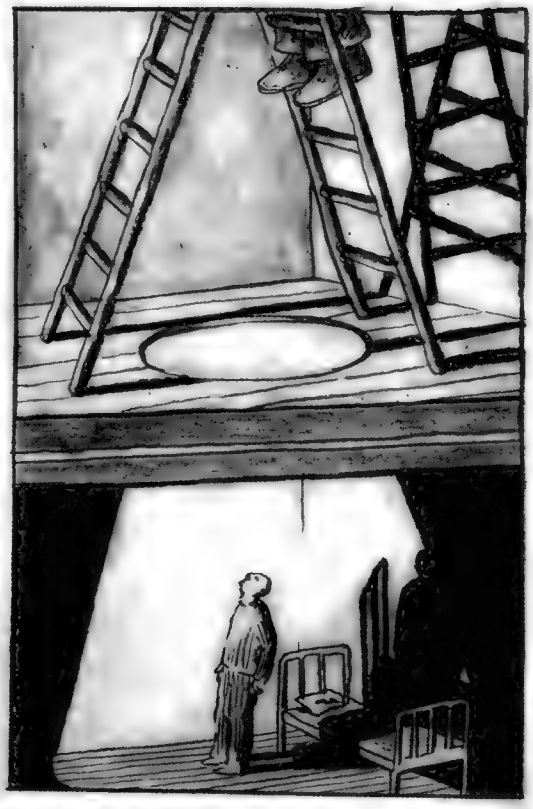


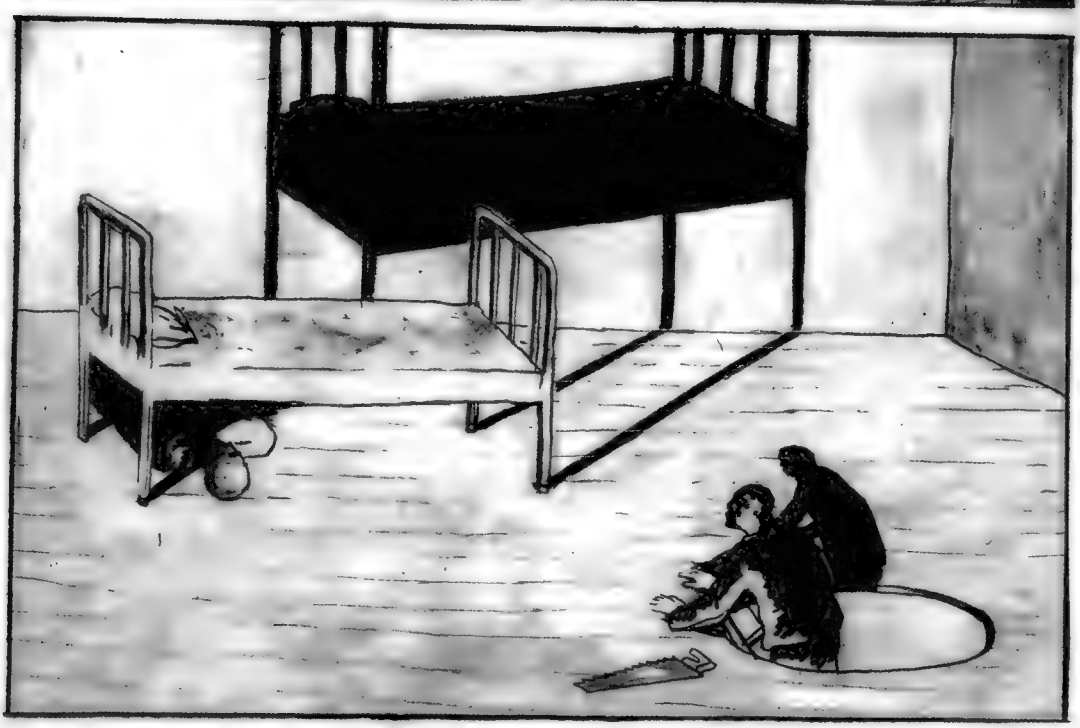


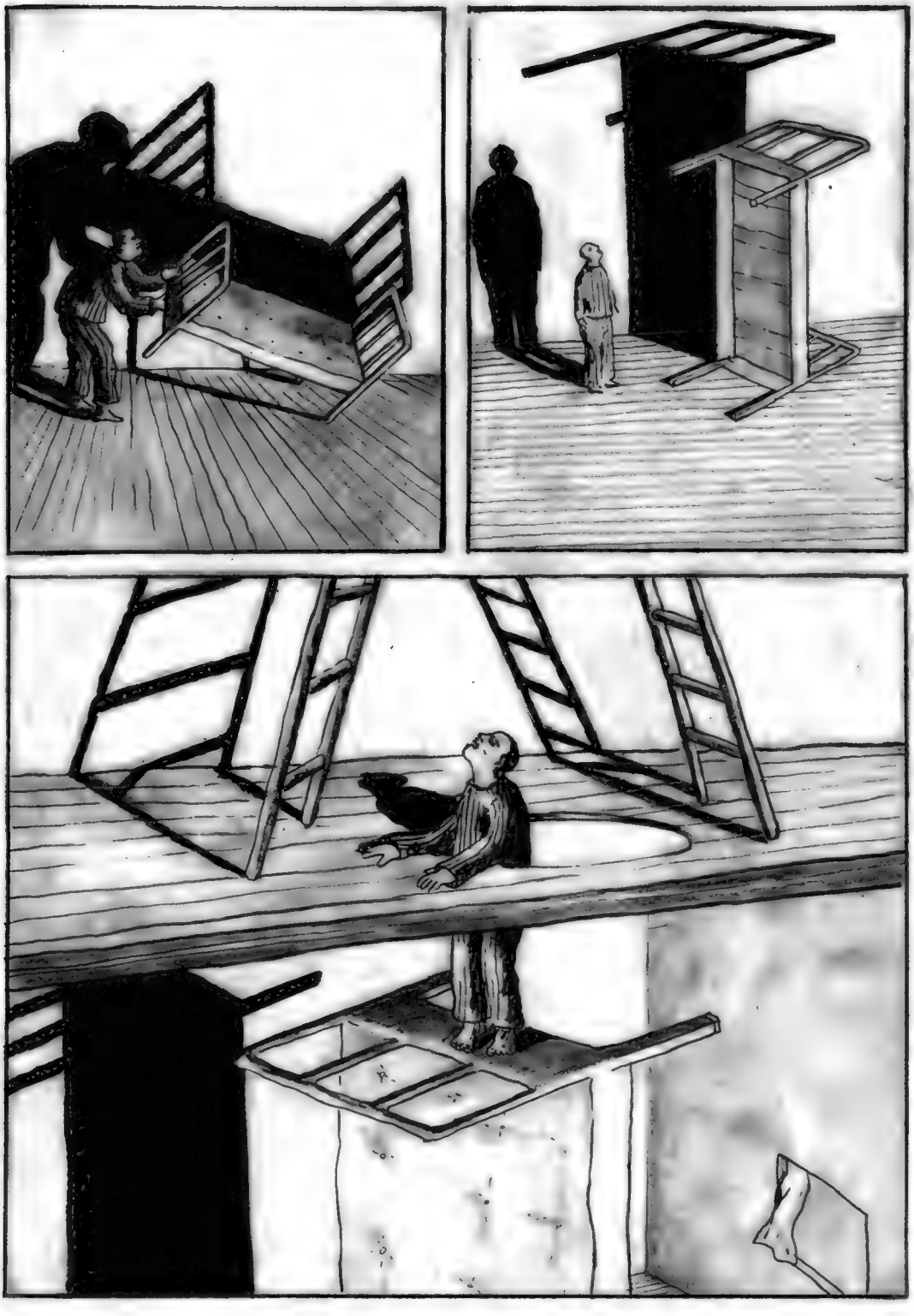


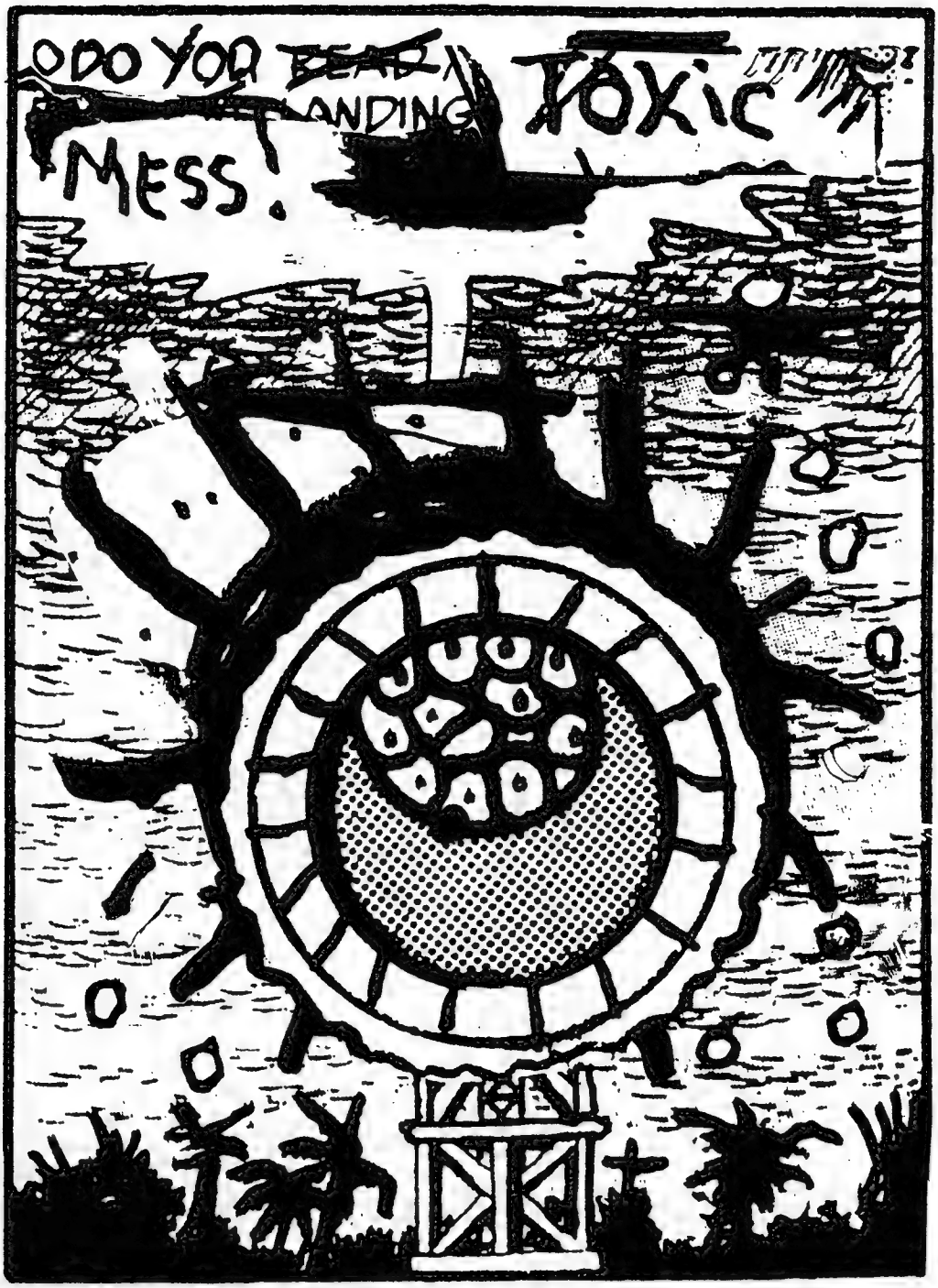


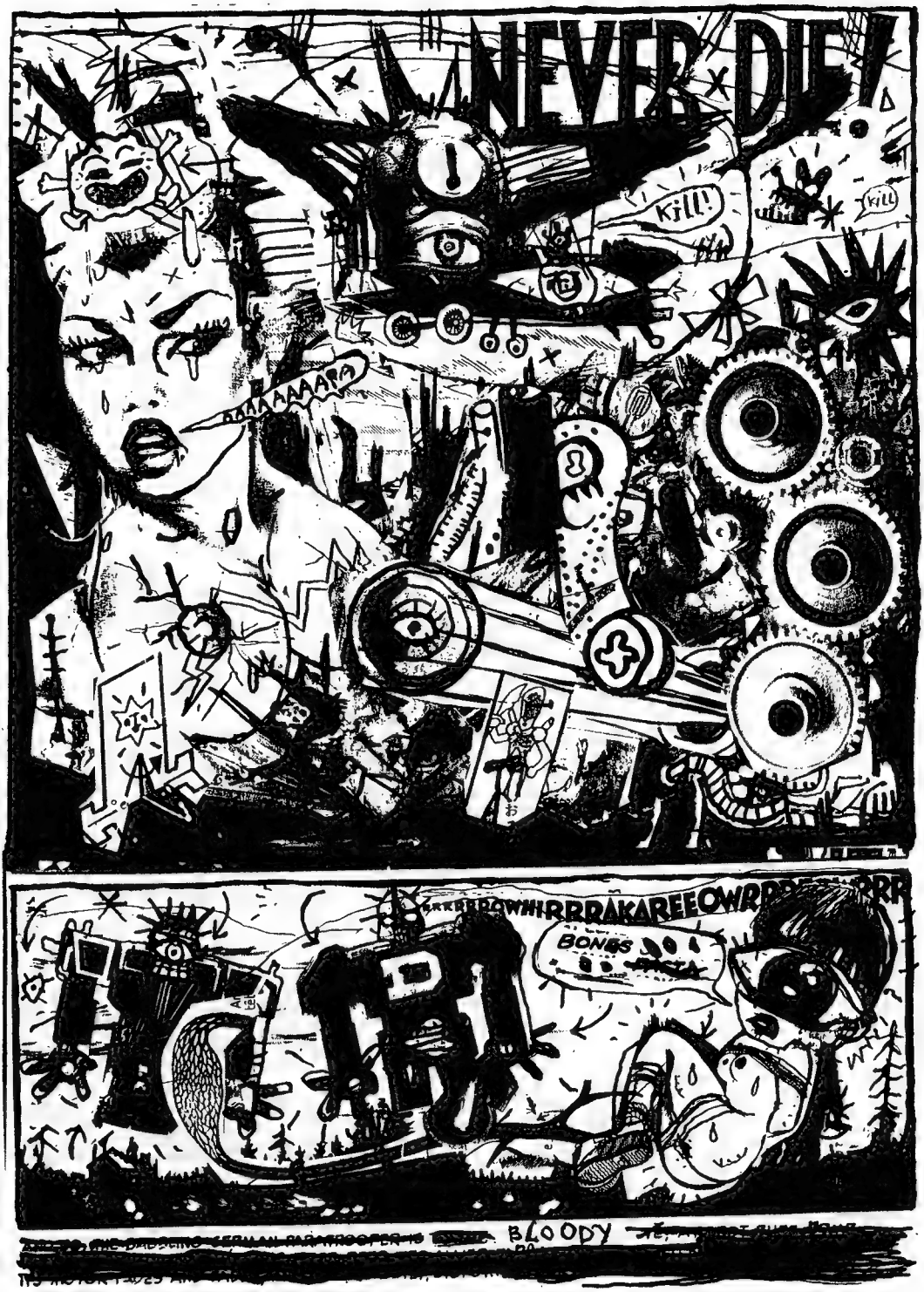


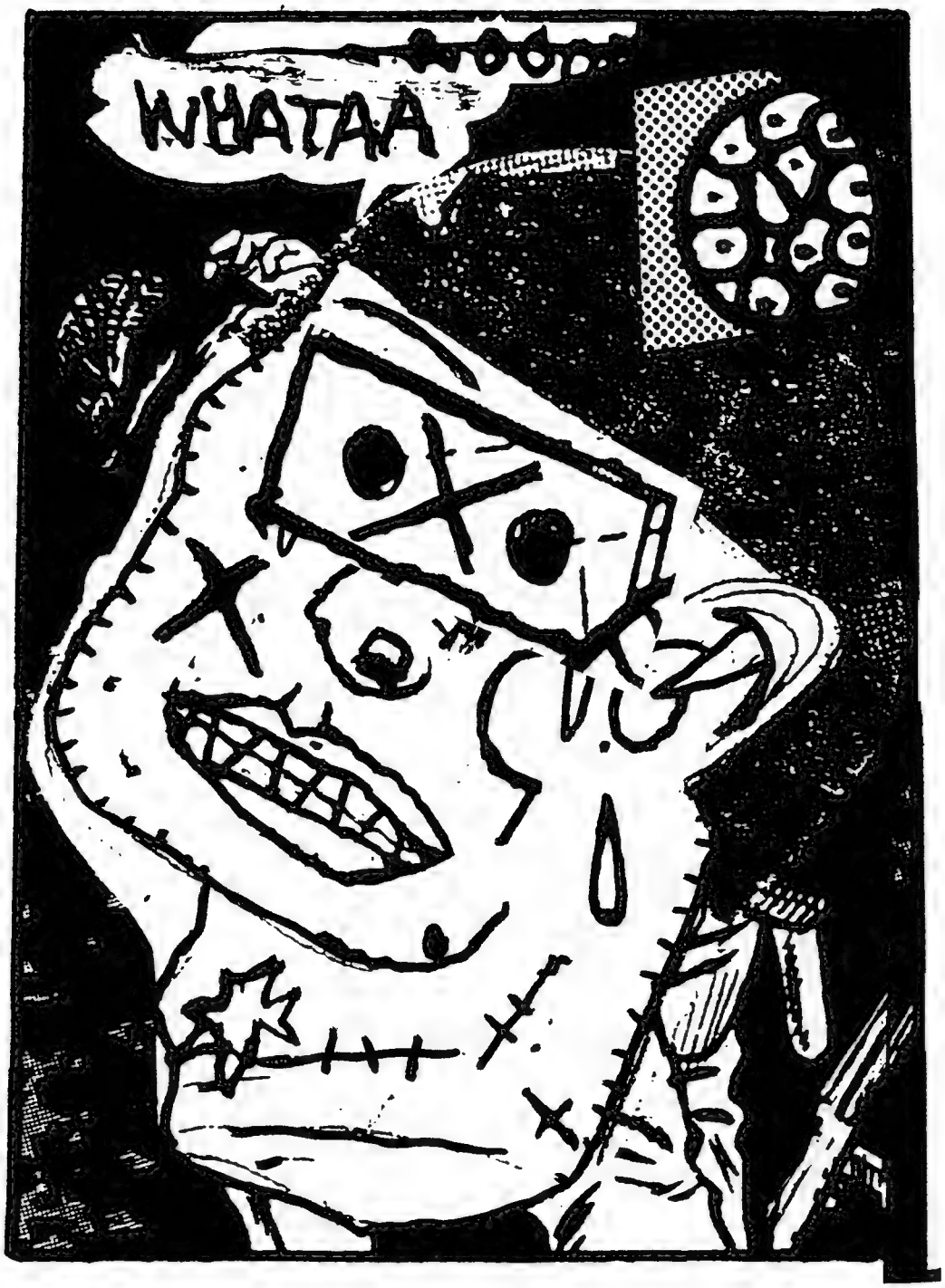







DO YOU ~~BEAR~~ LANDING
TOXIC
MESS!


NEVER DIE!
KILL!
KILL
BONES
BLOODY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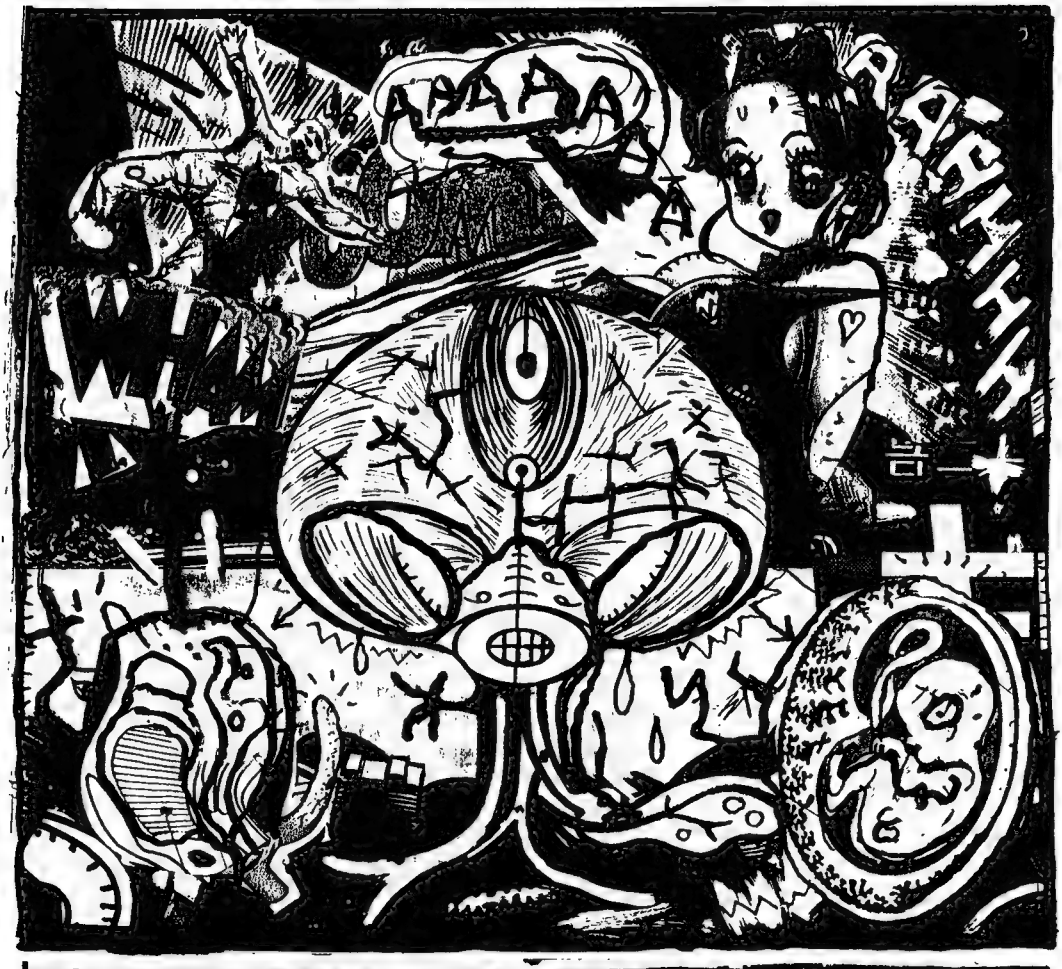

IT'S A

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NO, JOE!
OK! LET'S BUG
ON TI

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HAPPY PAL
IIMONIKONIKO

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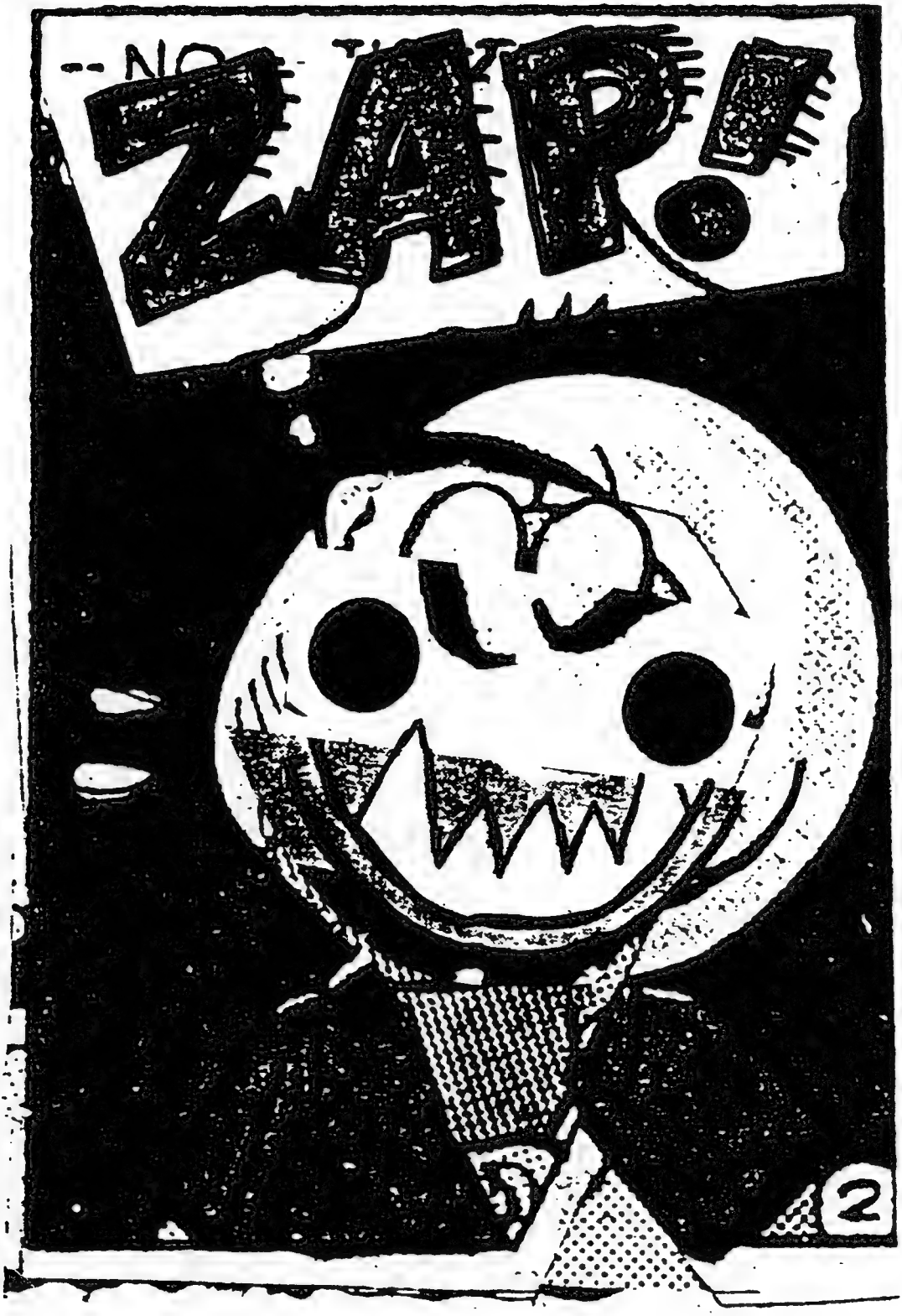
NON!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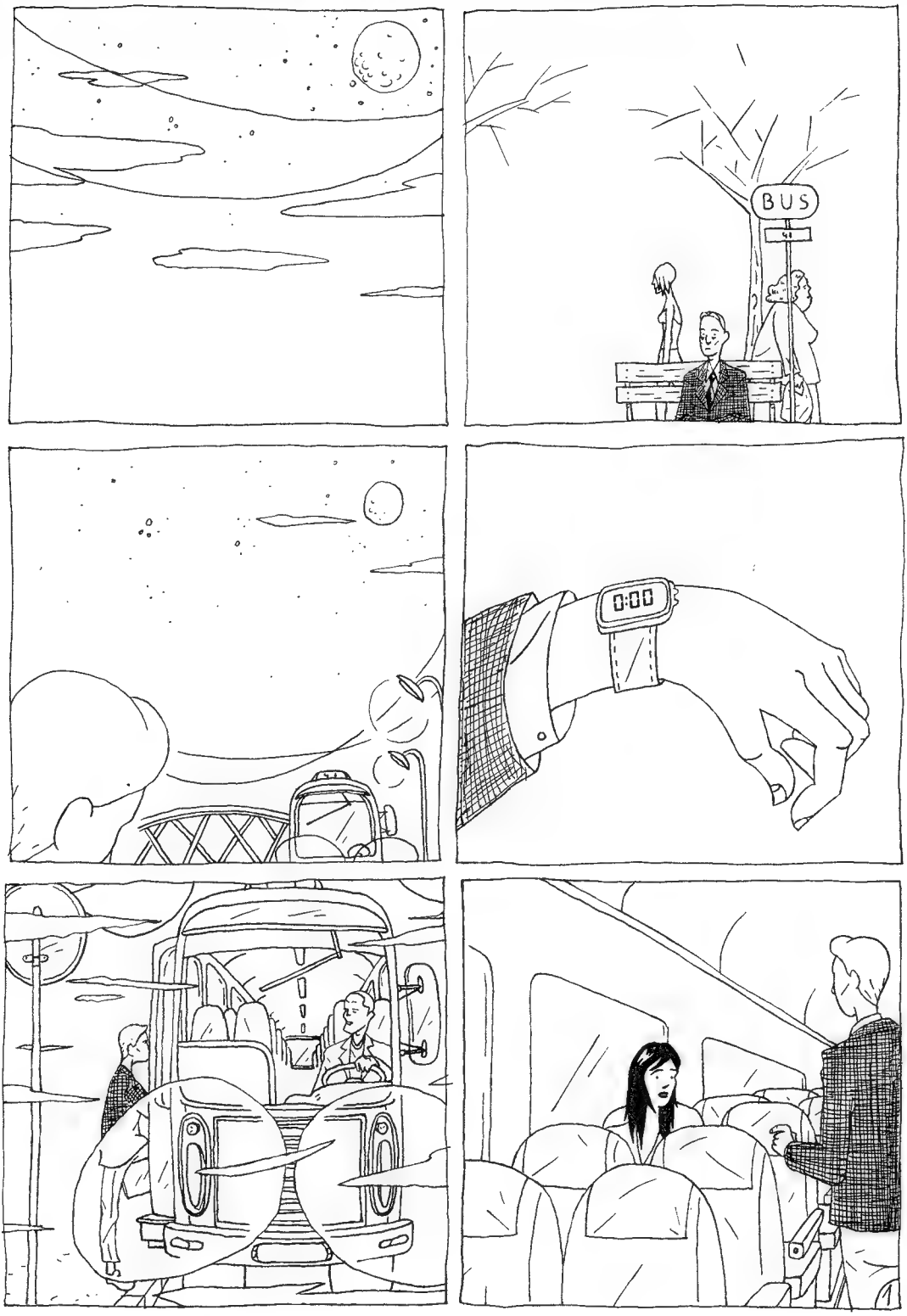
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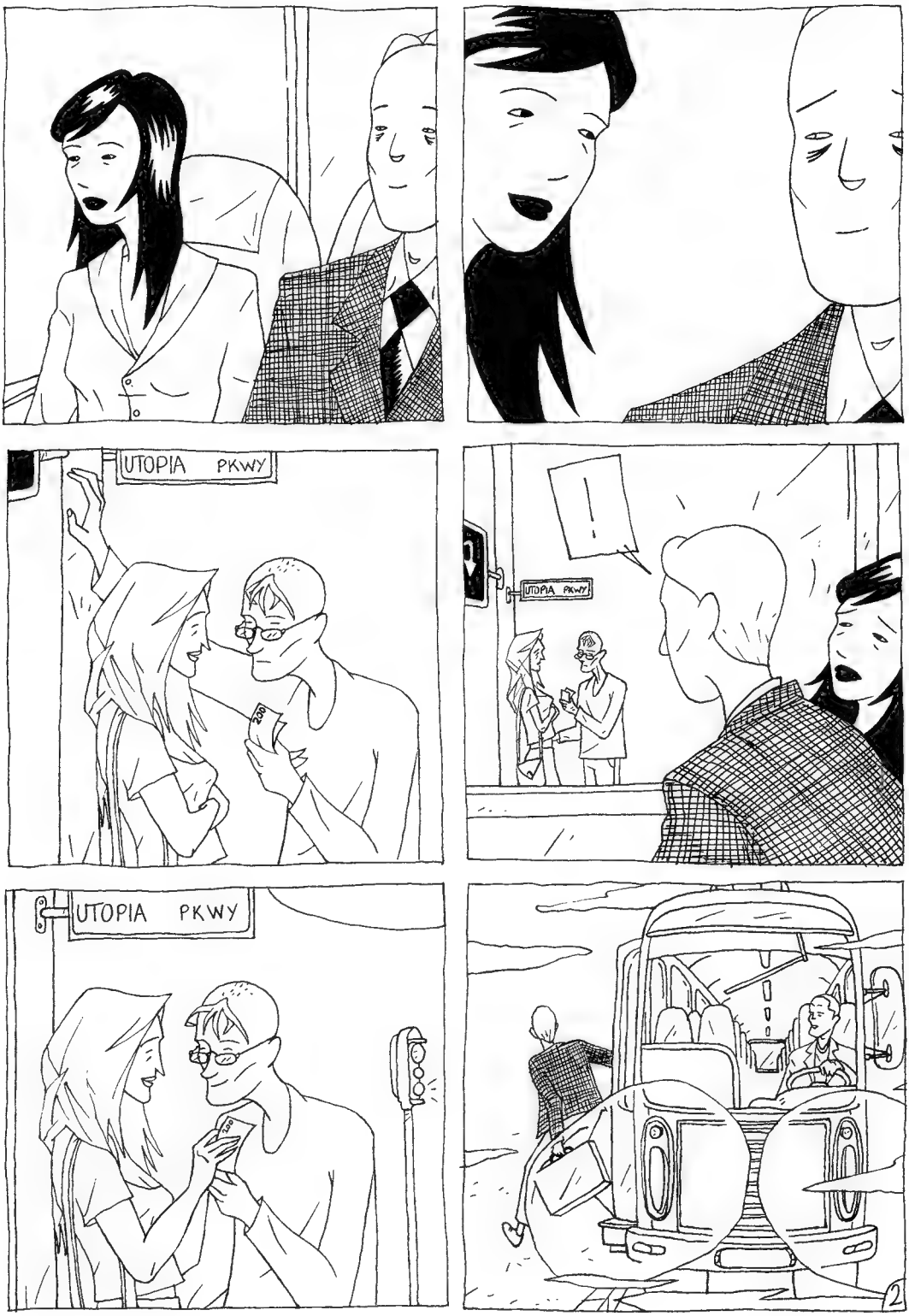
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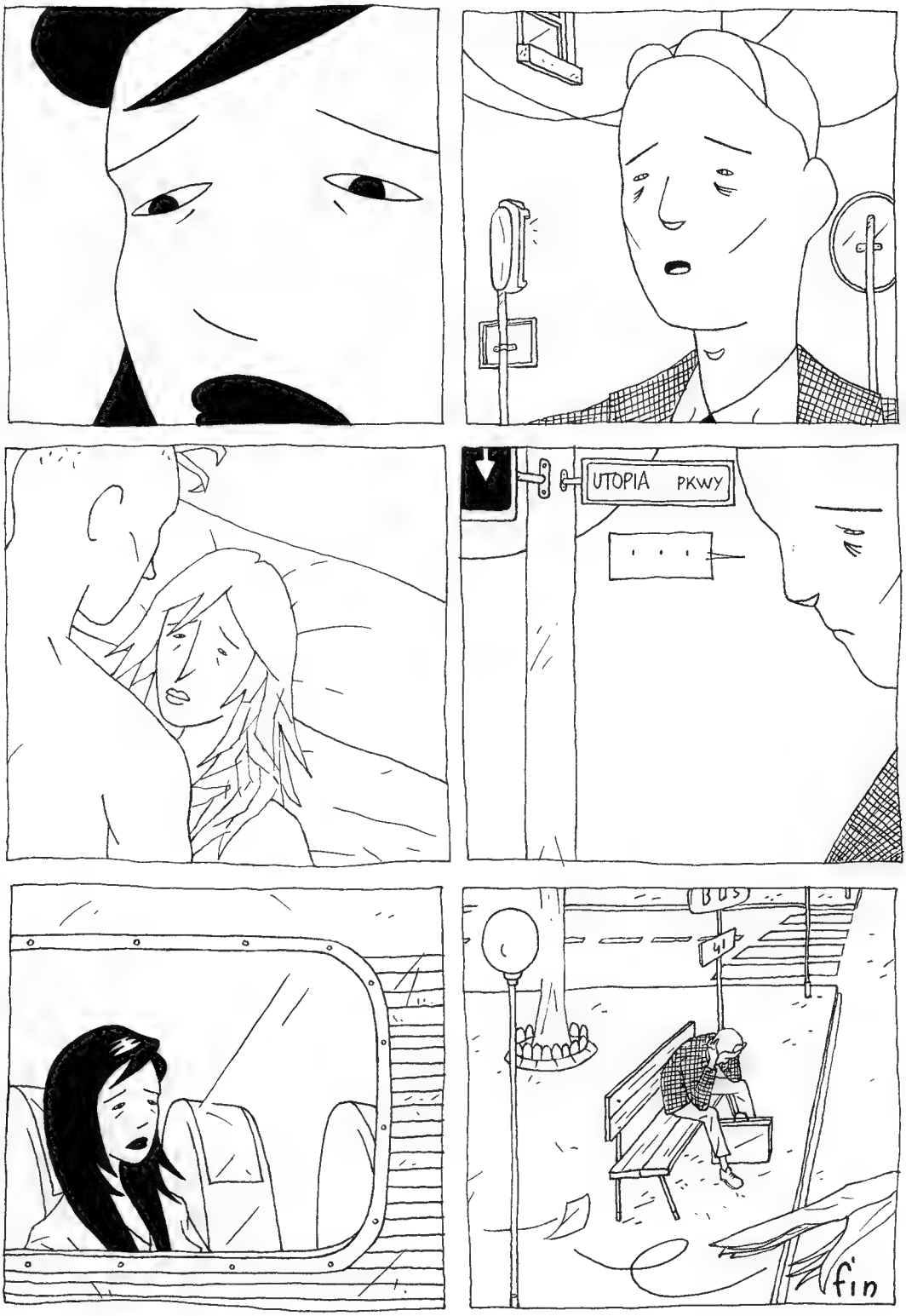
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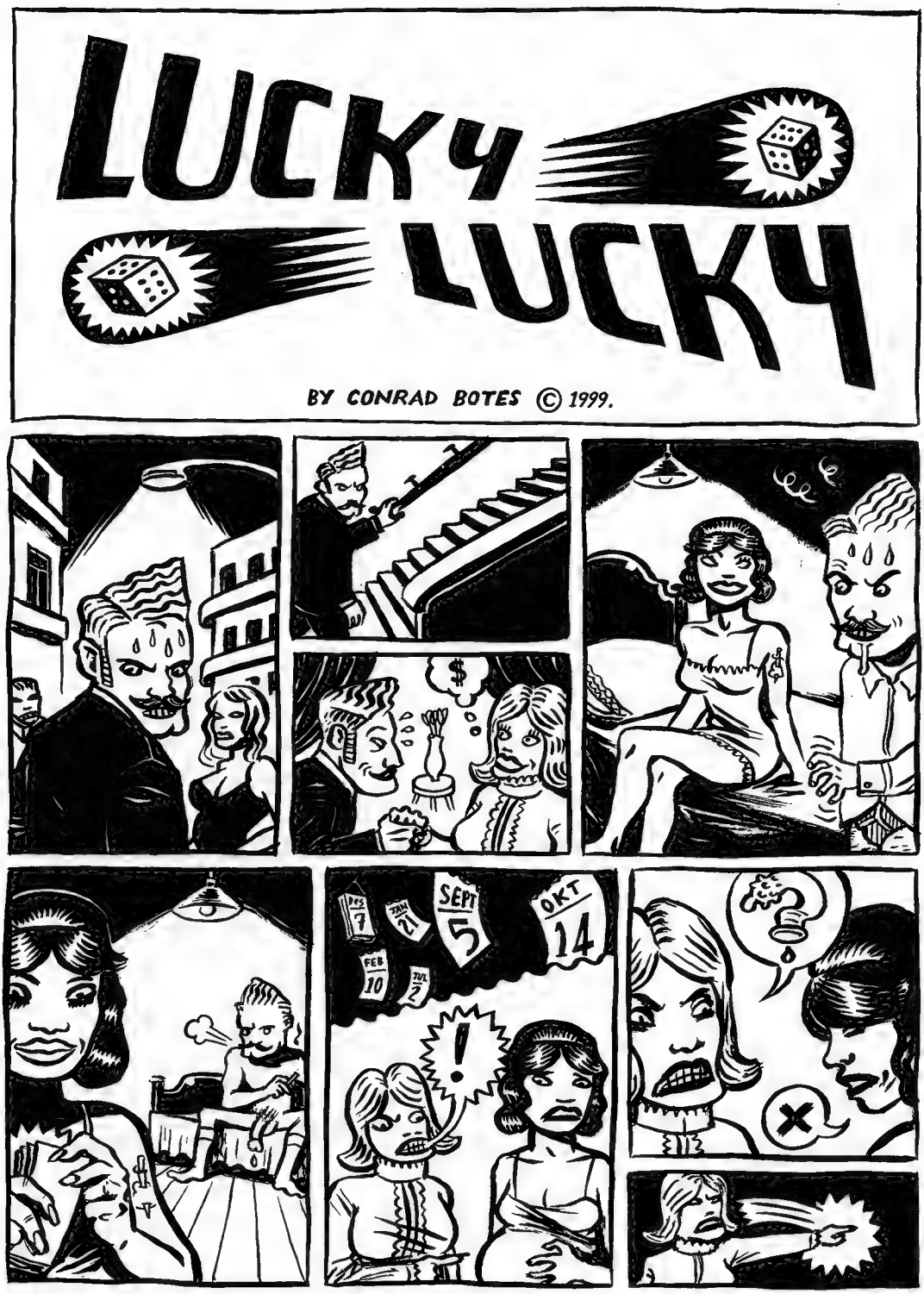
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LUCKY
BY CONRAD BOTES © 1999.
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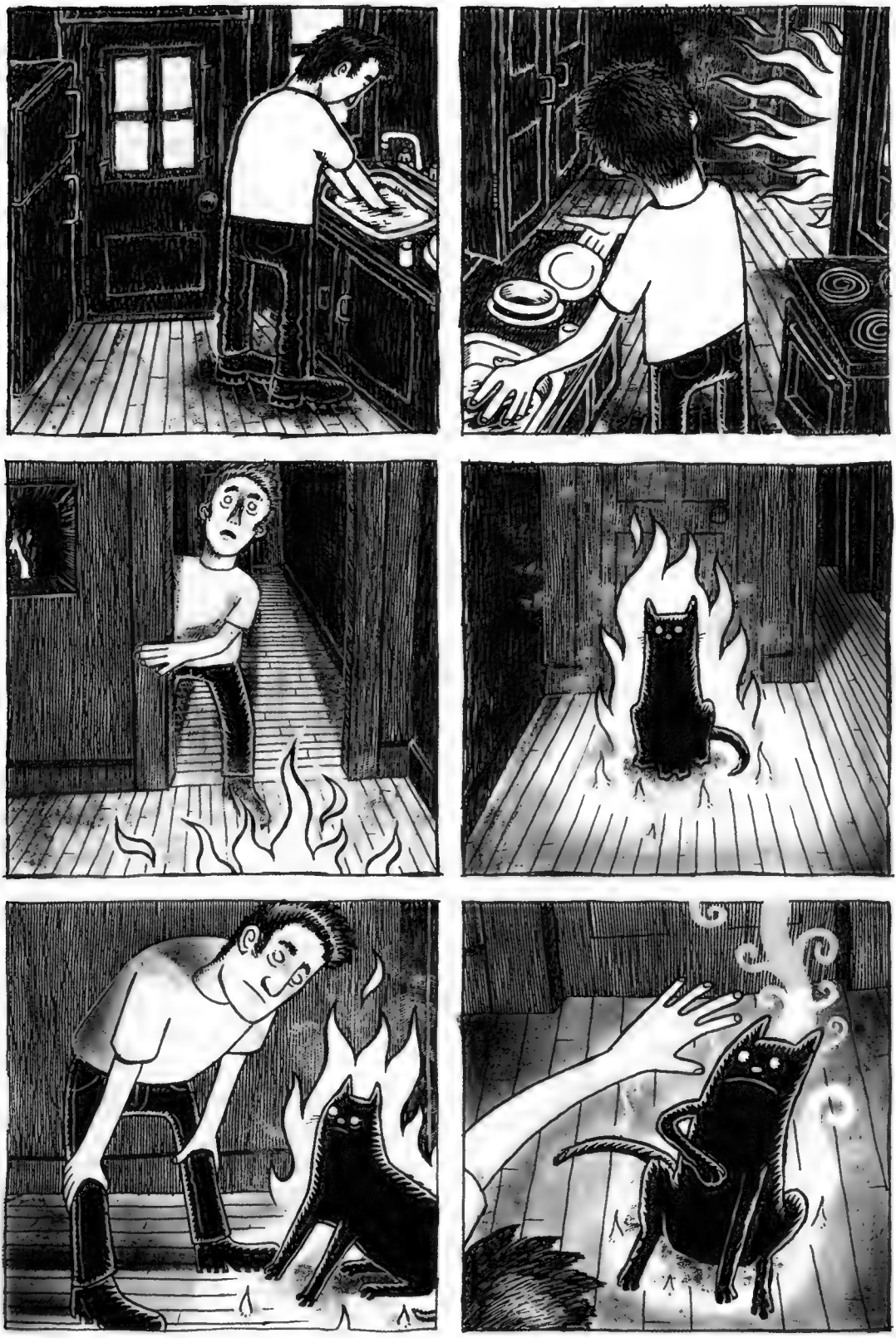
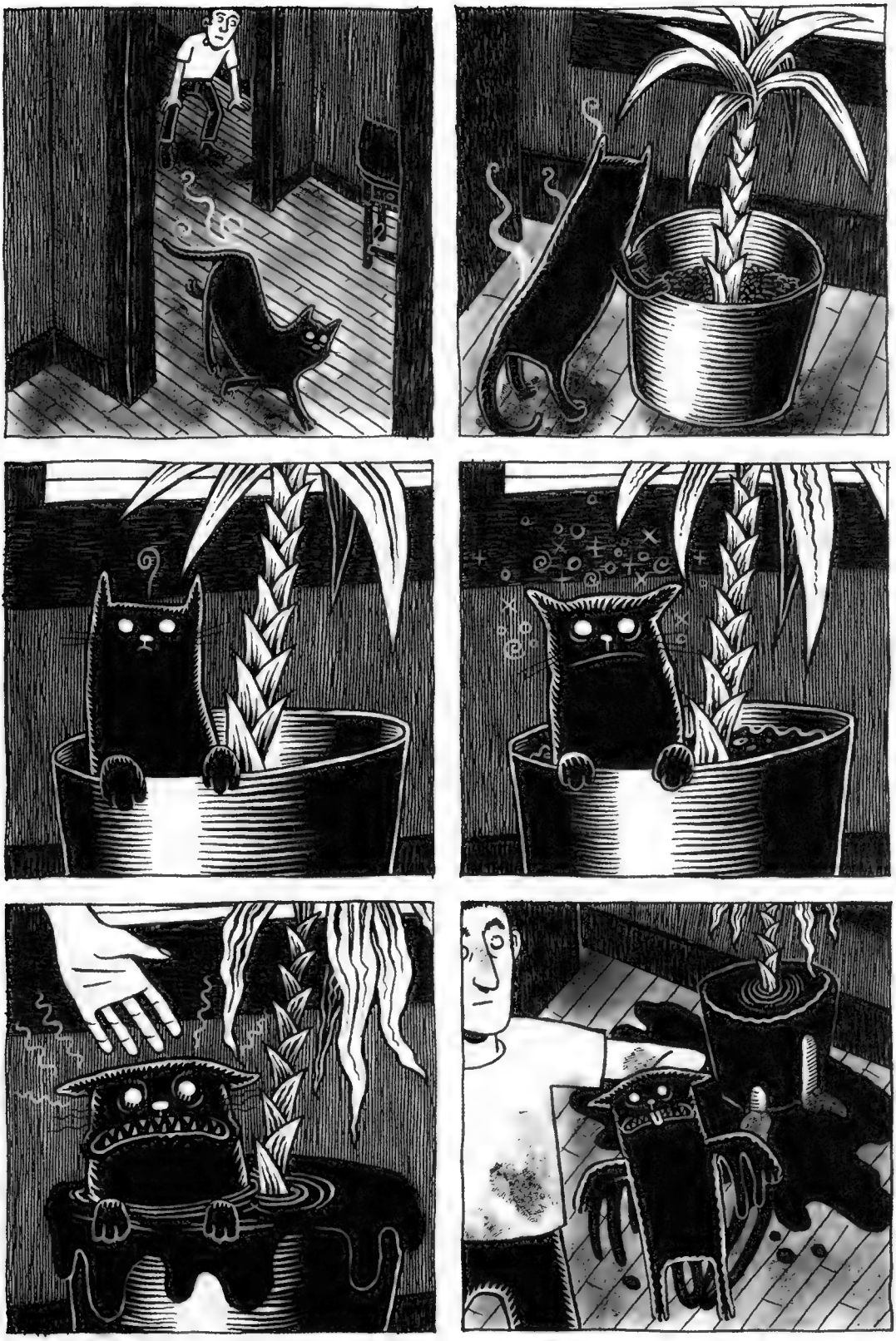
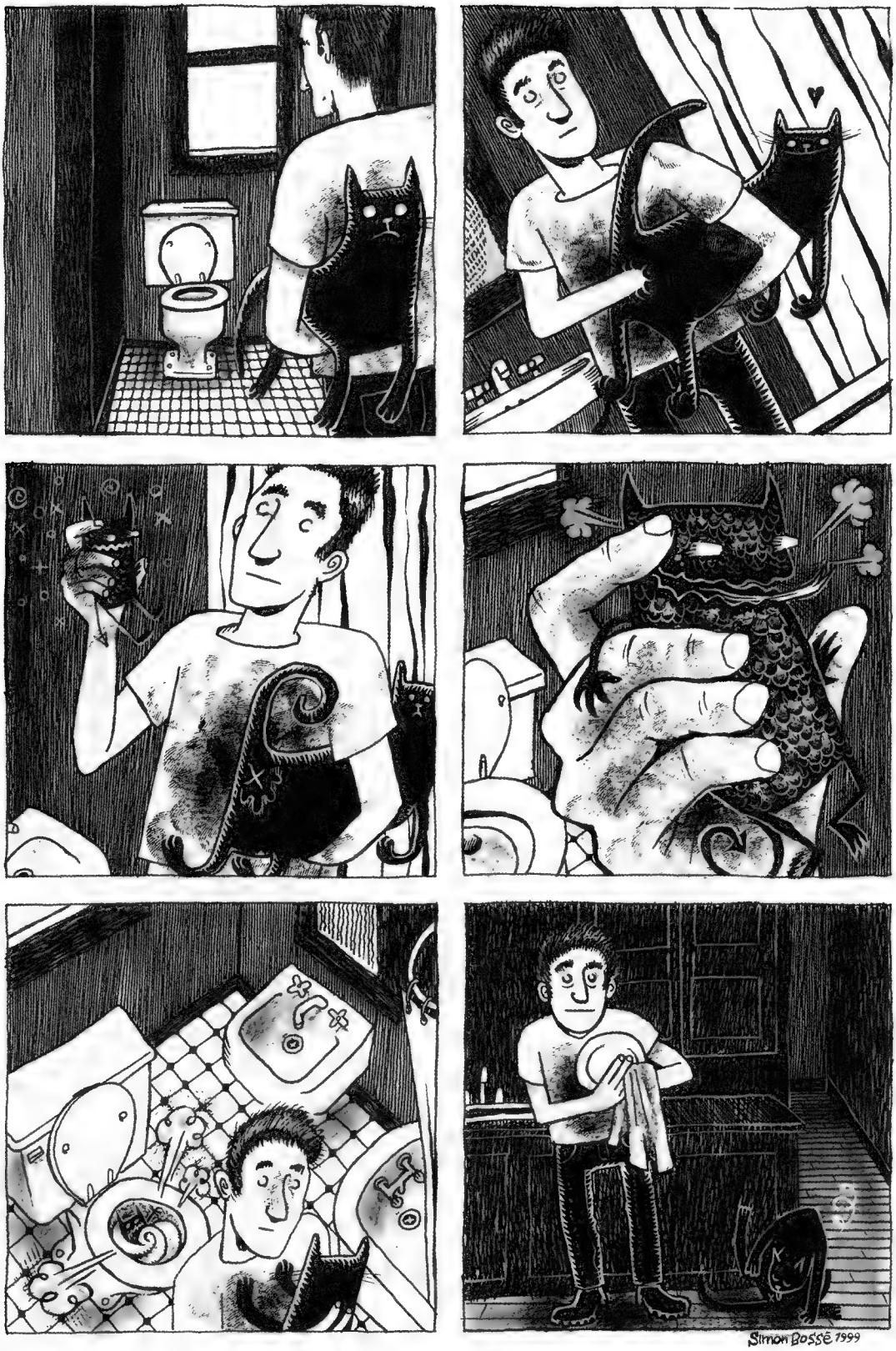
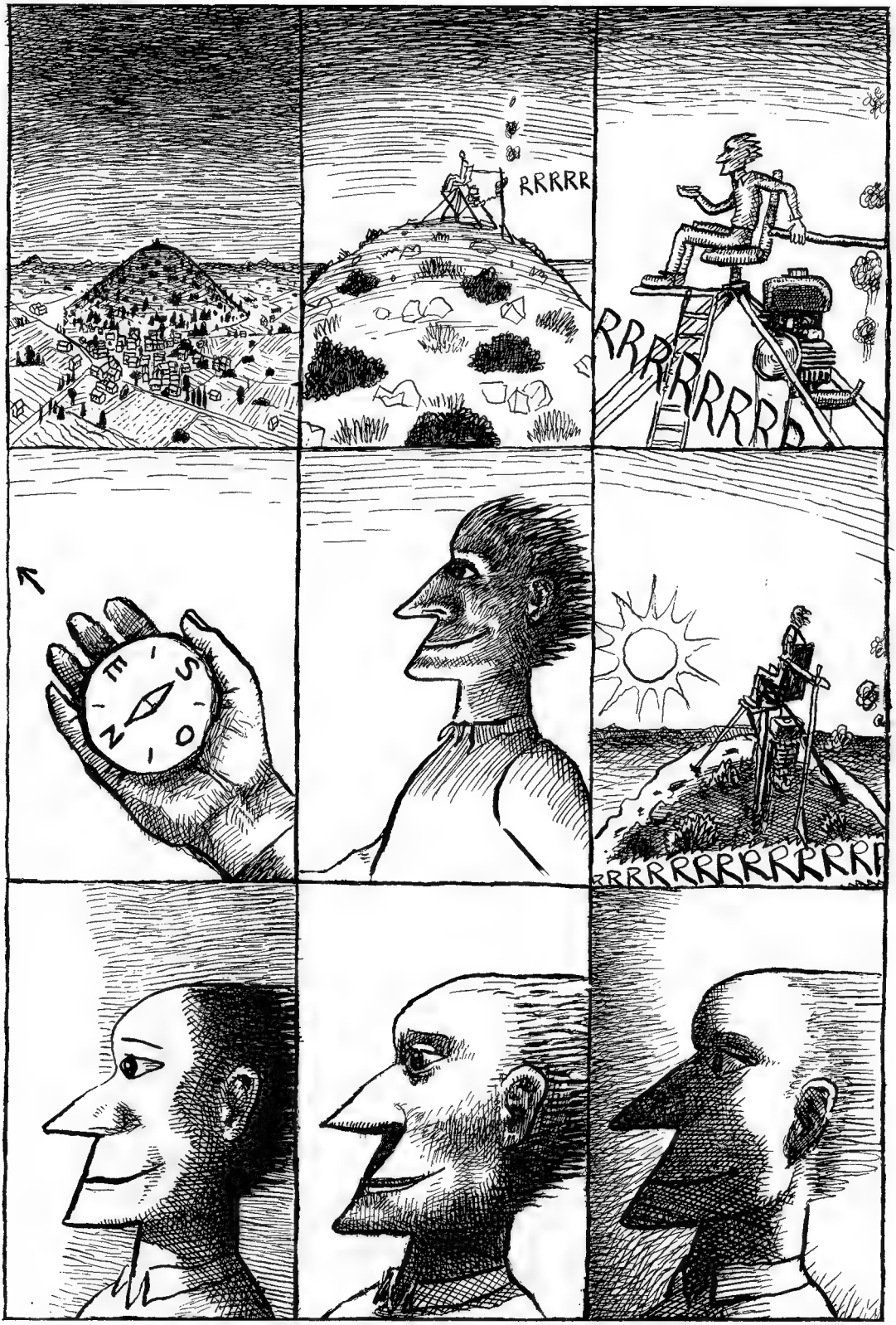





Simon Bossé 1999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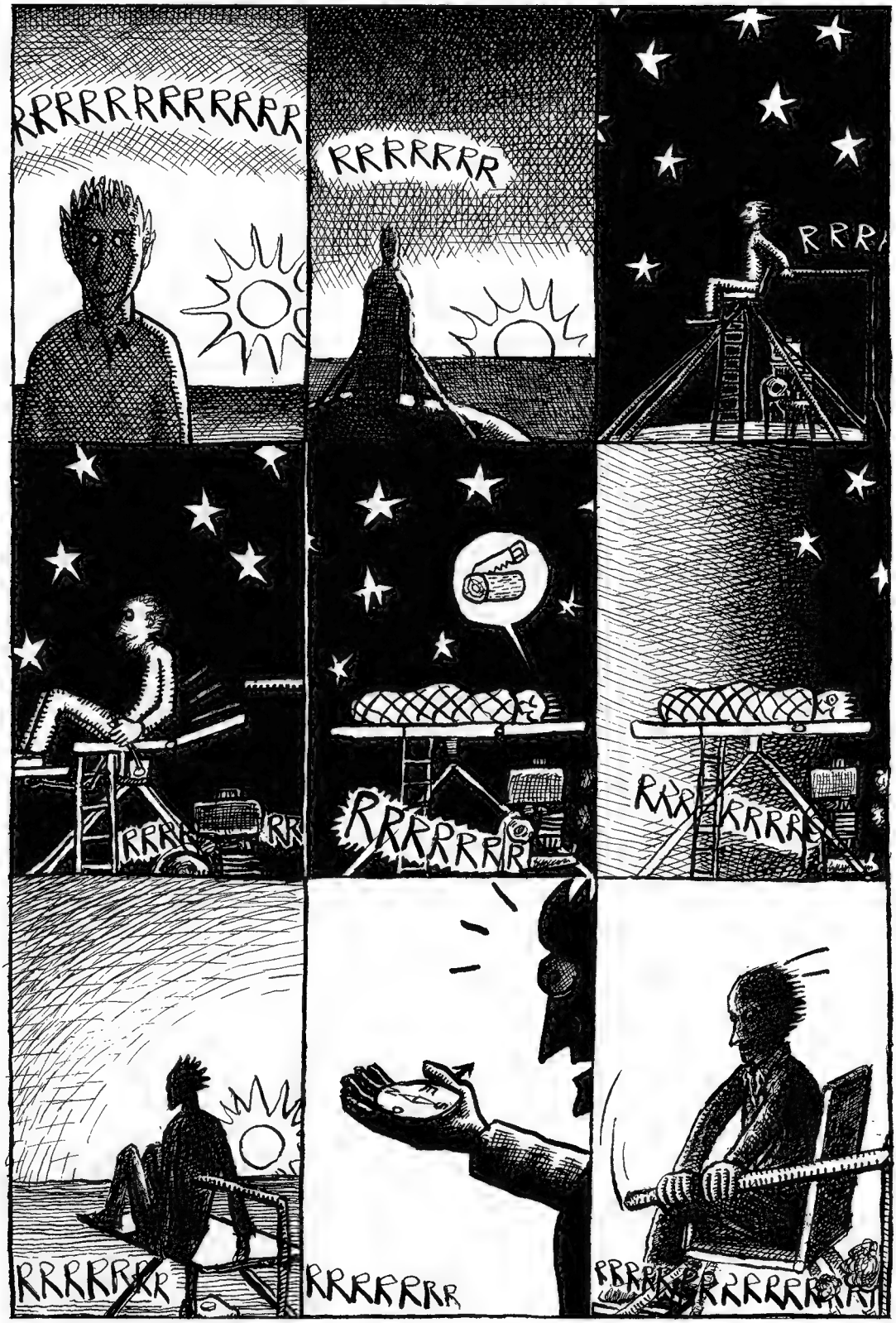
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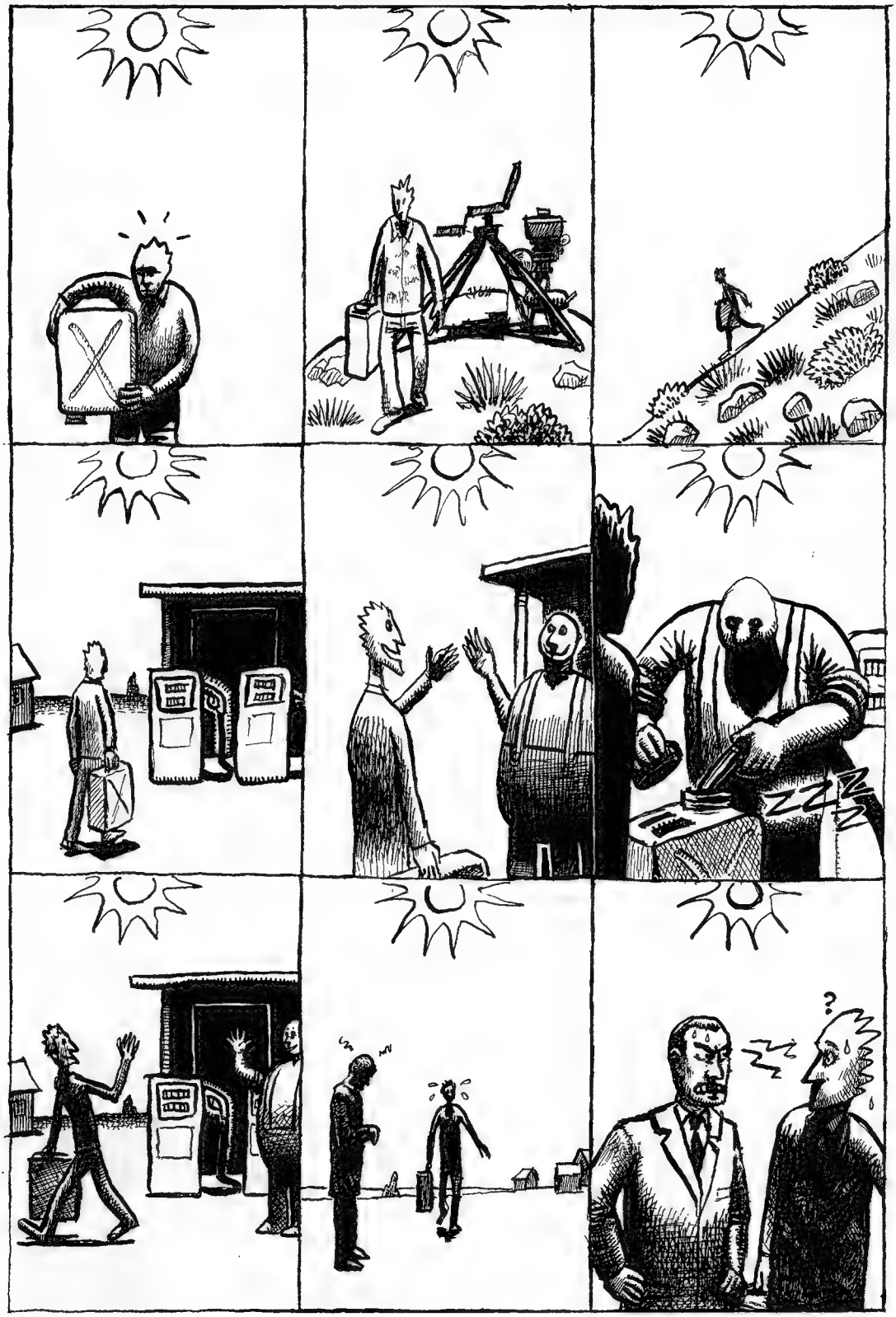

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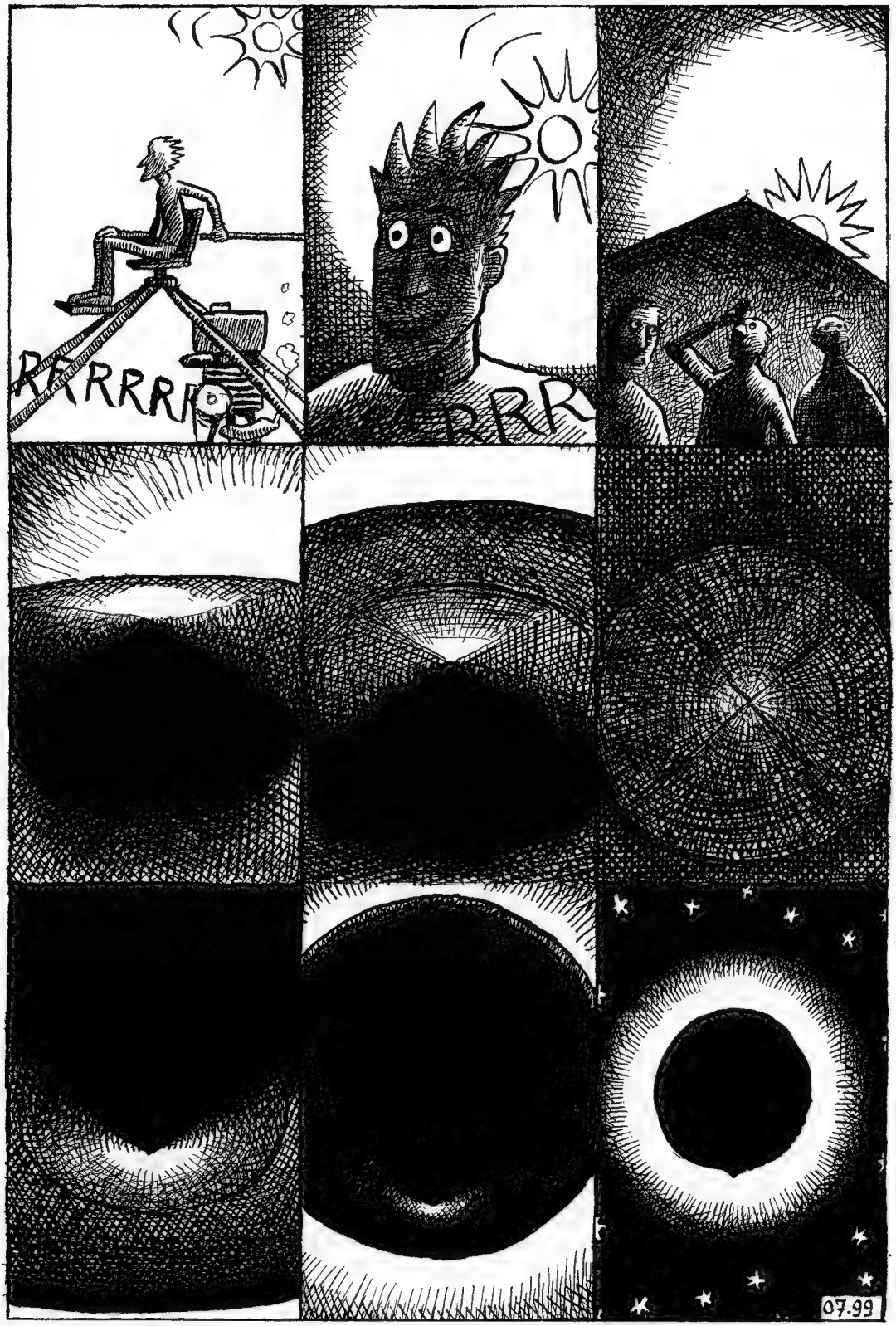
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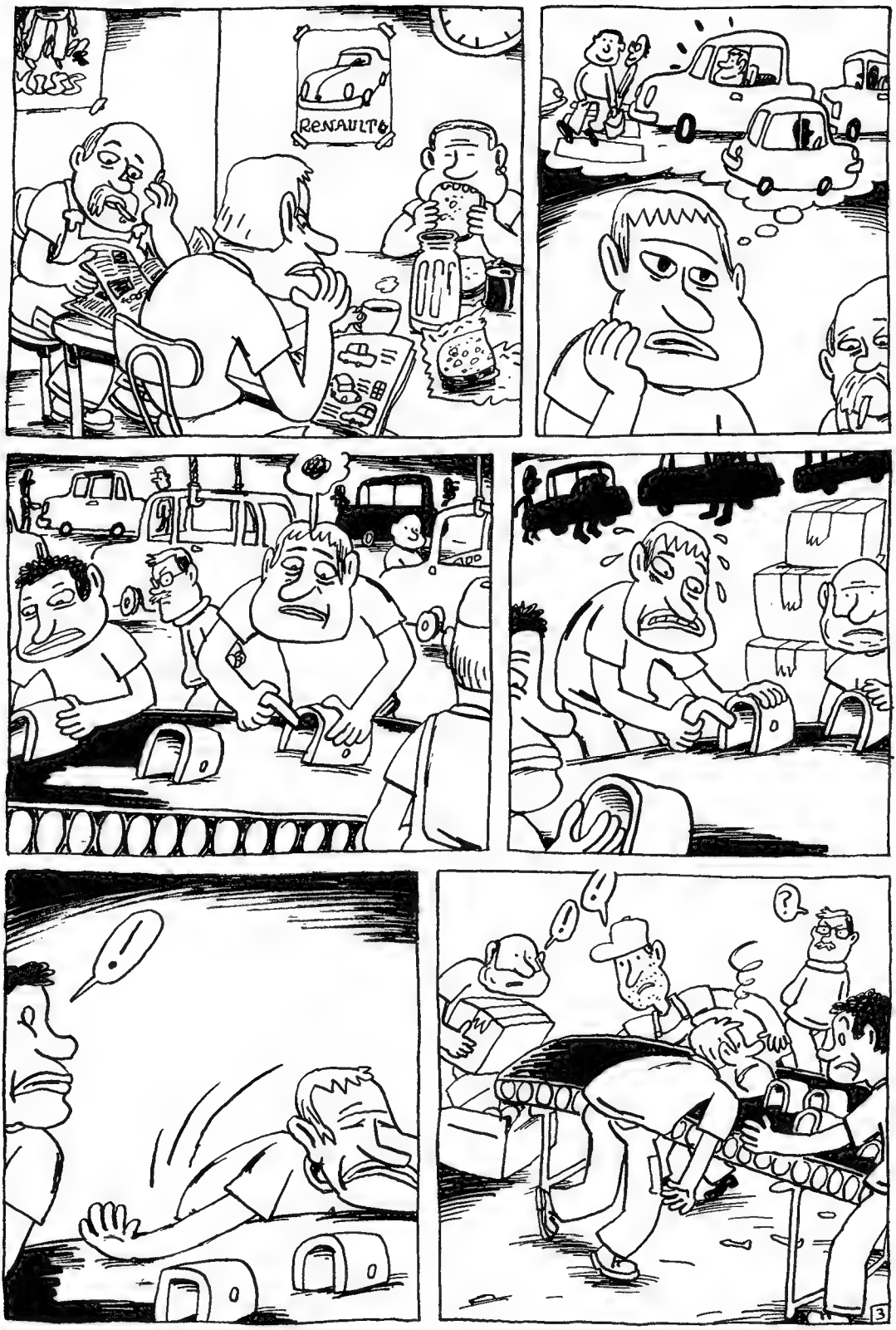
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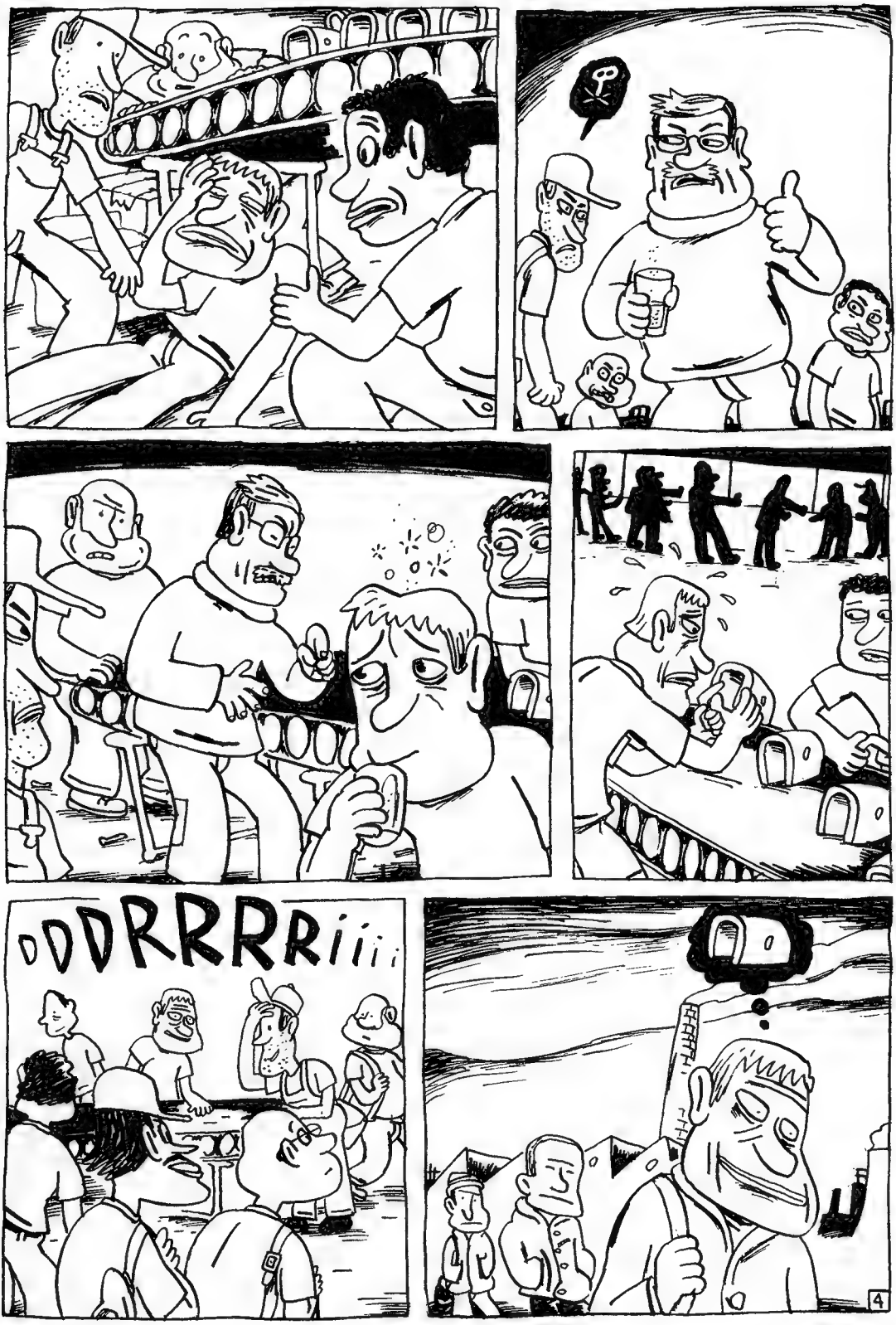
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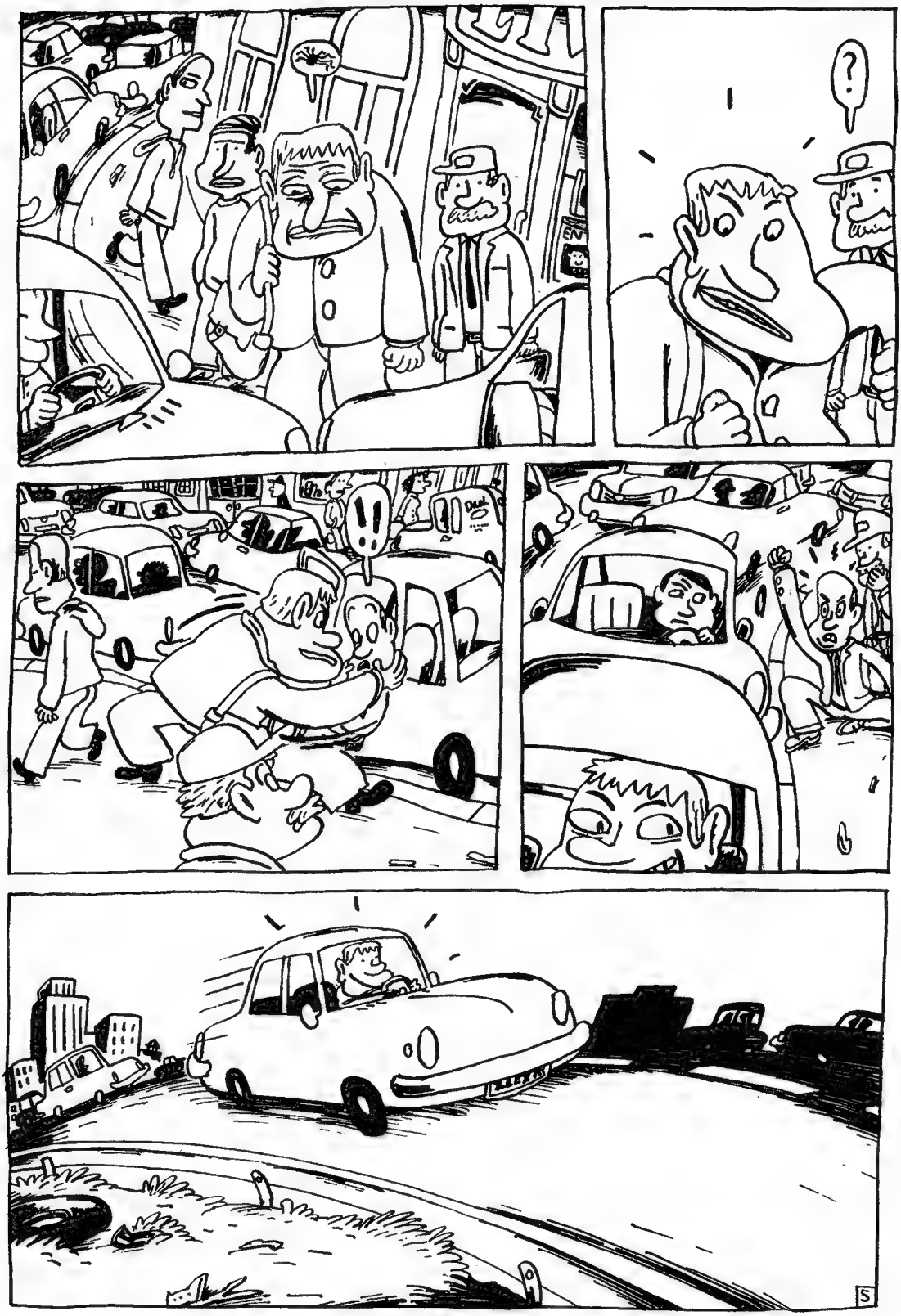
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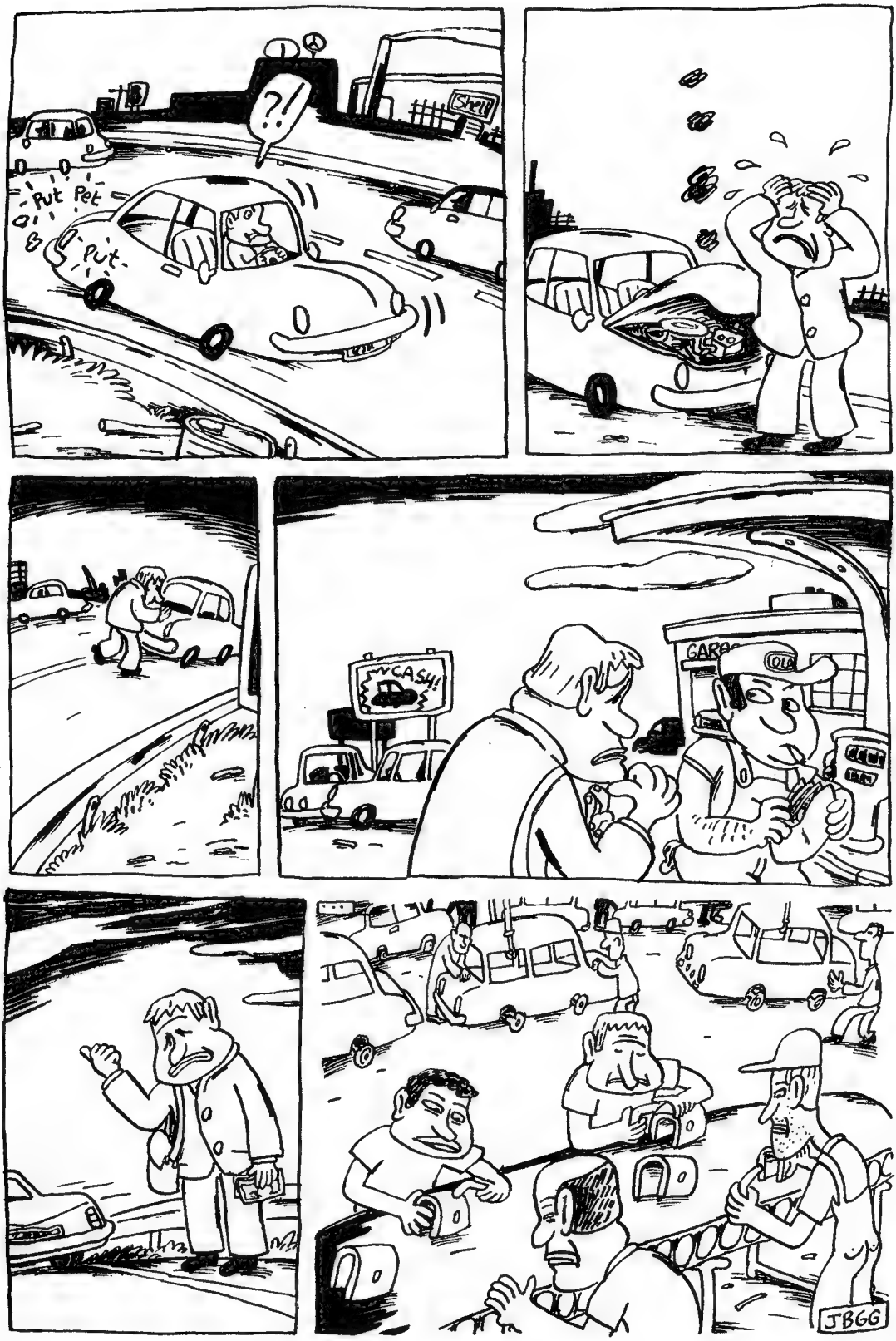
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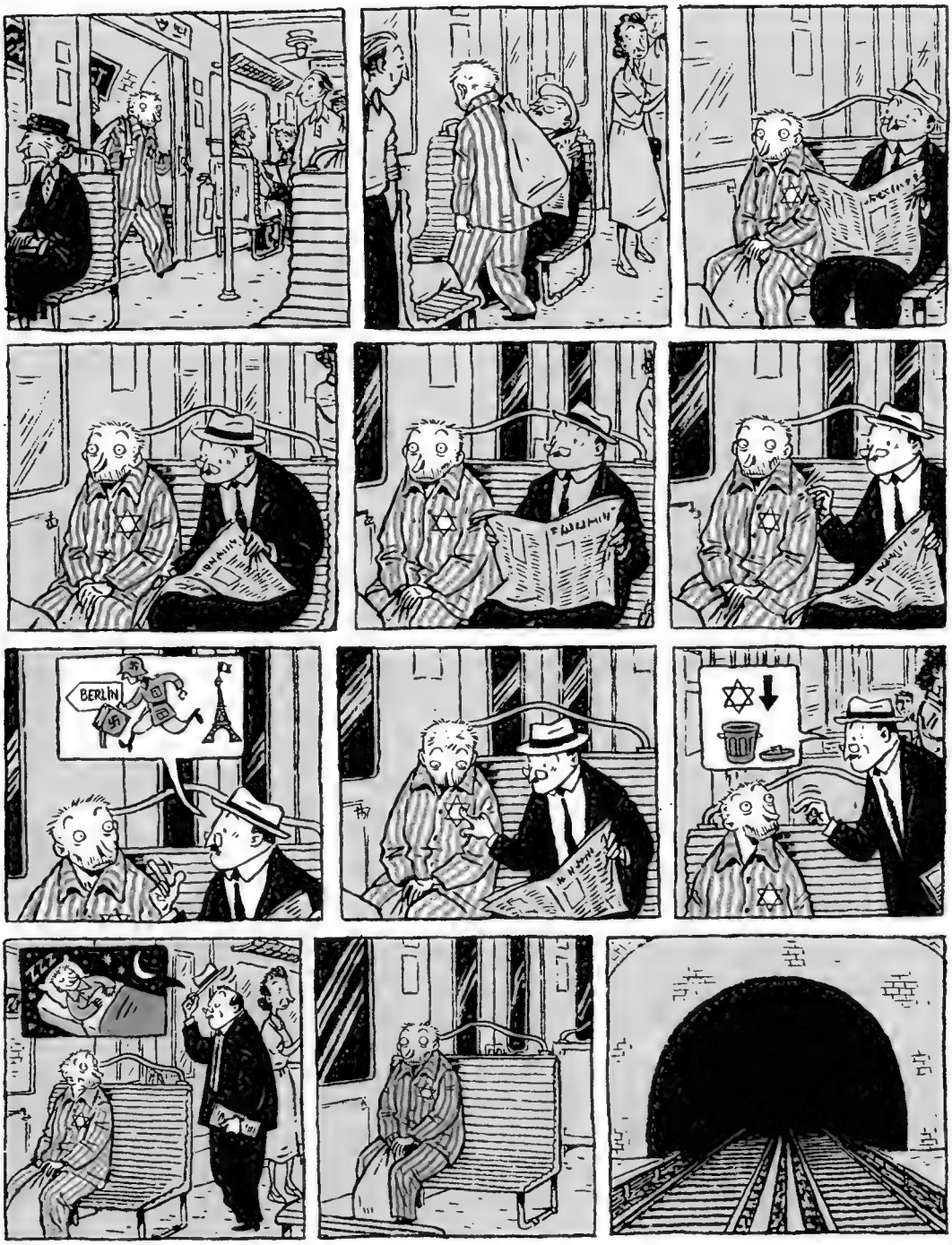
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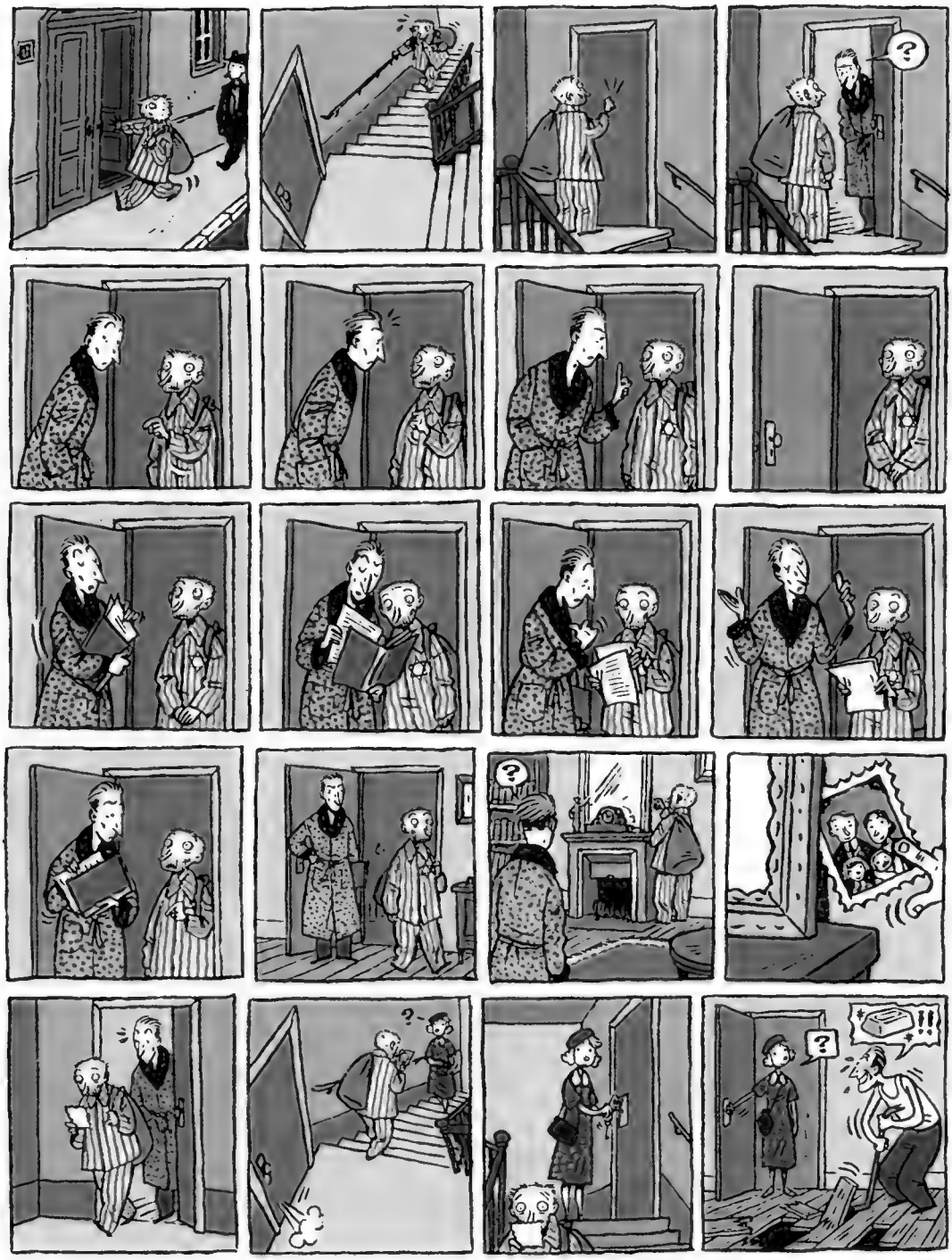

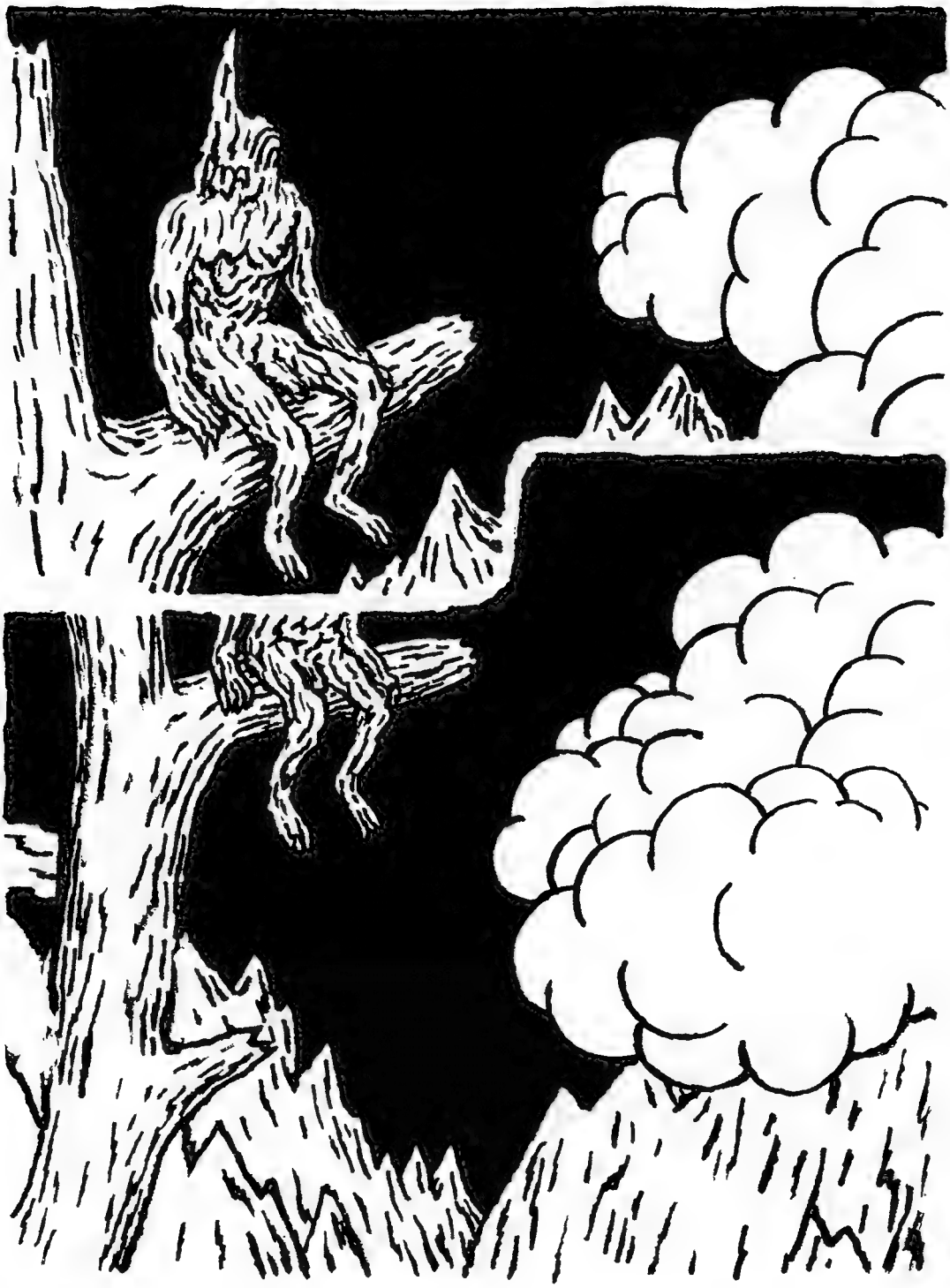

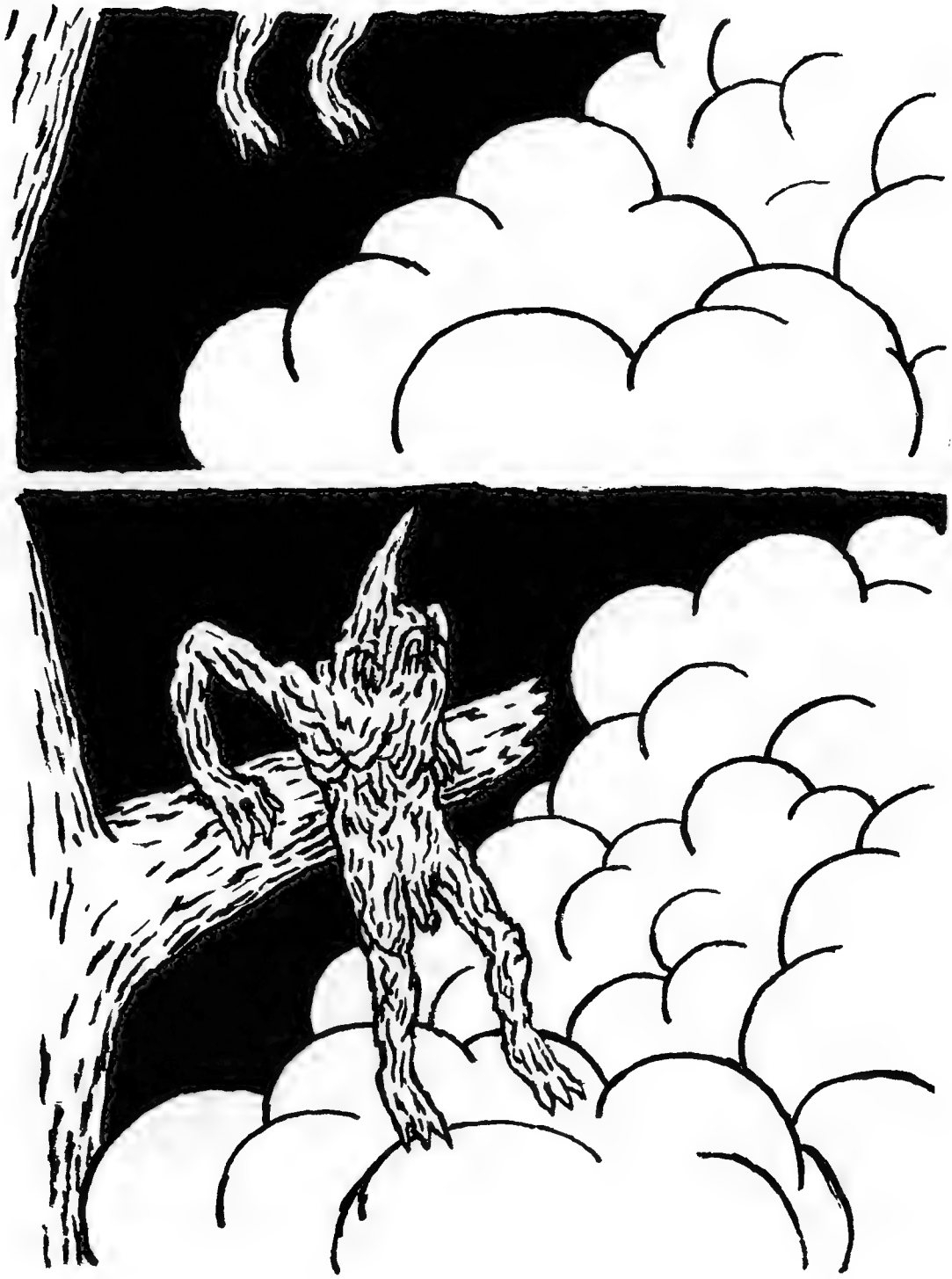

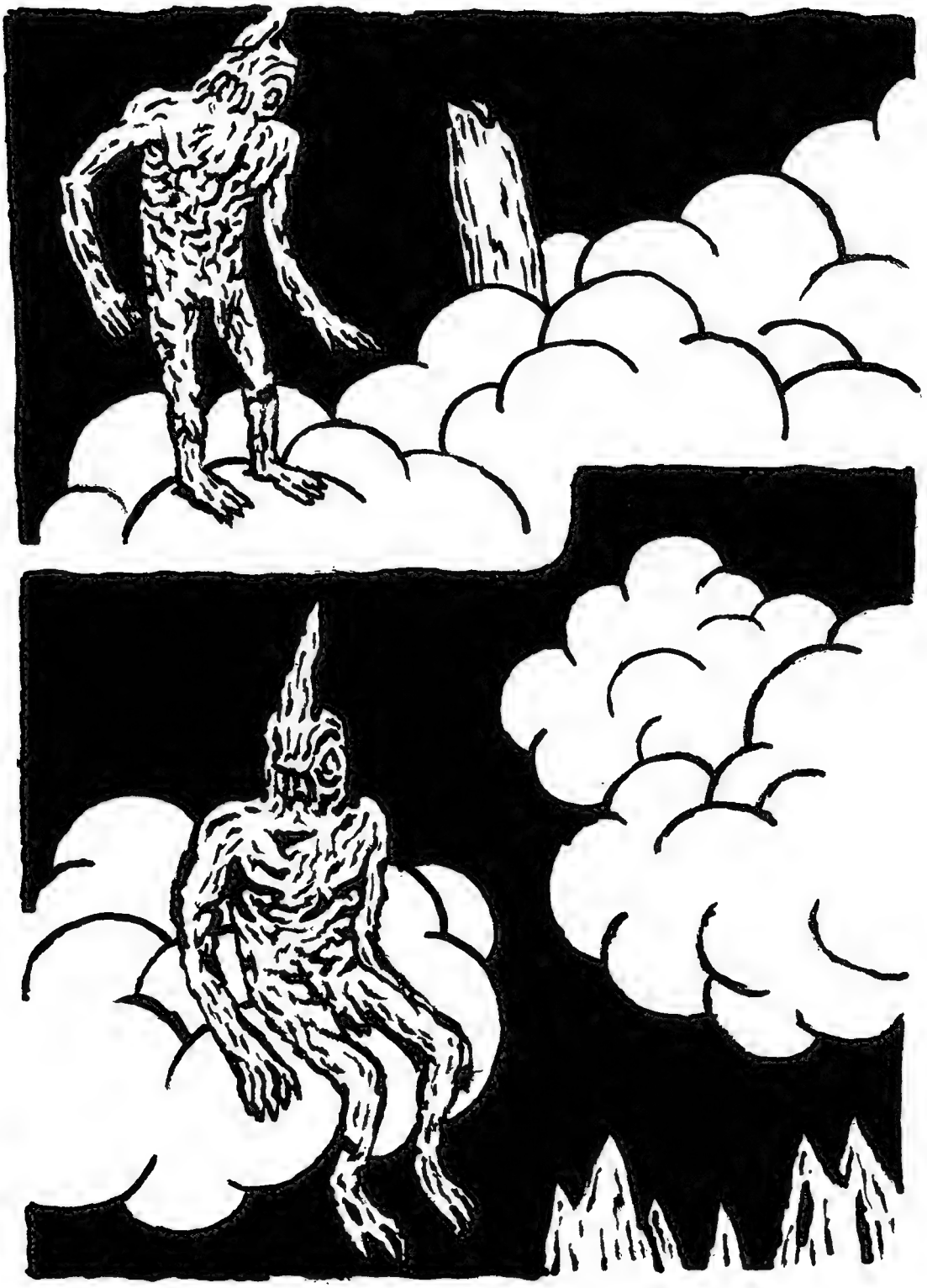

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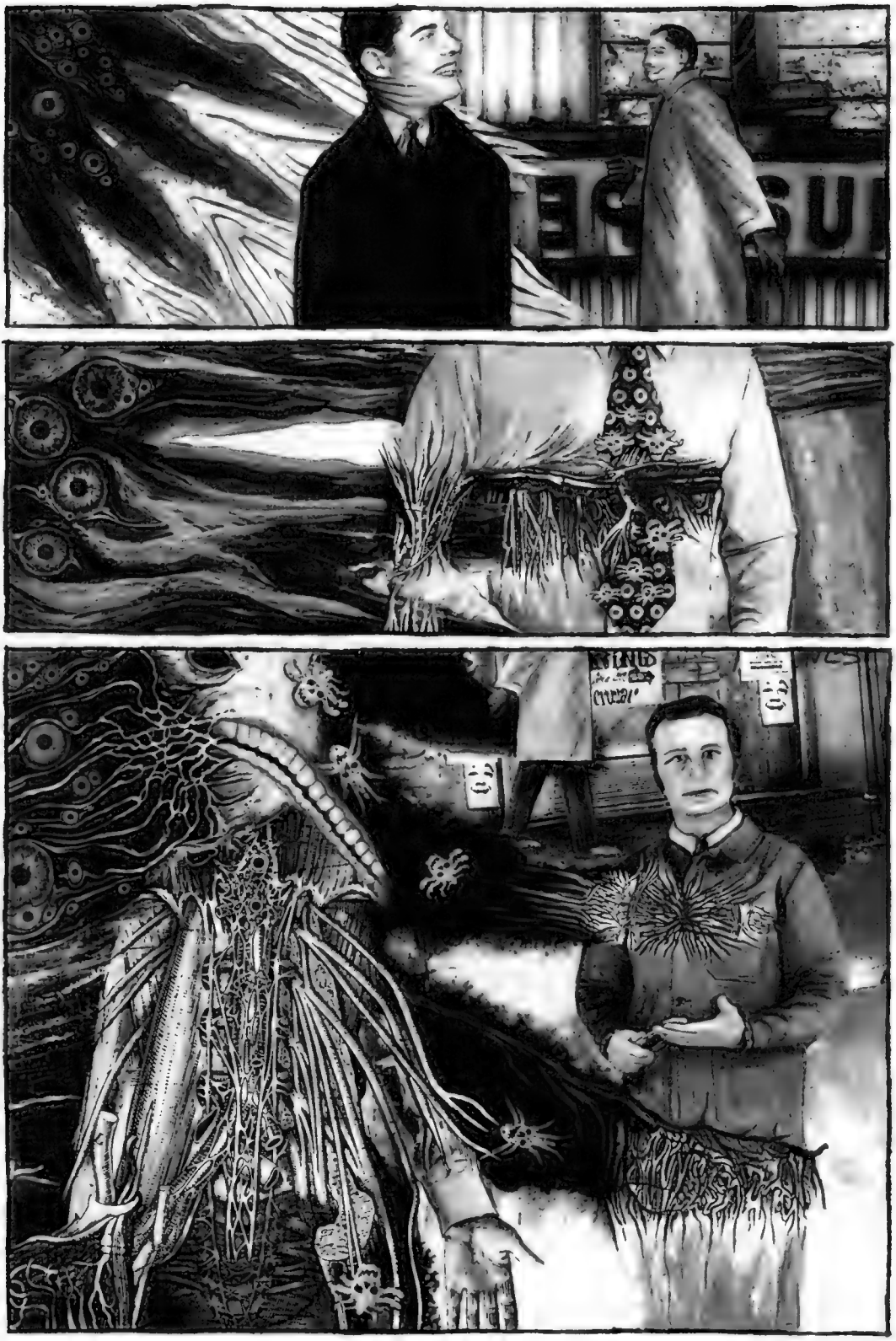
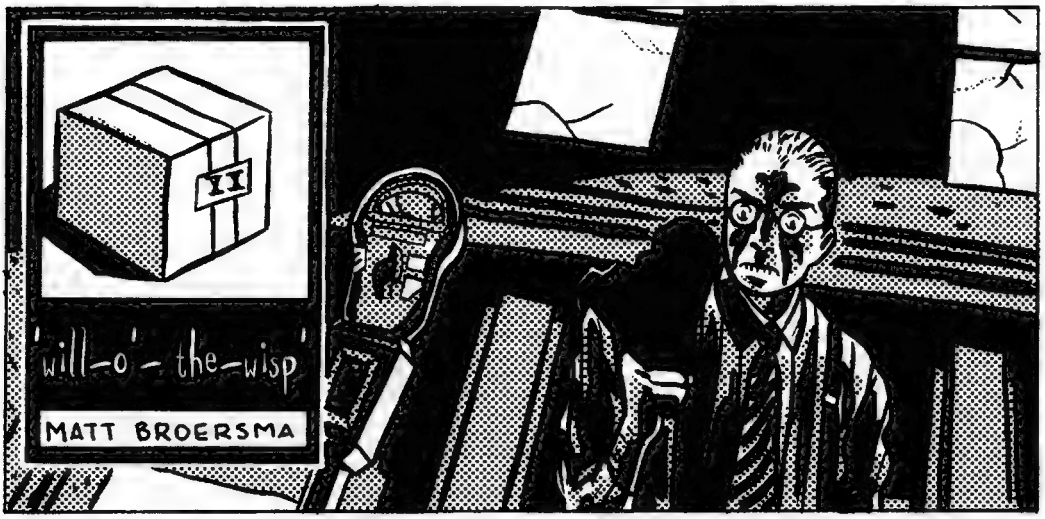
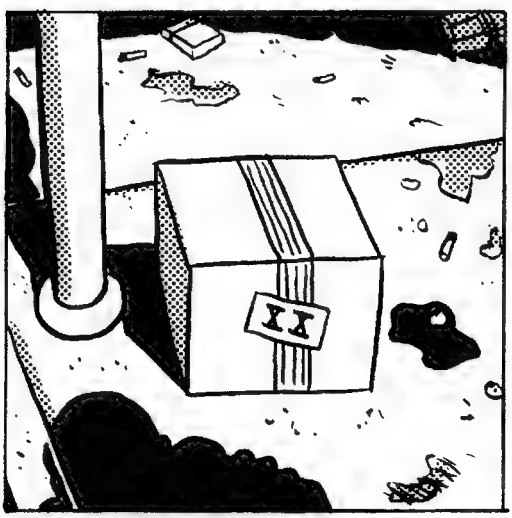
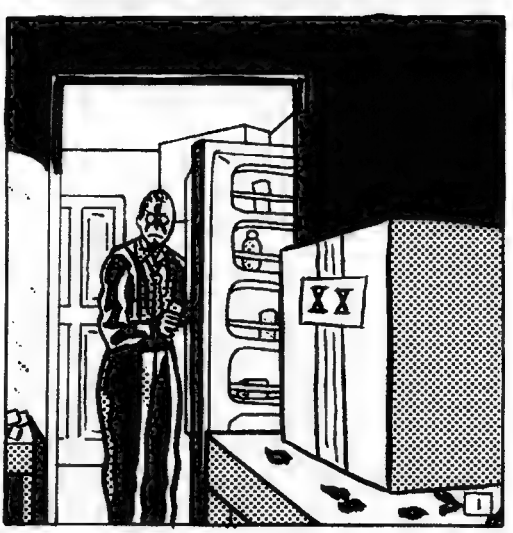
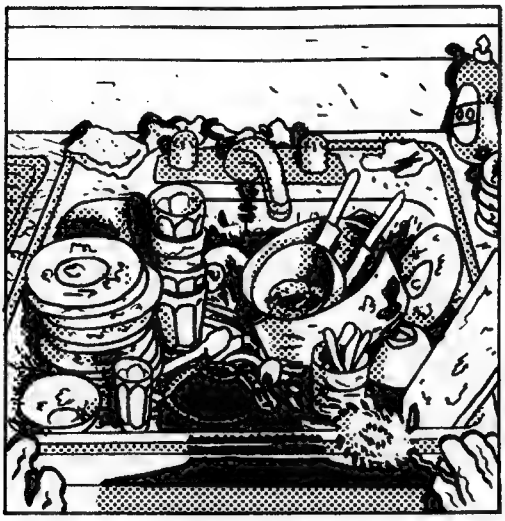
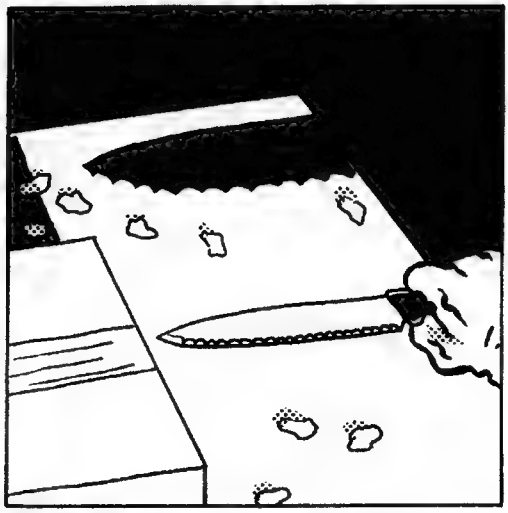


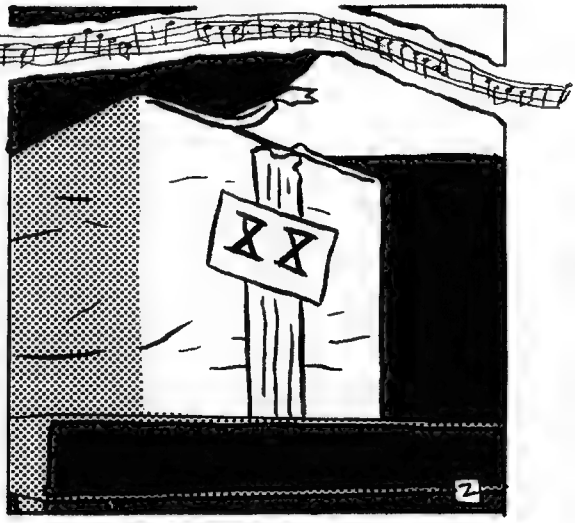

'will-o'-the-wisp'
MATT BROERSMA







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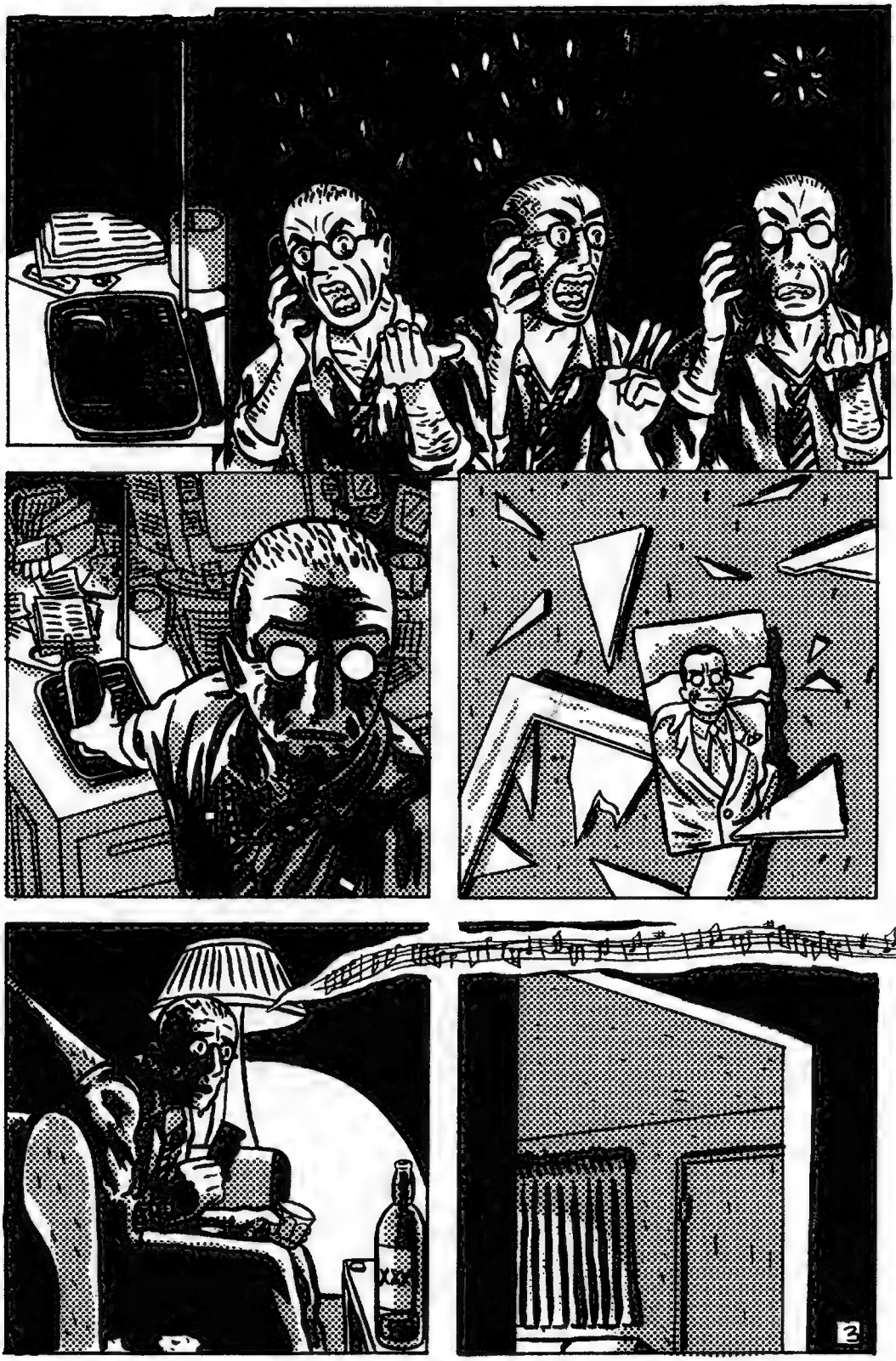

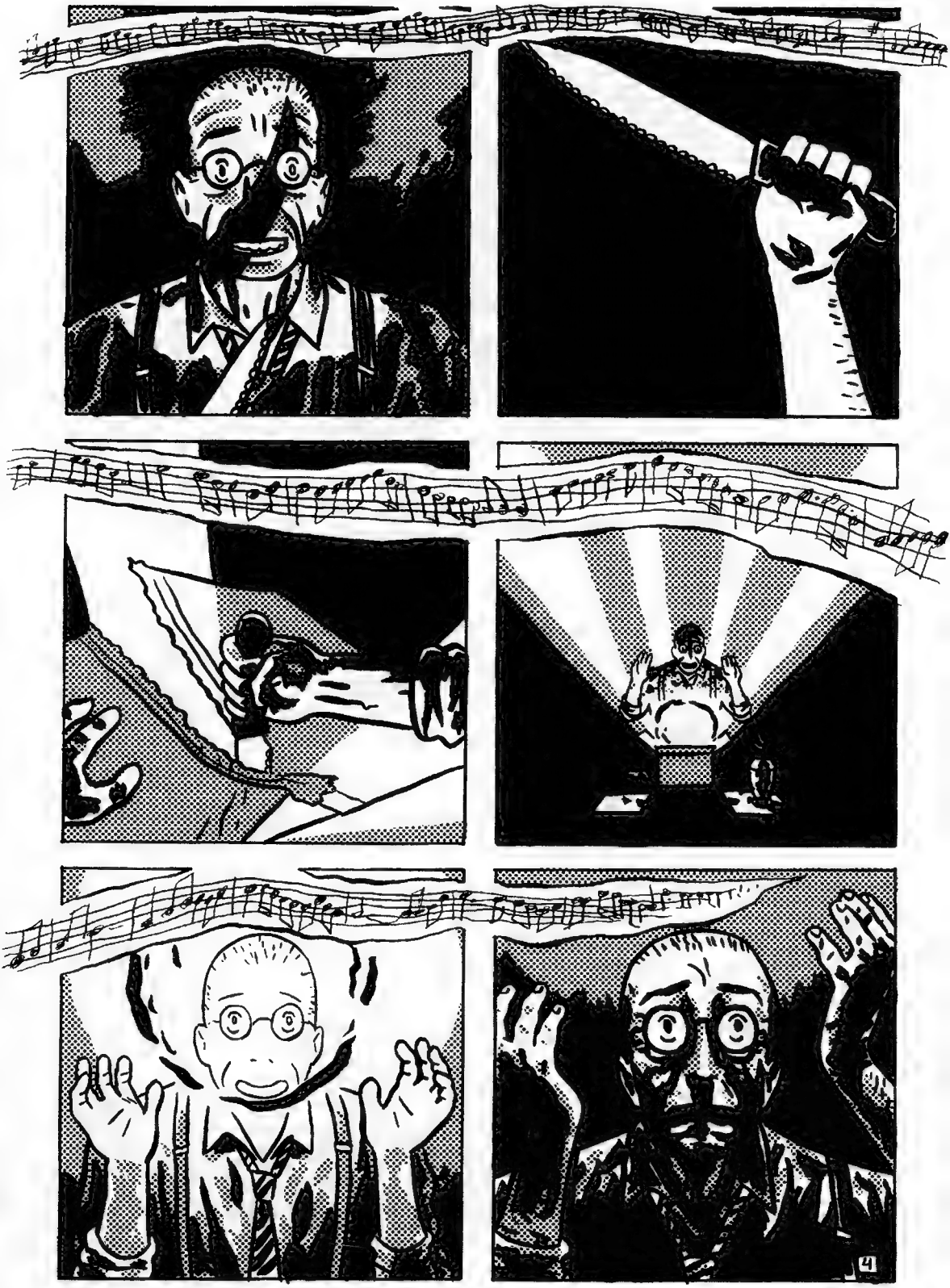

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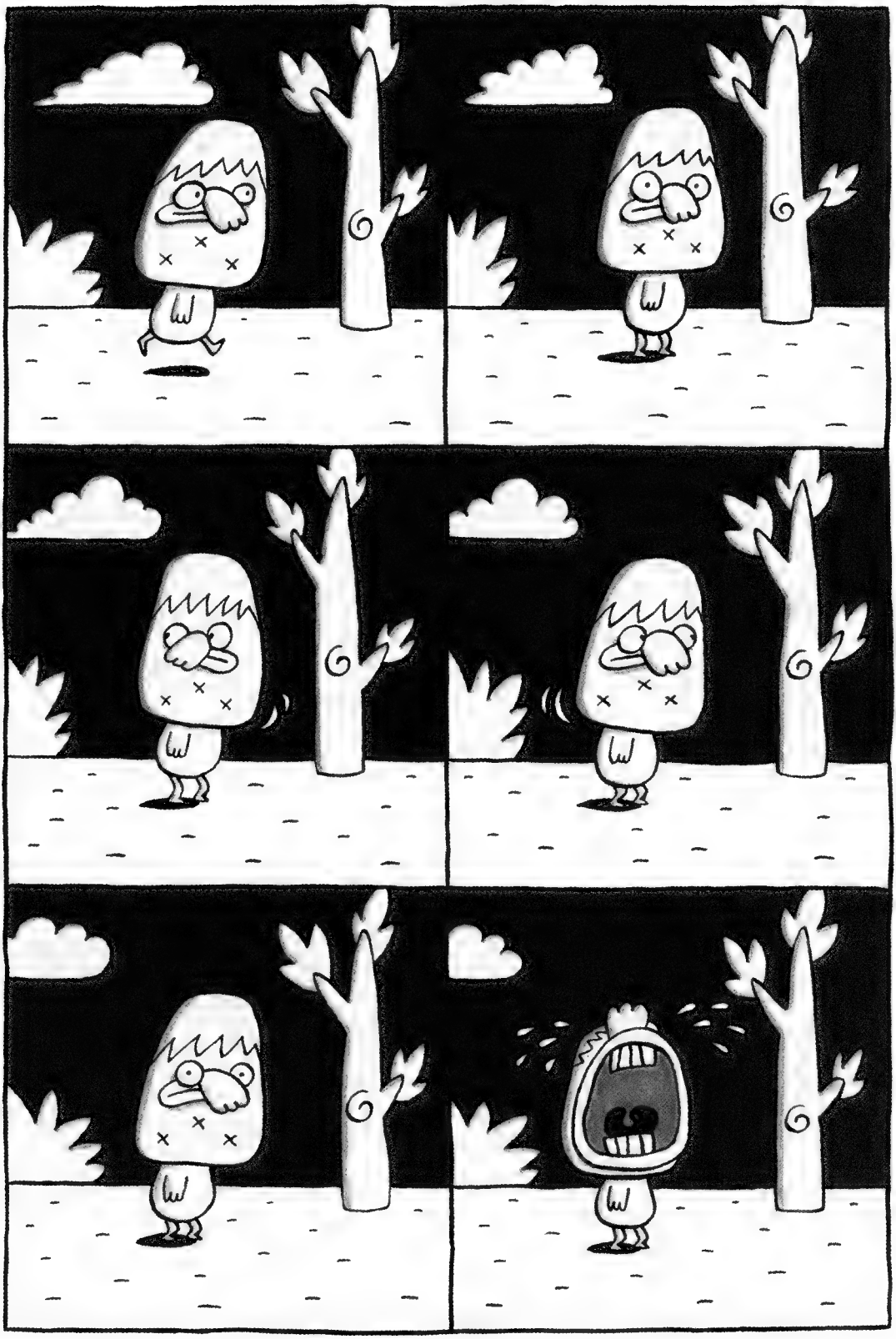
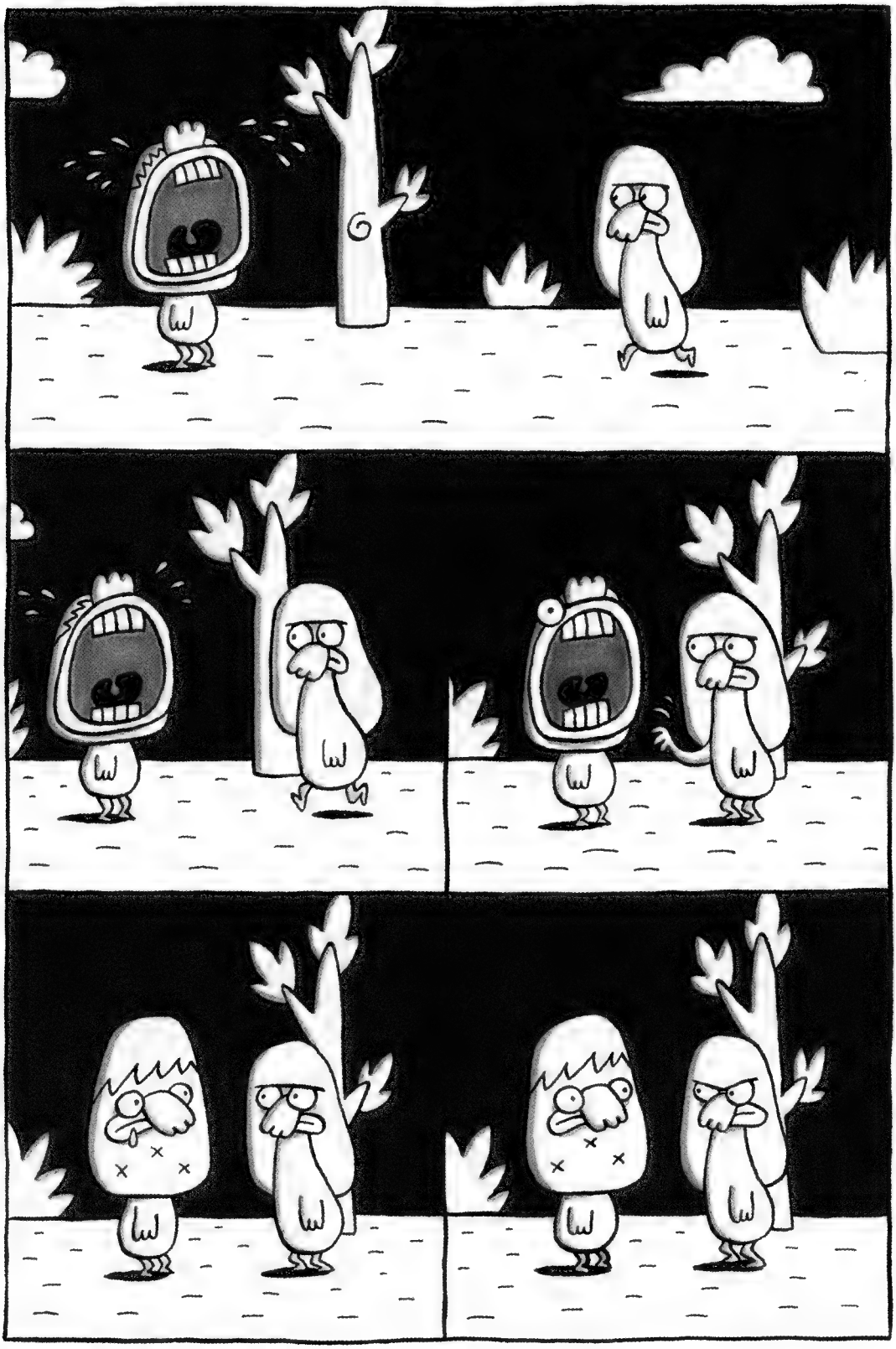
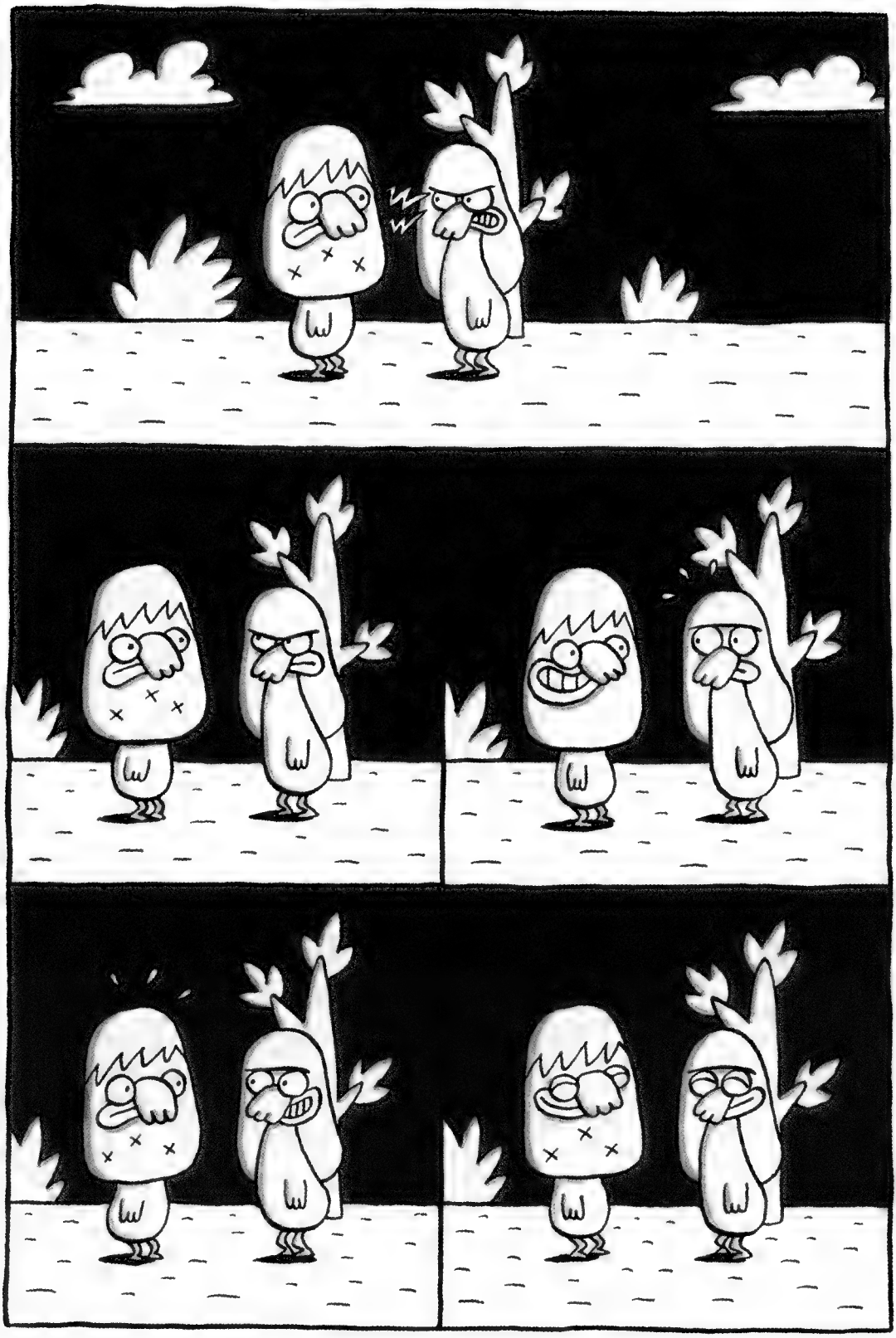
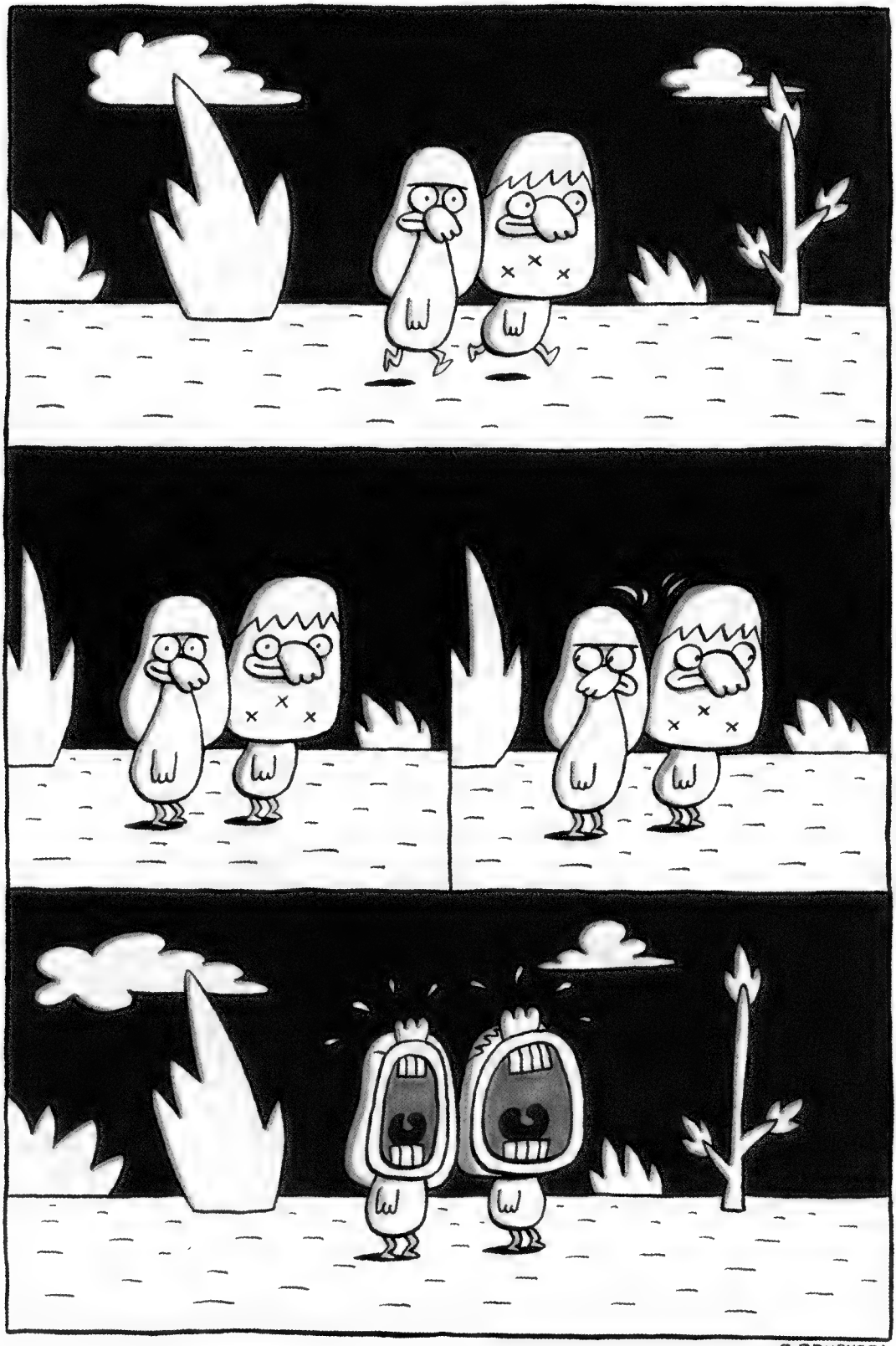
BROERSMA 1999





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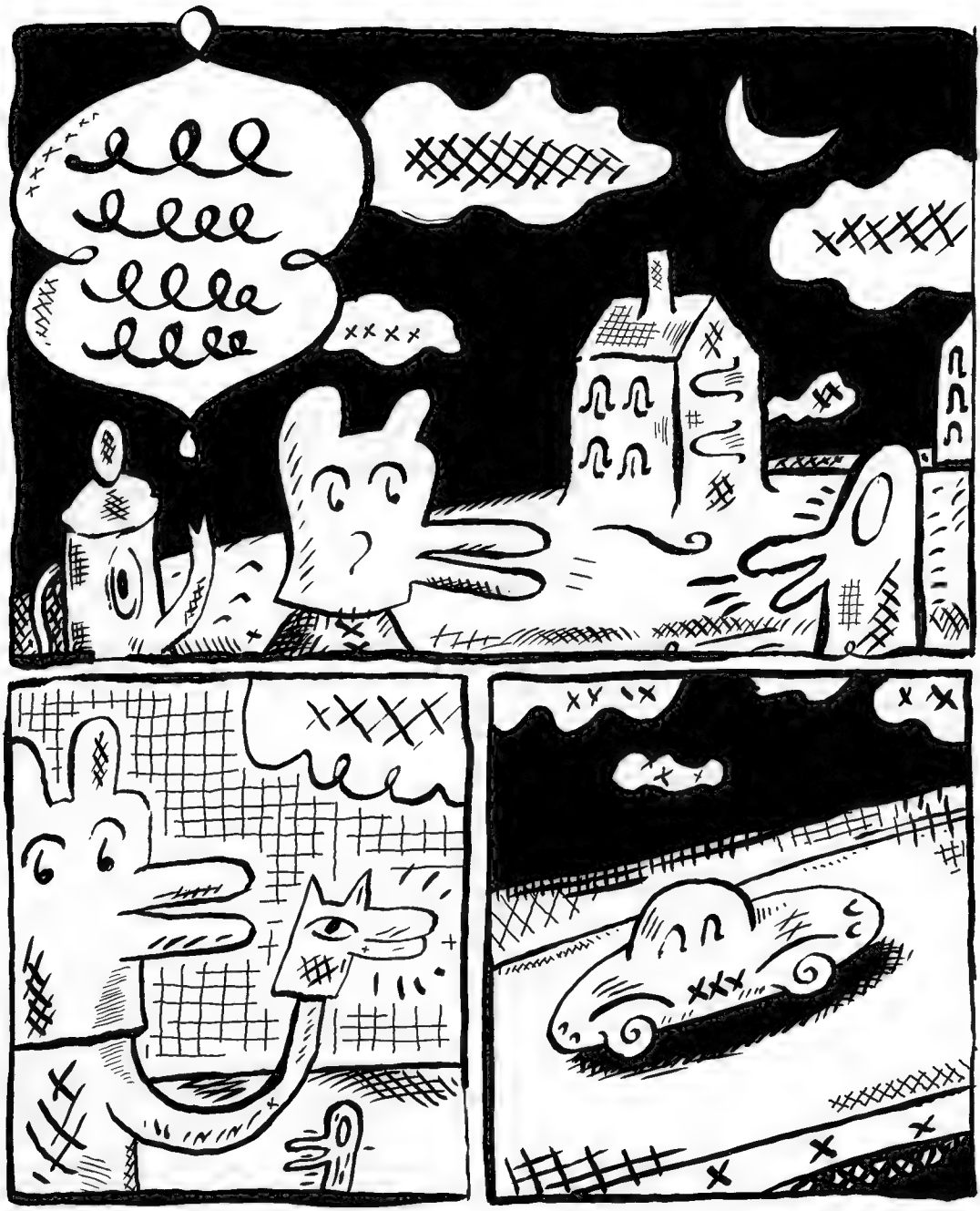

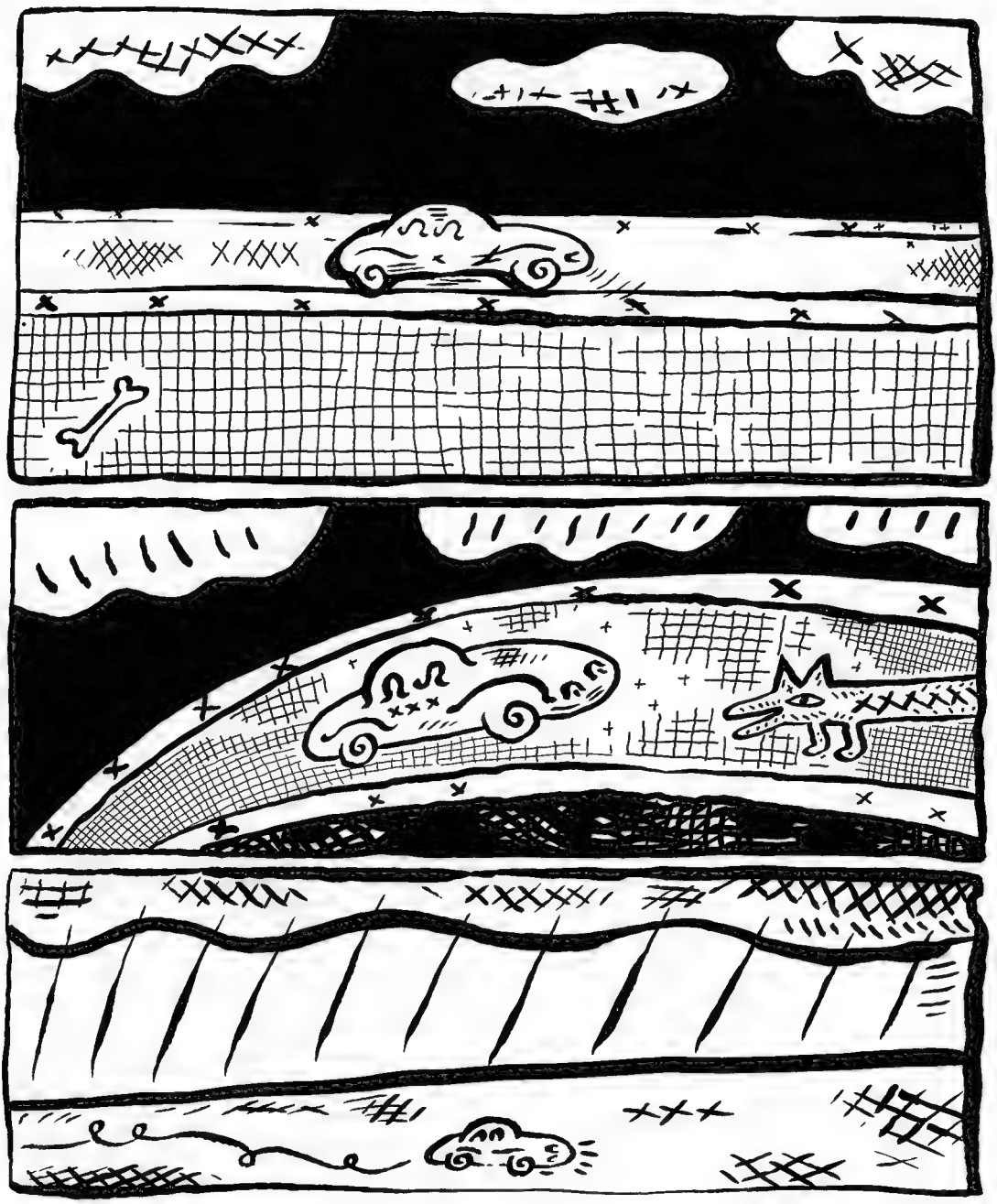

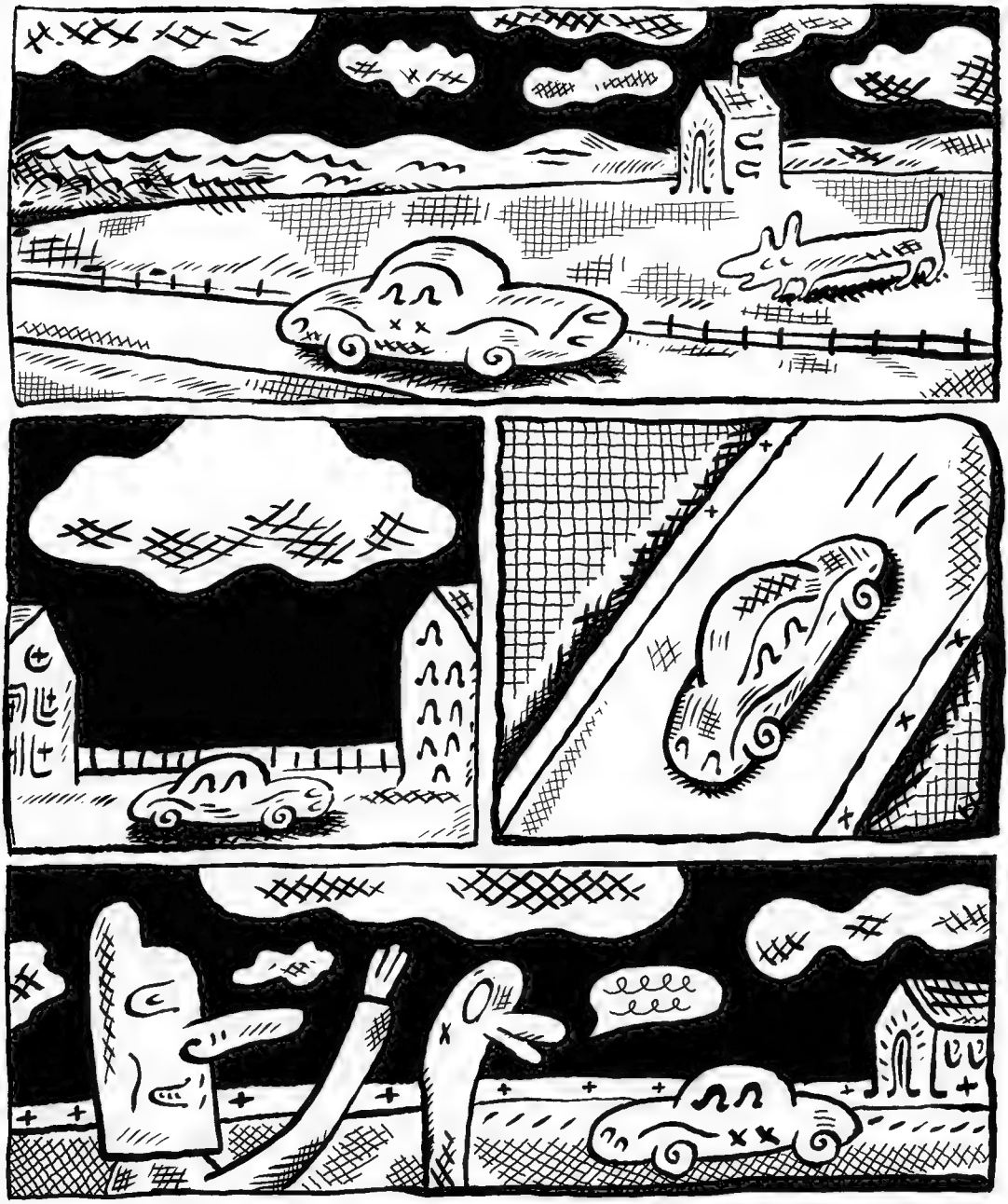

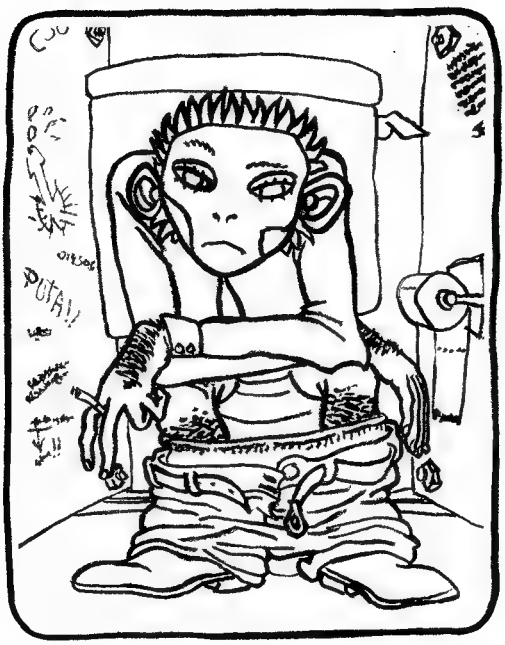
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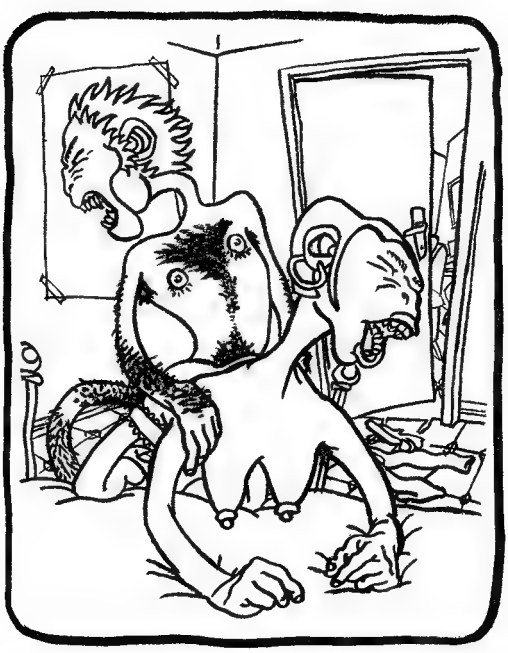

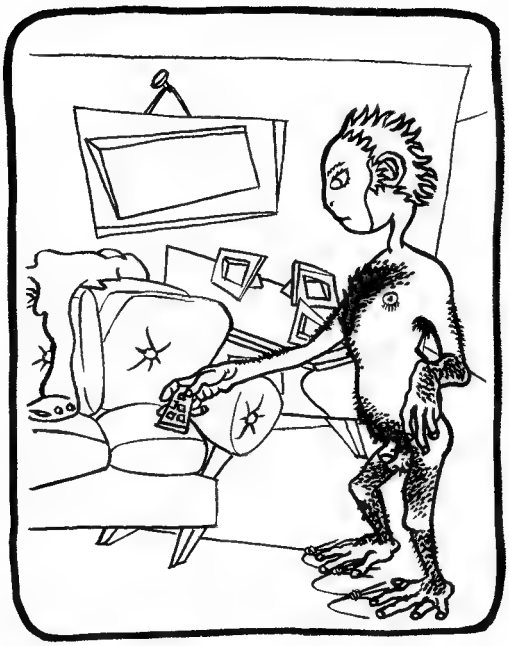

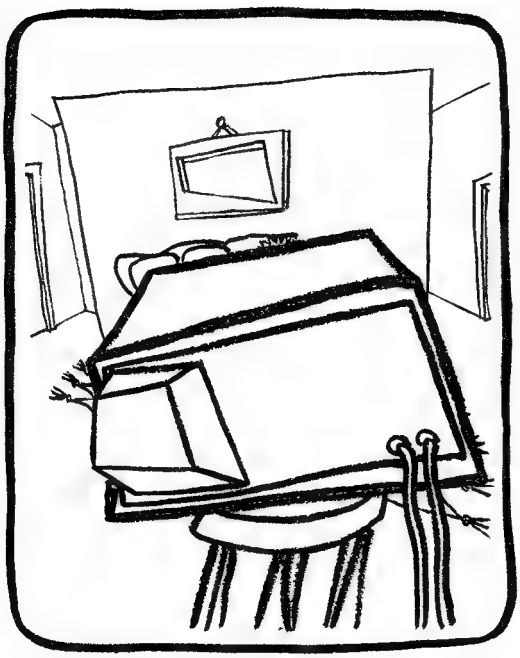

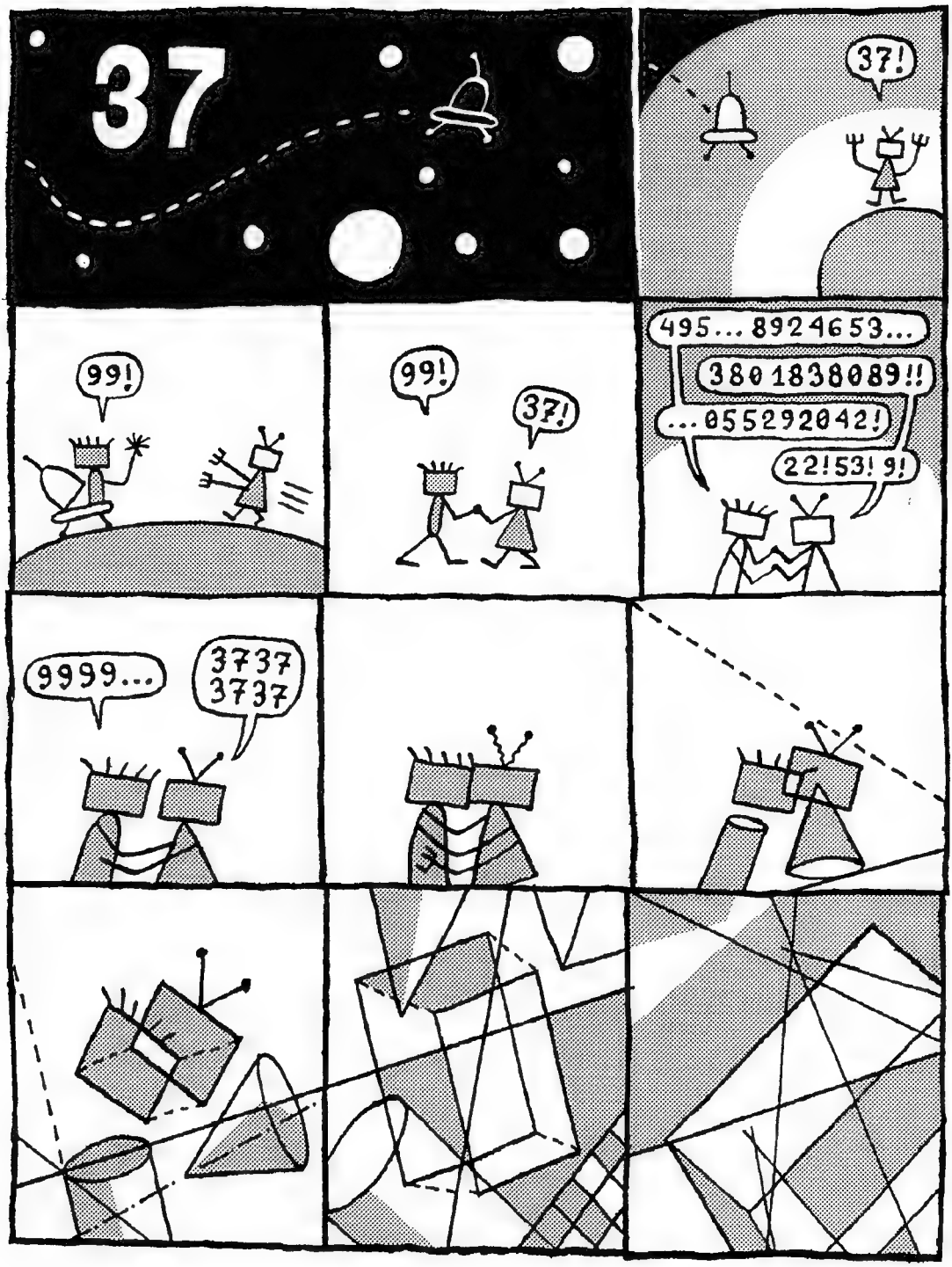
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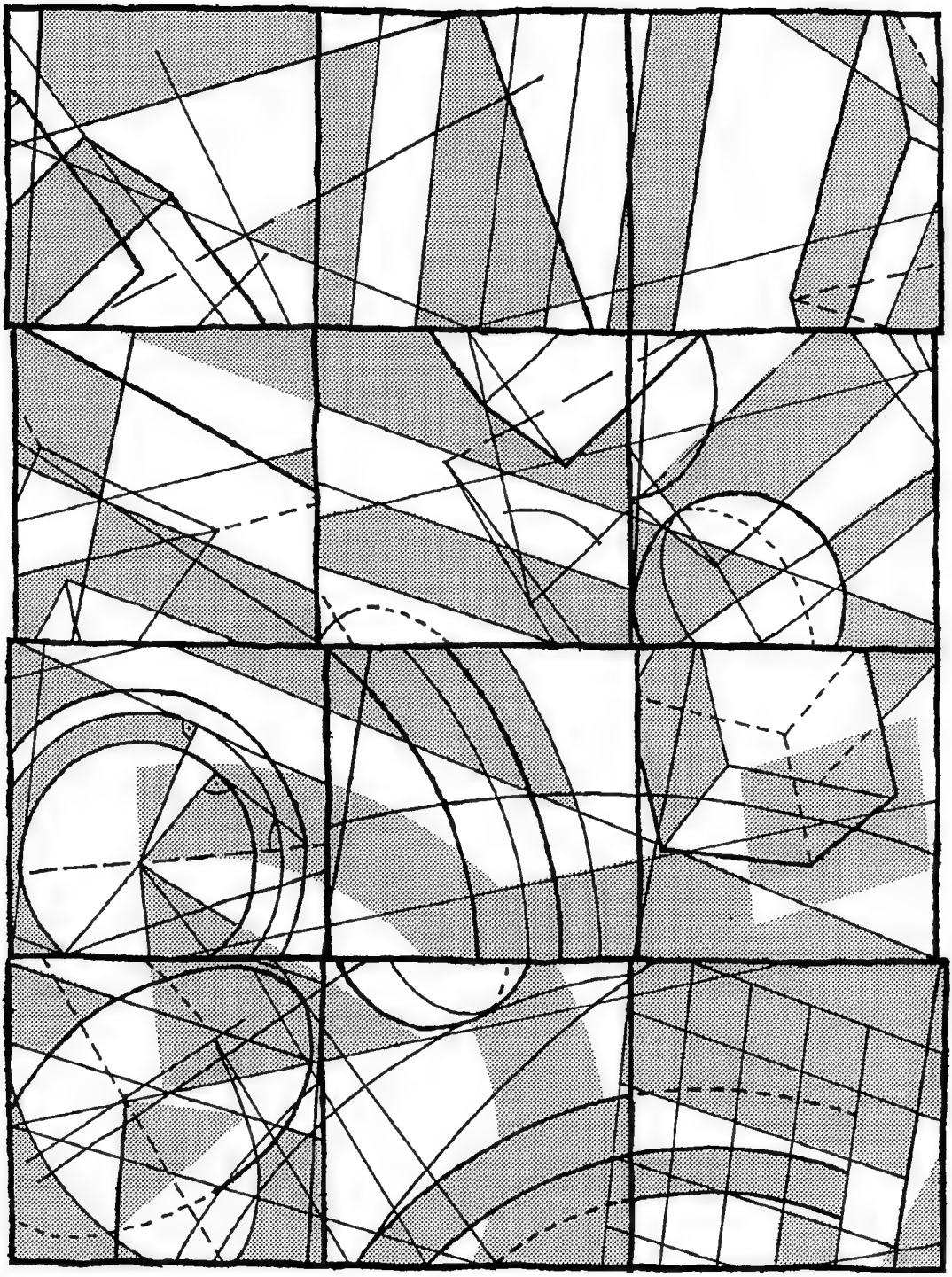

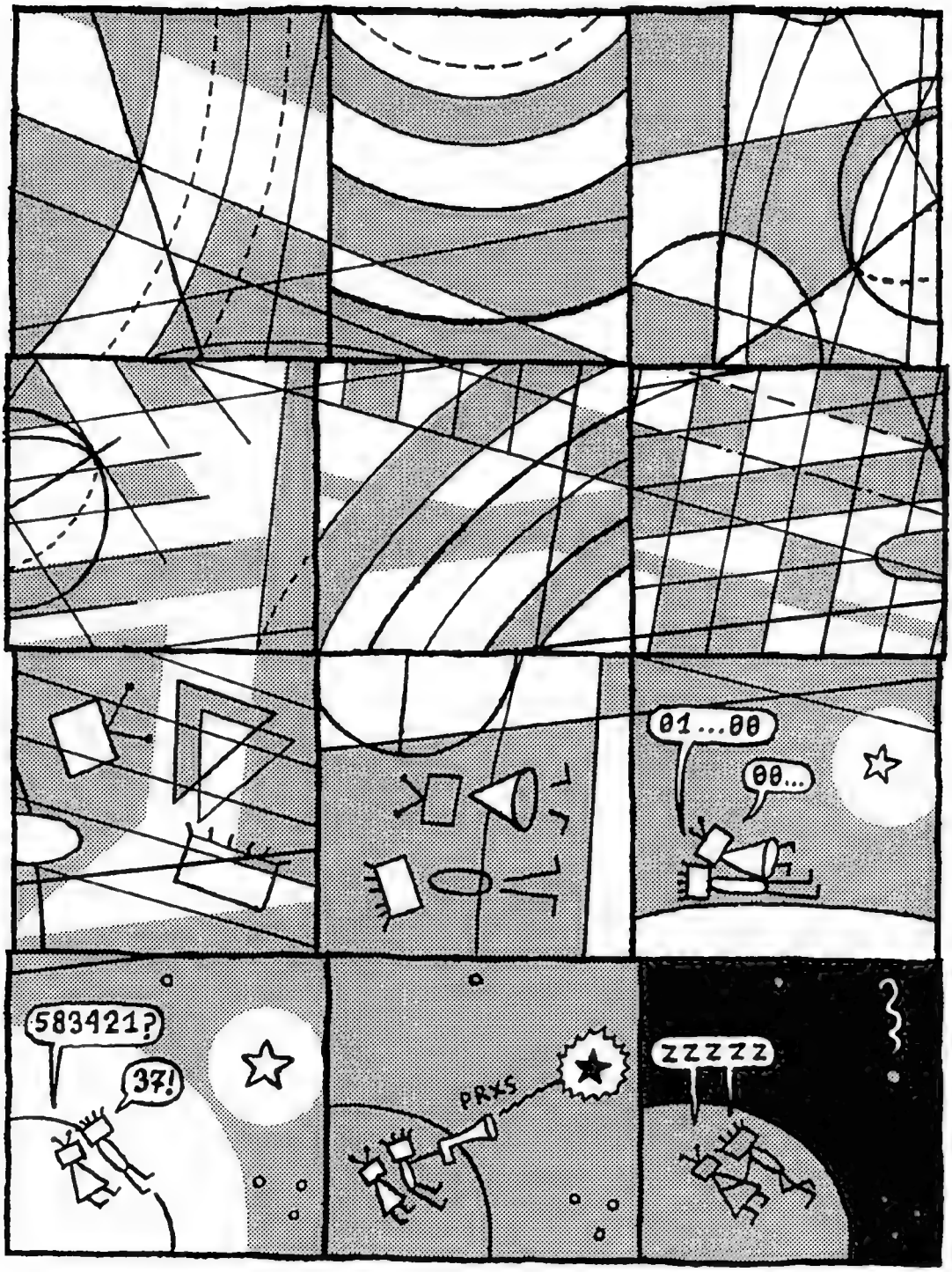
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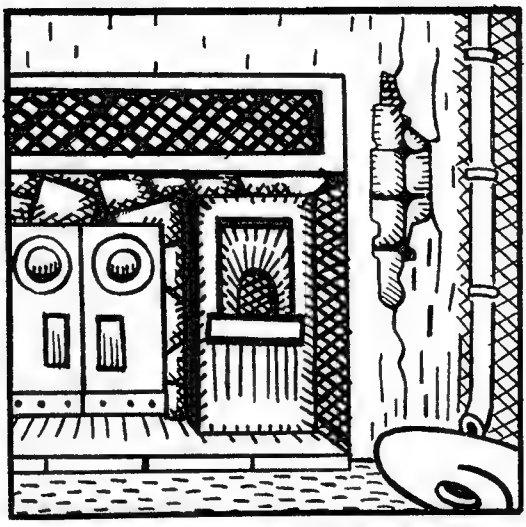

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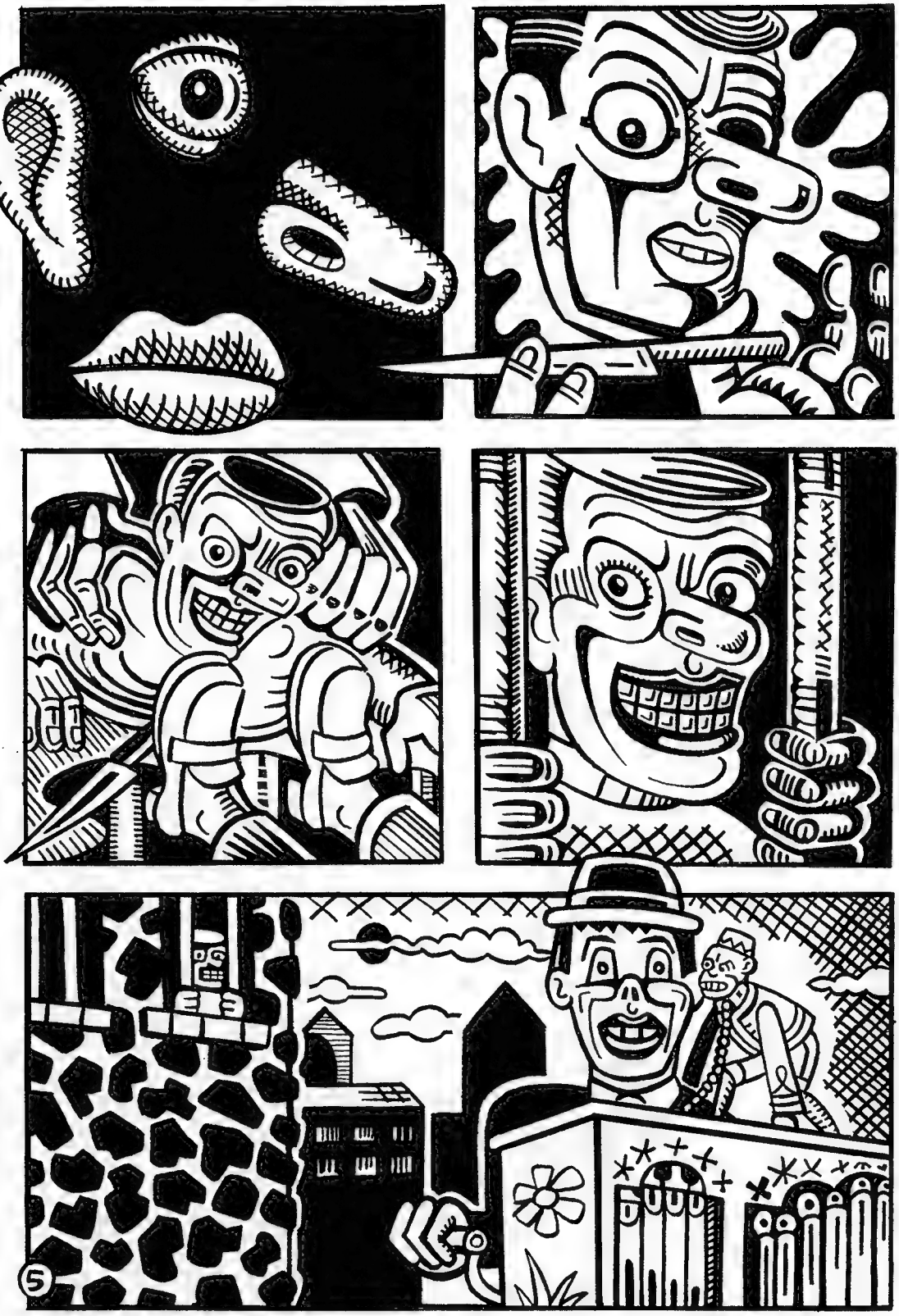

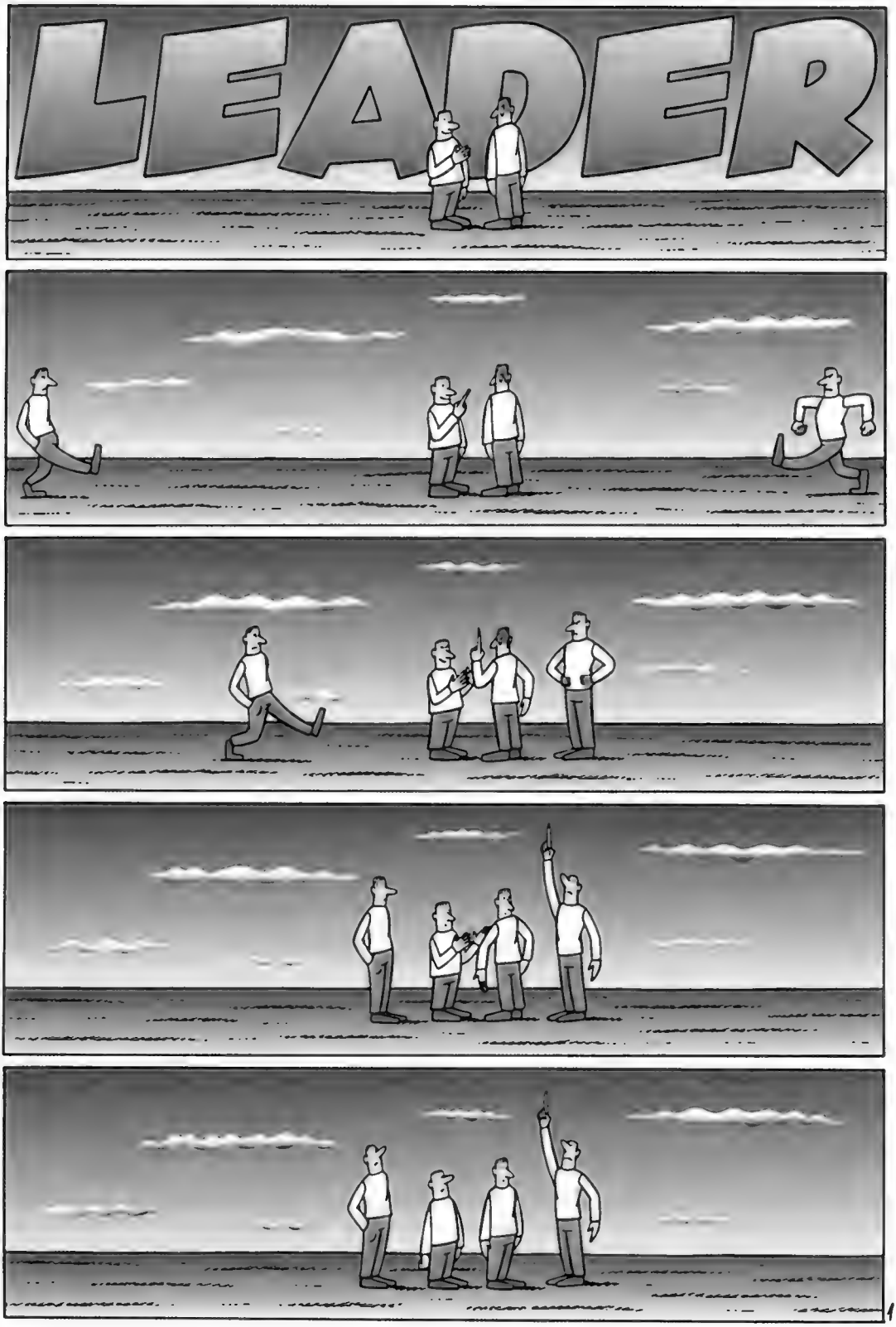
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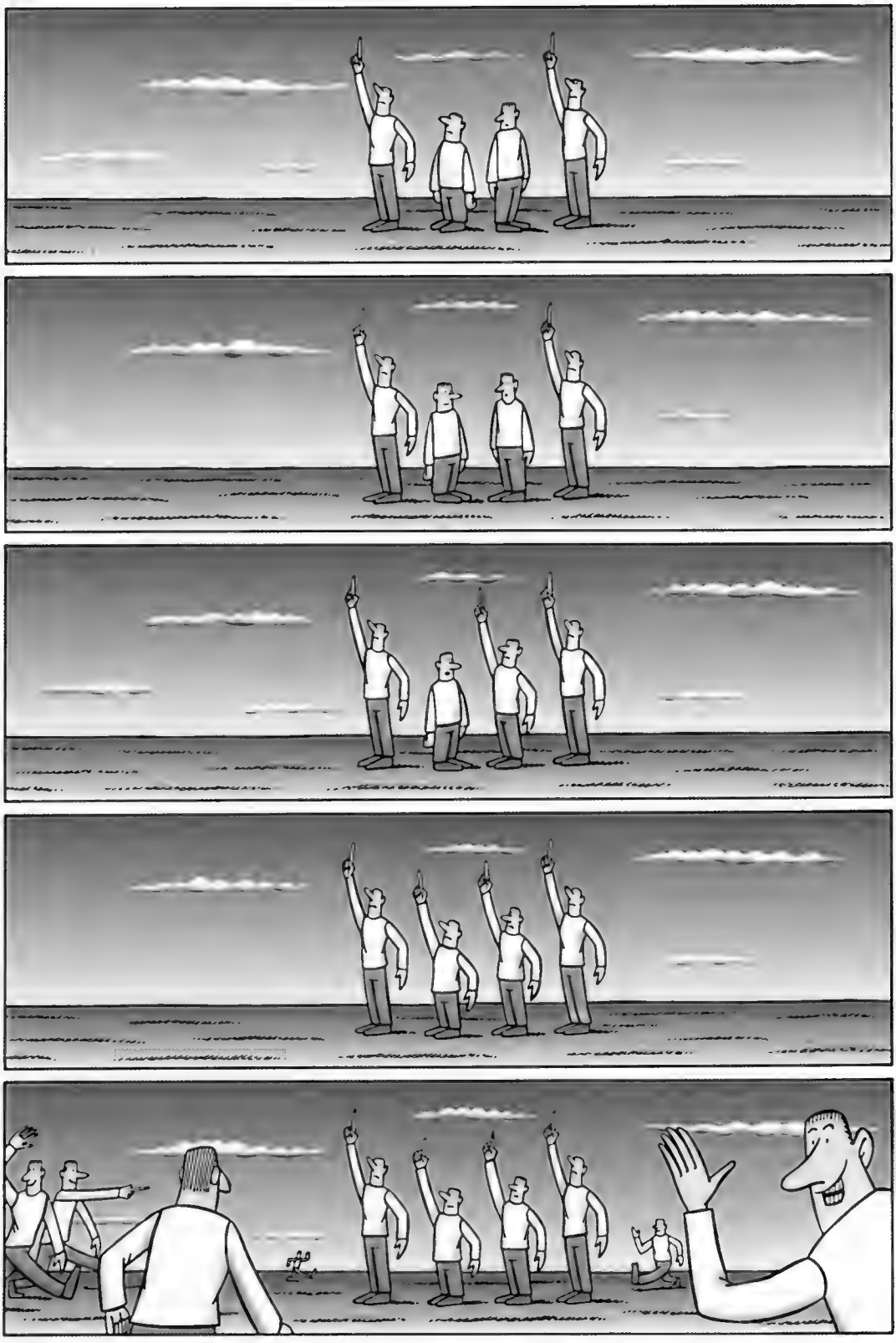

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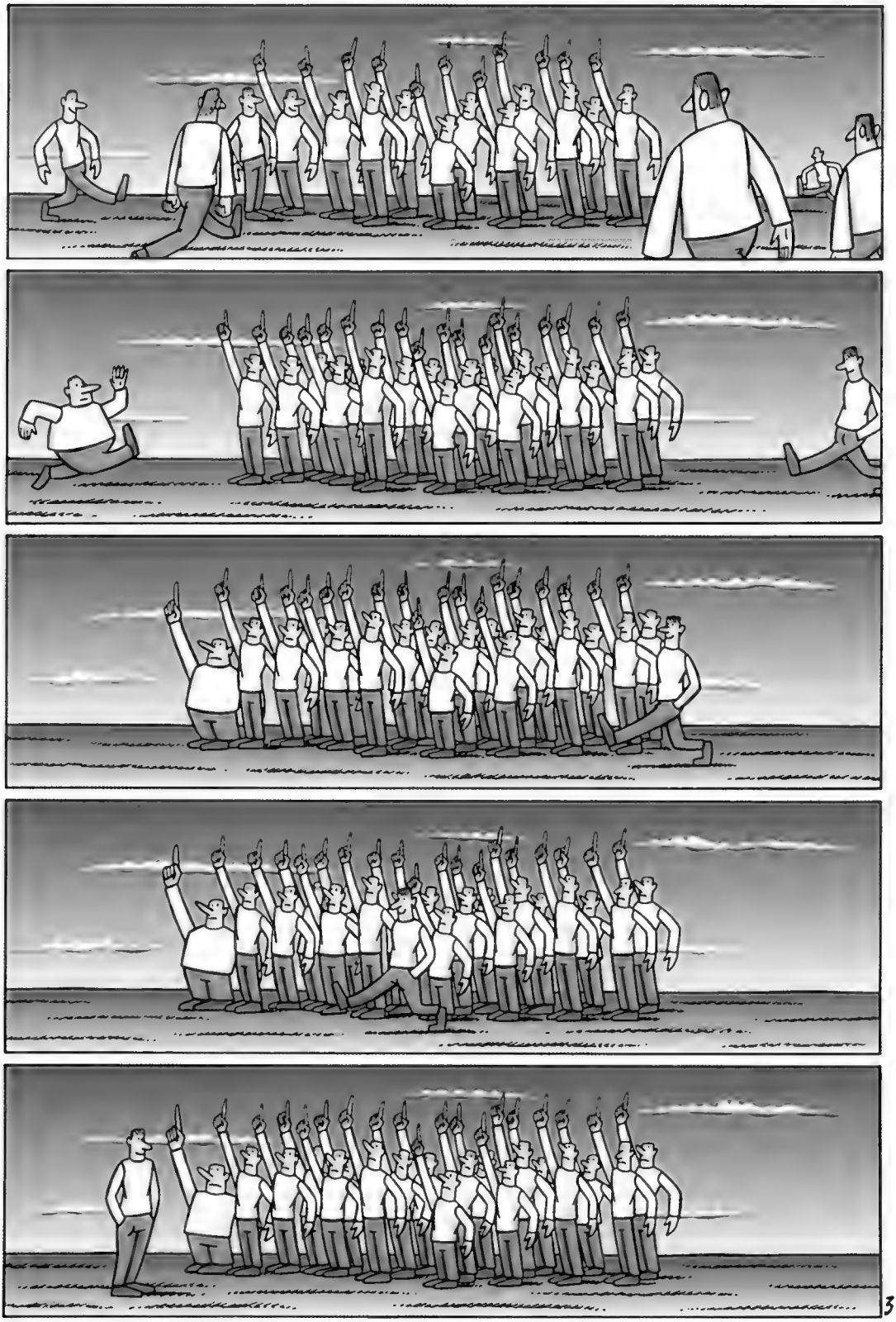

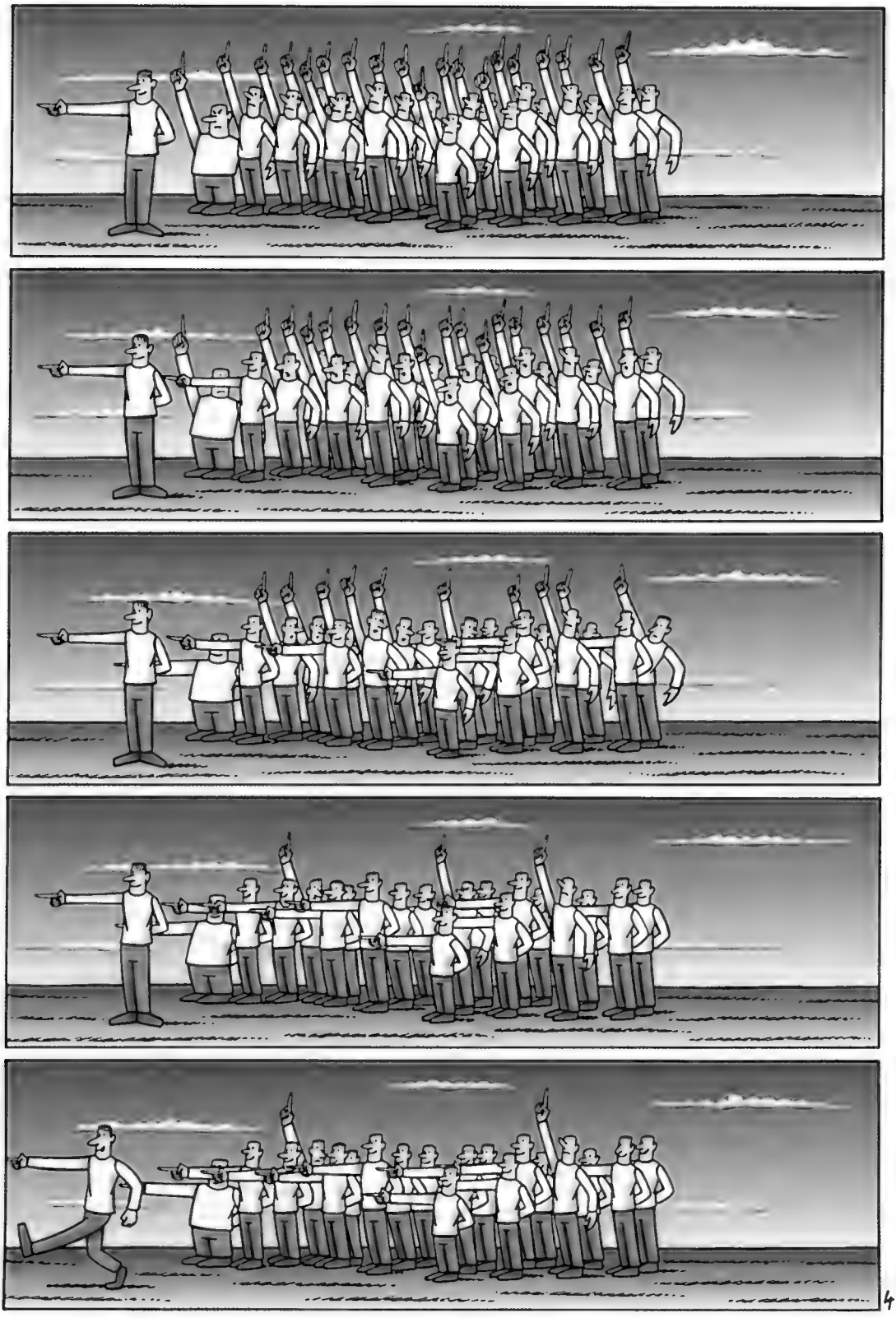

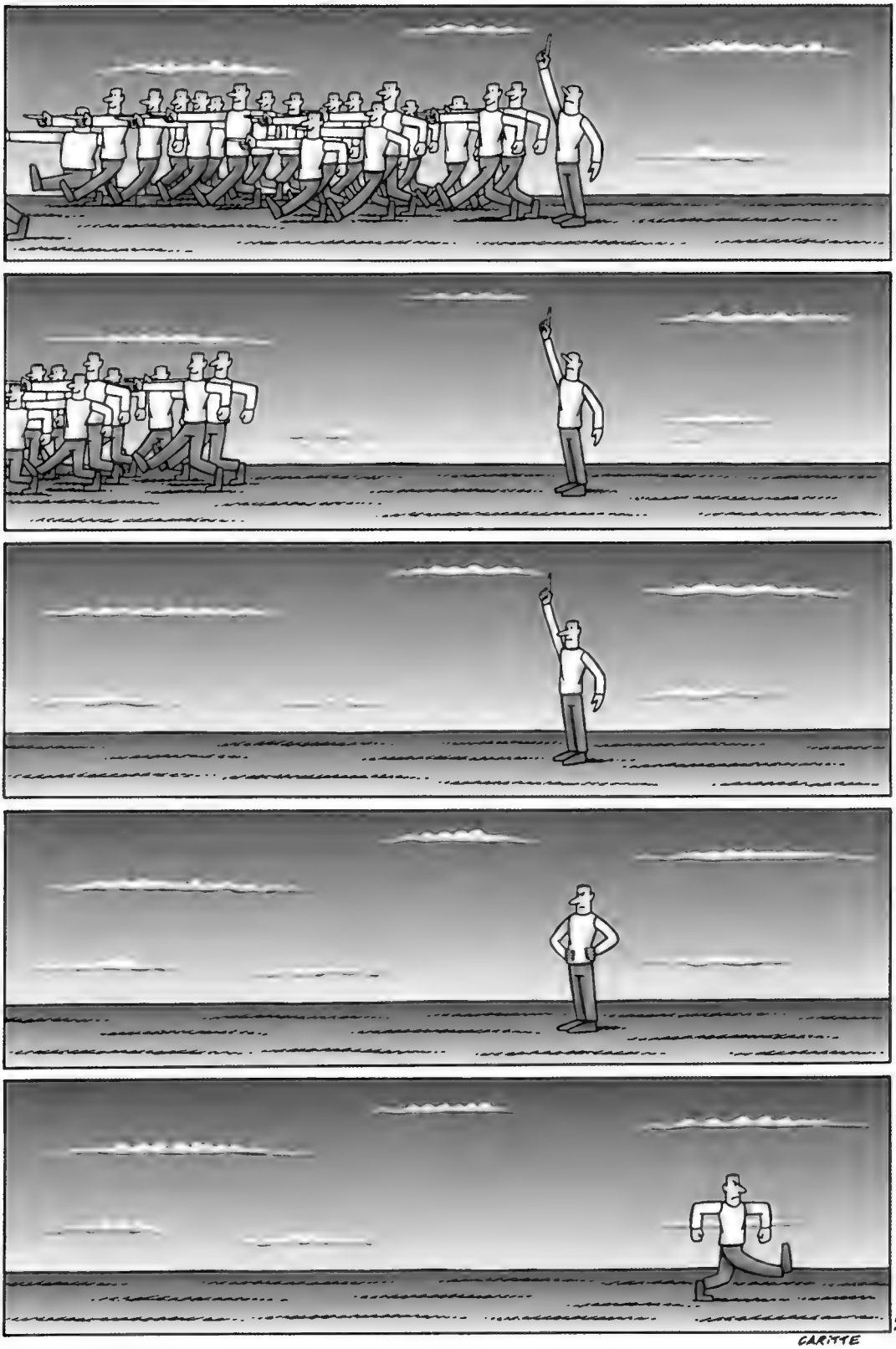
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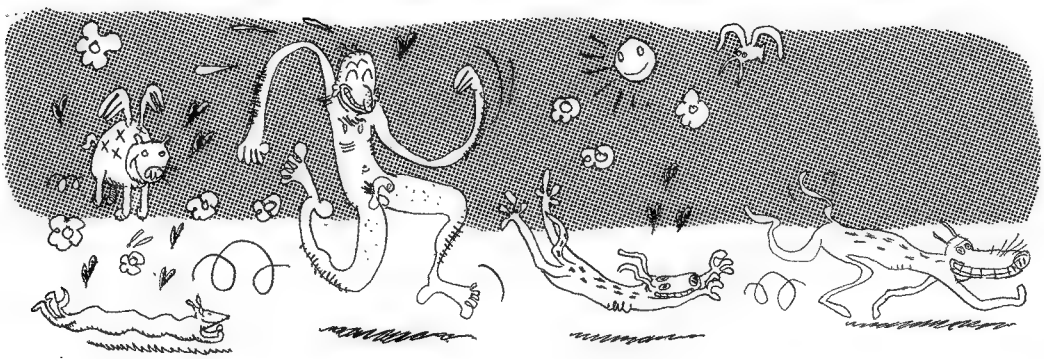

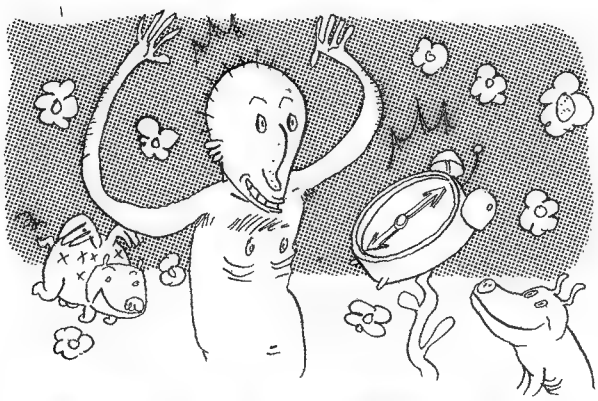

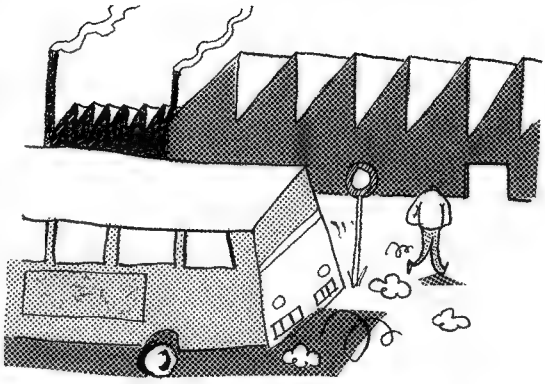

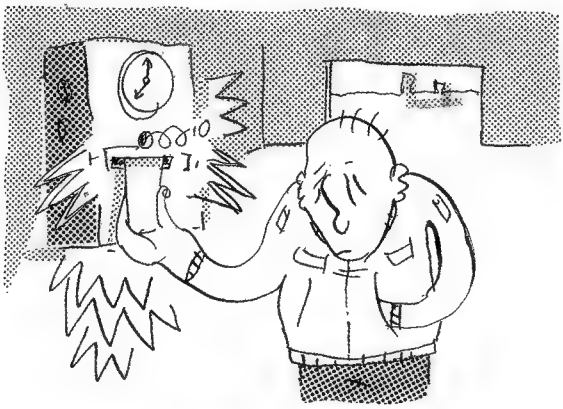

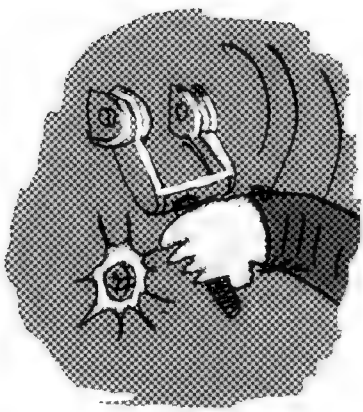

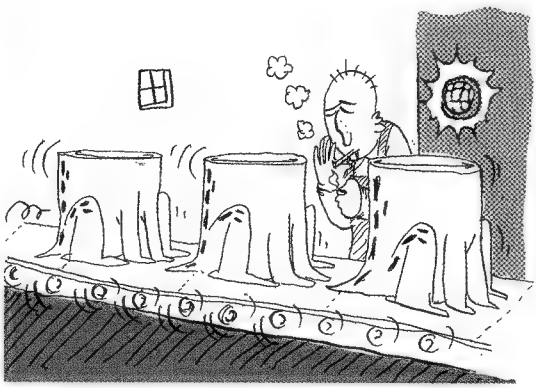

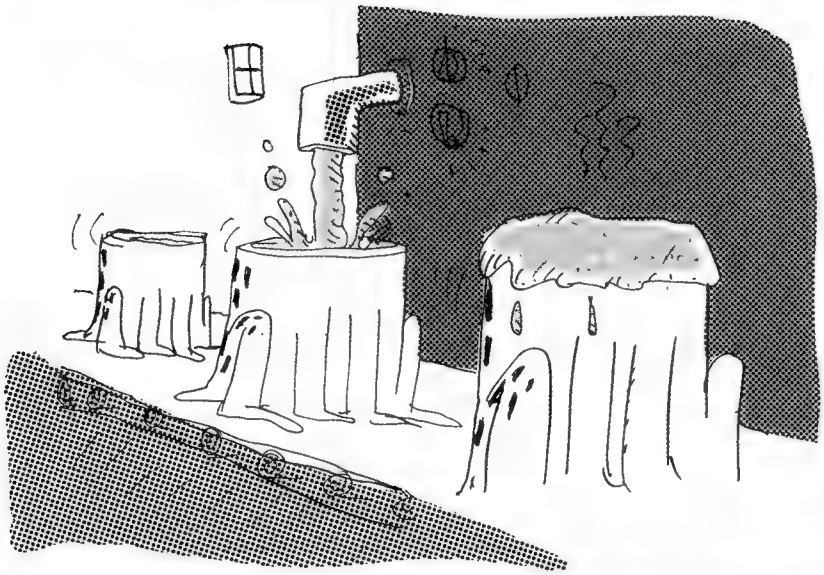

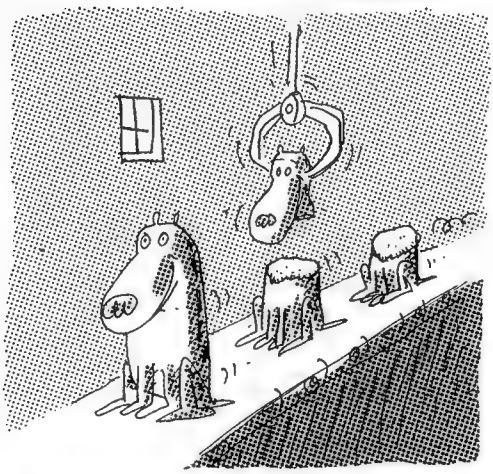

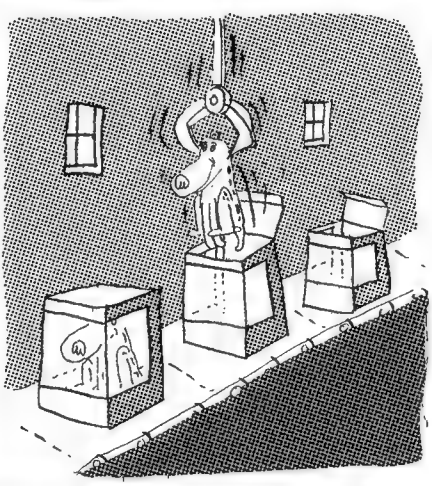

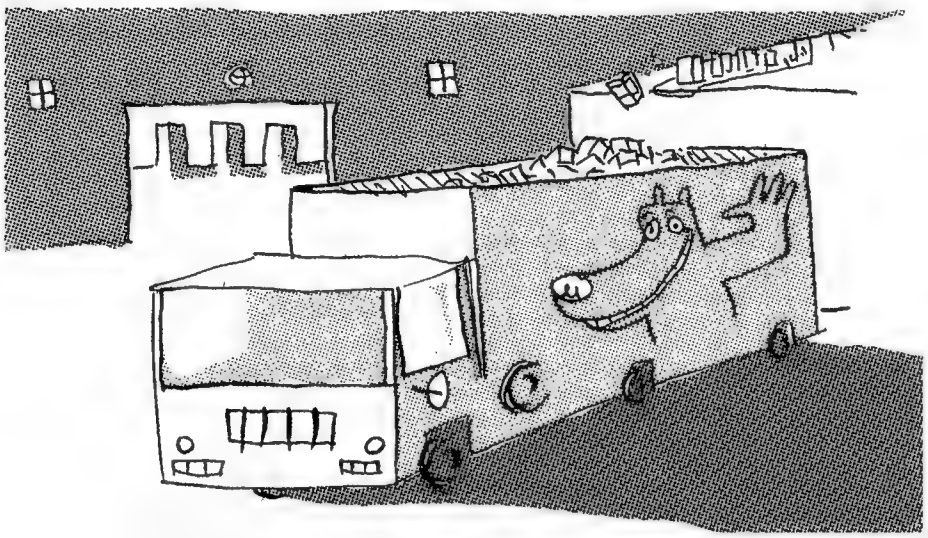

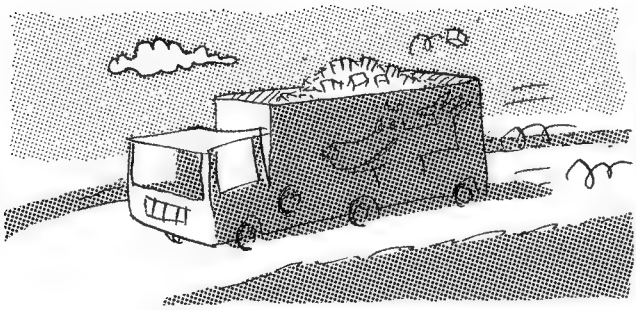

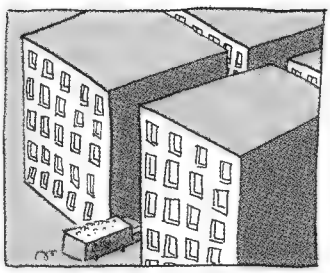

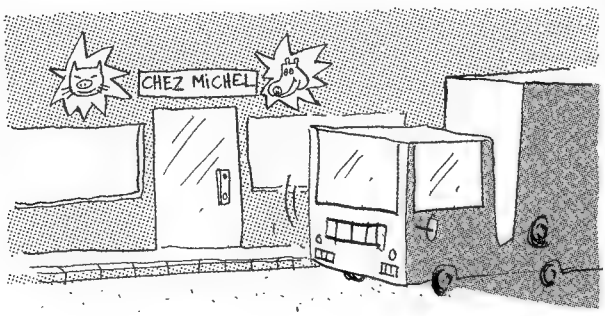
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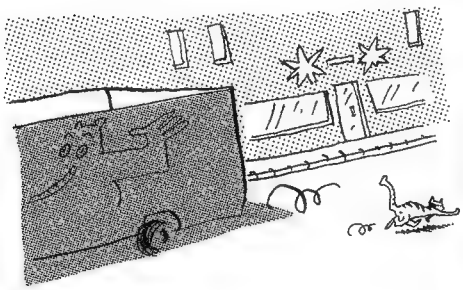

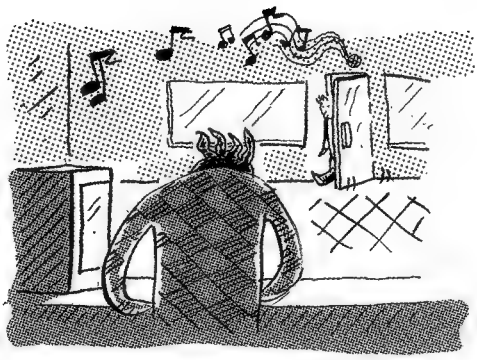

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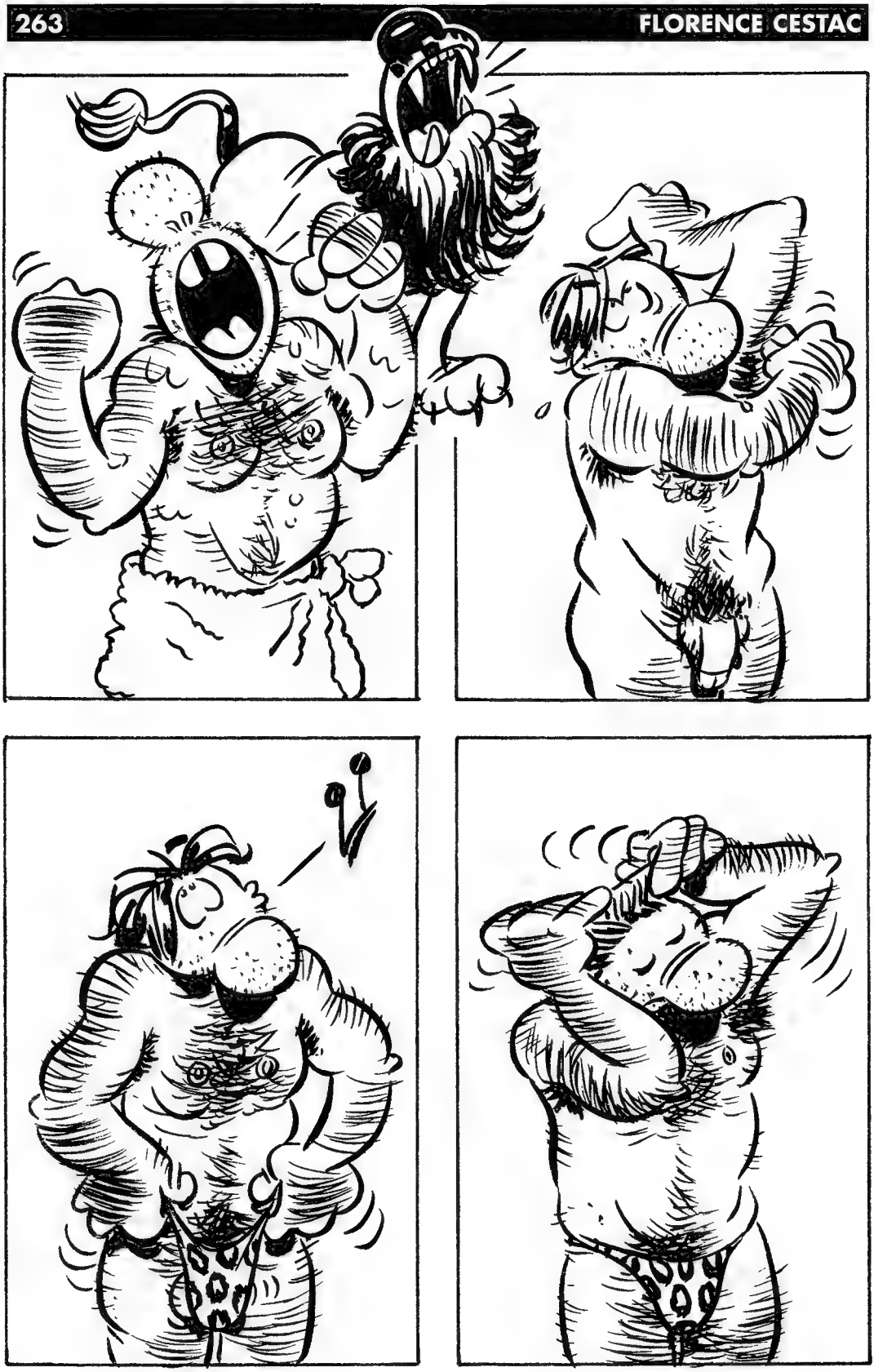

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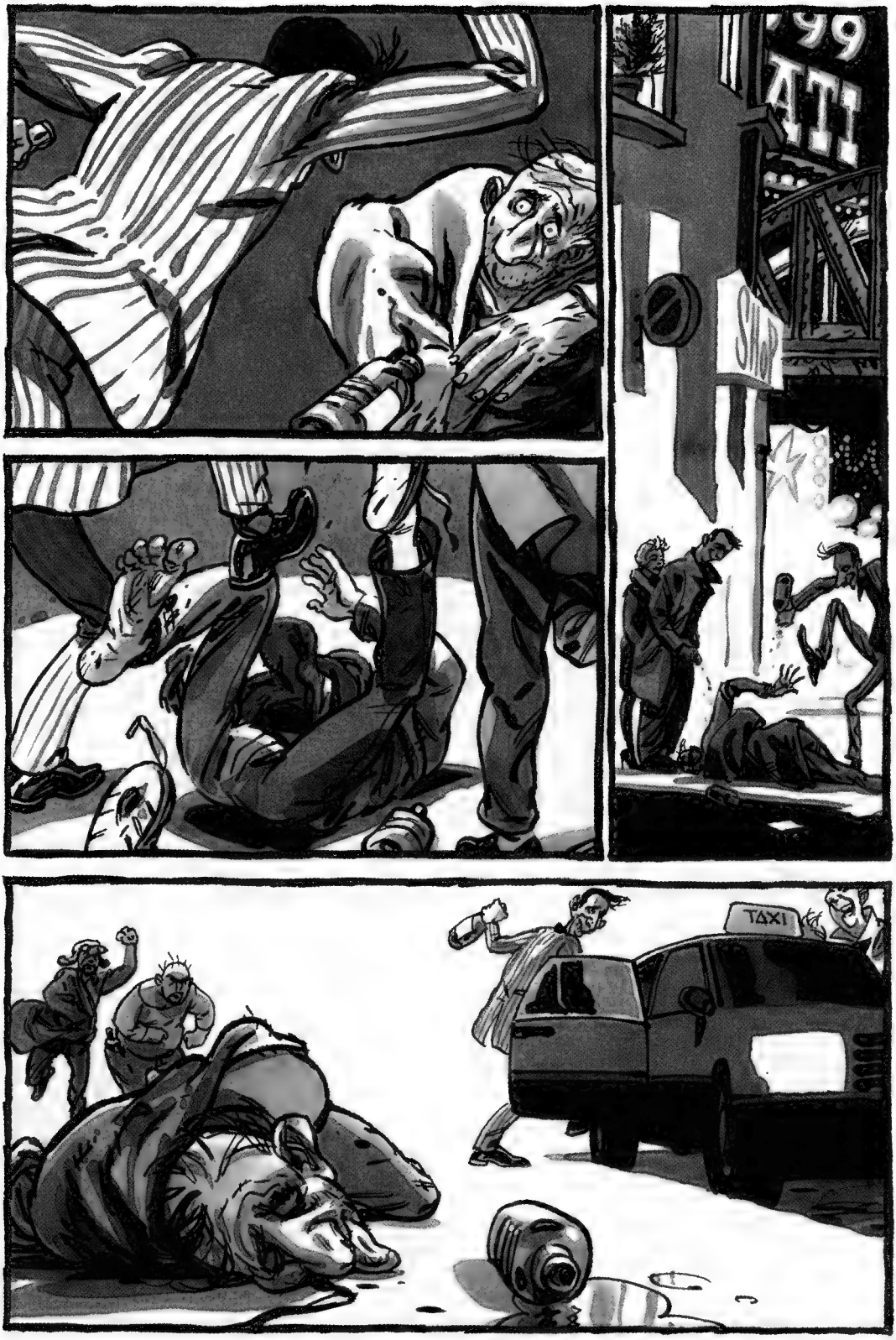
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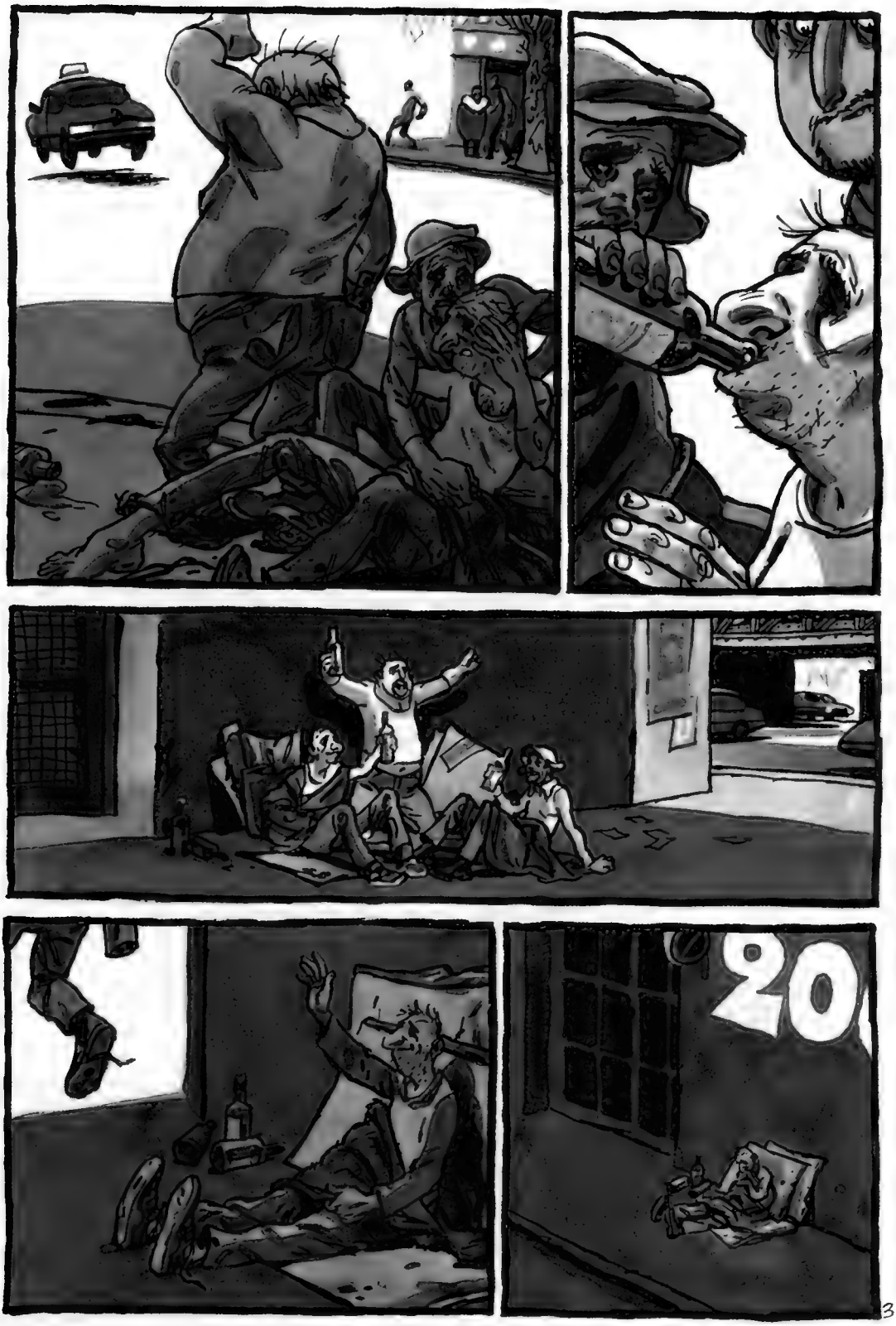
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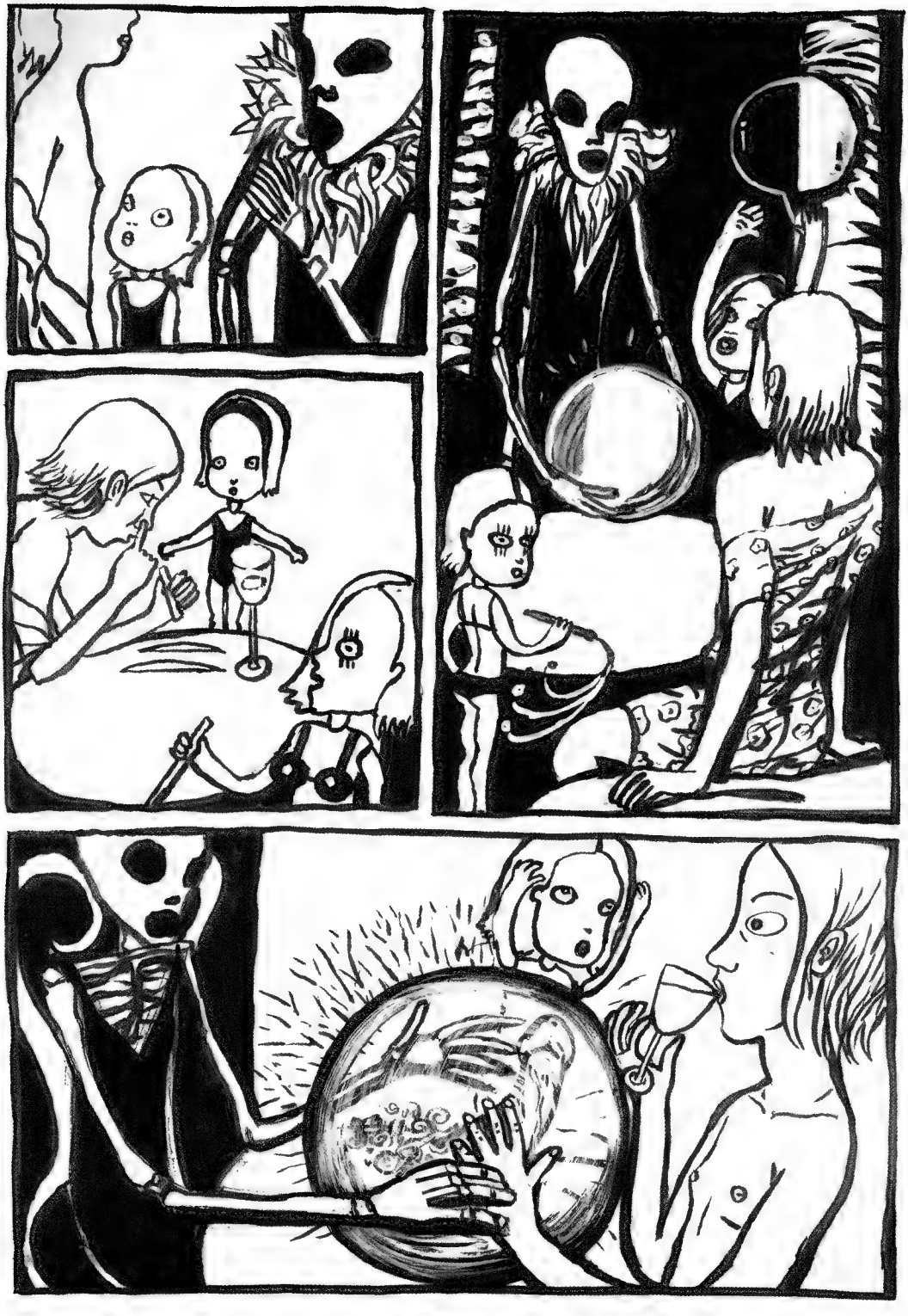

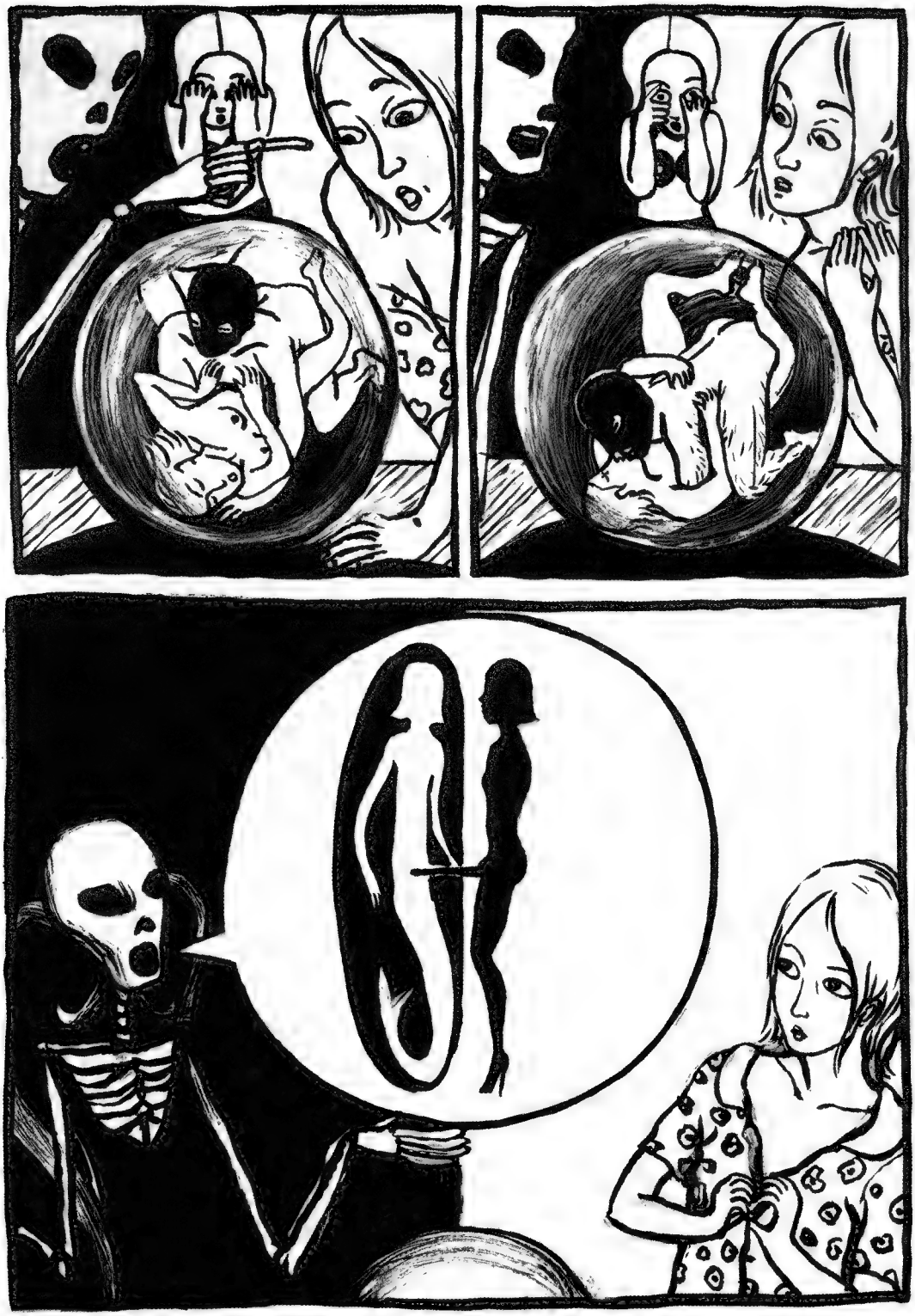

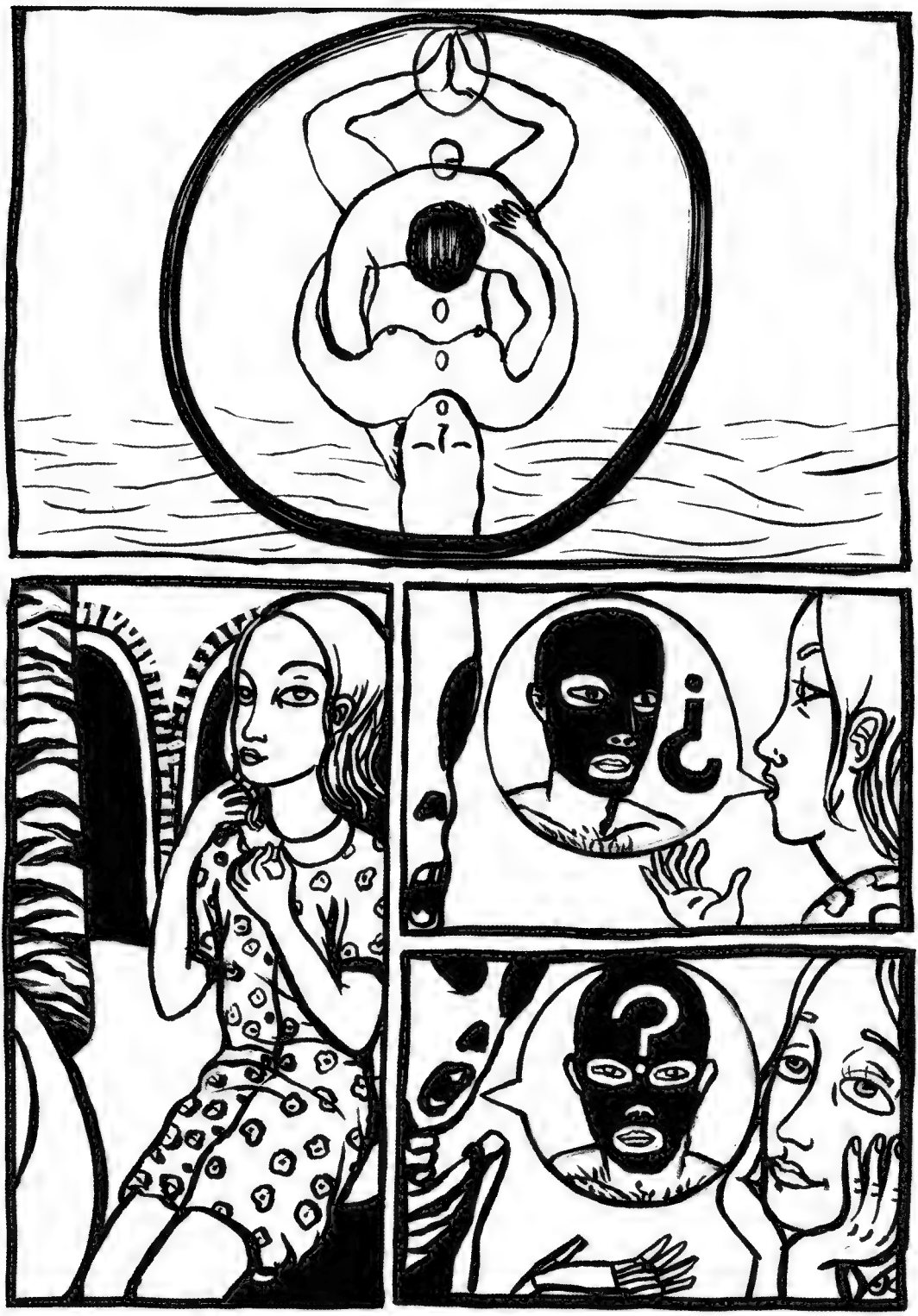

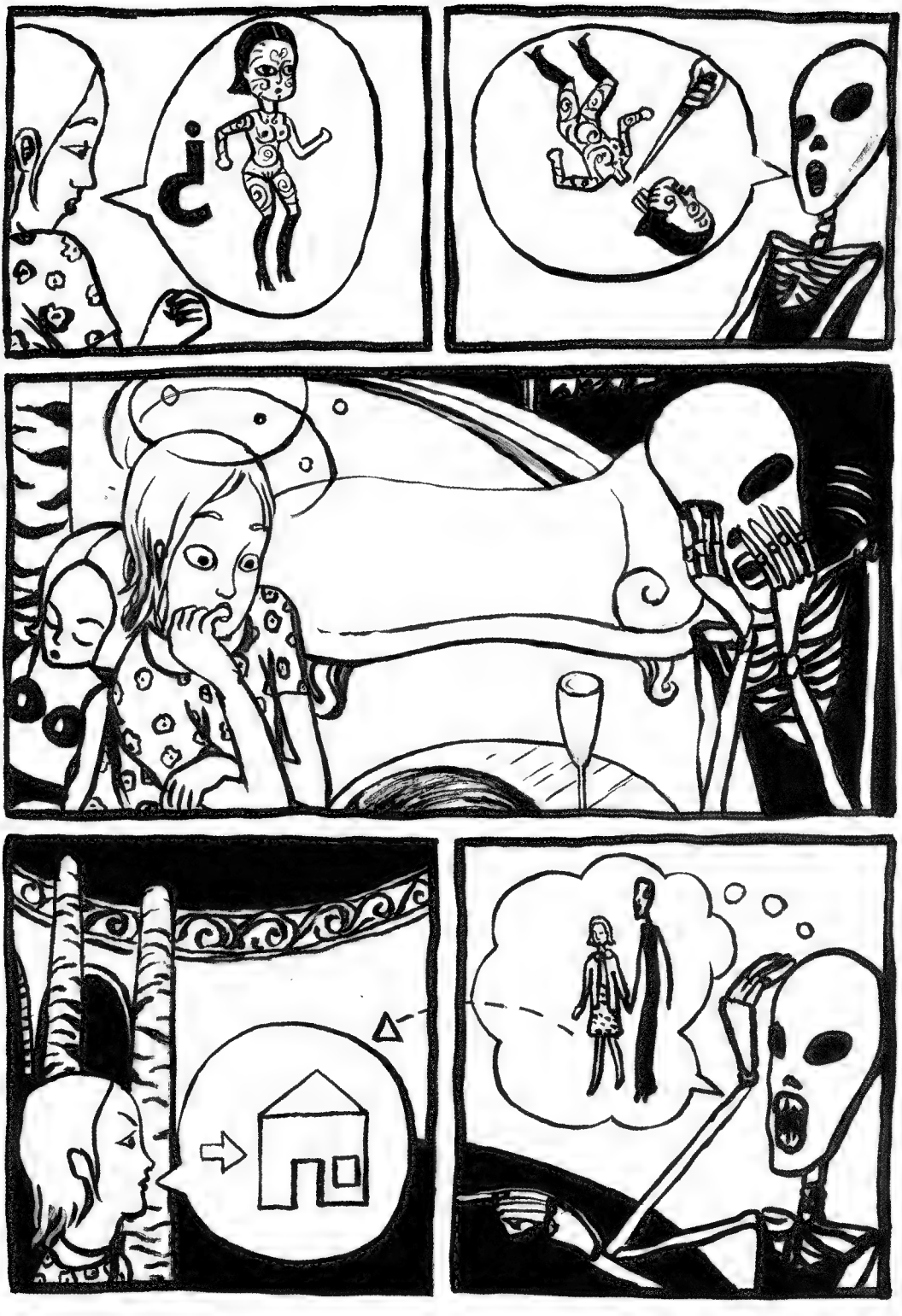

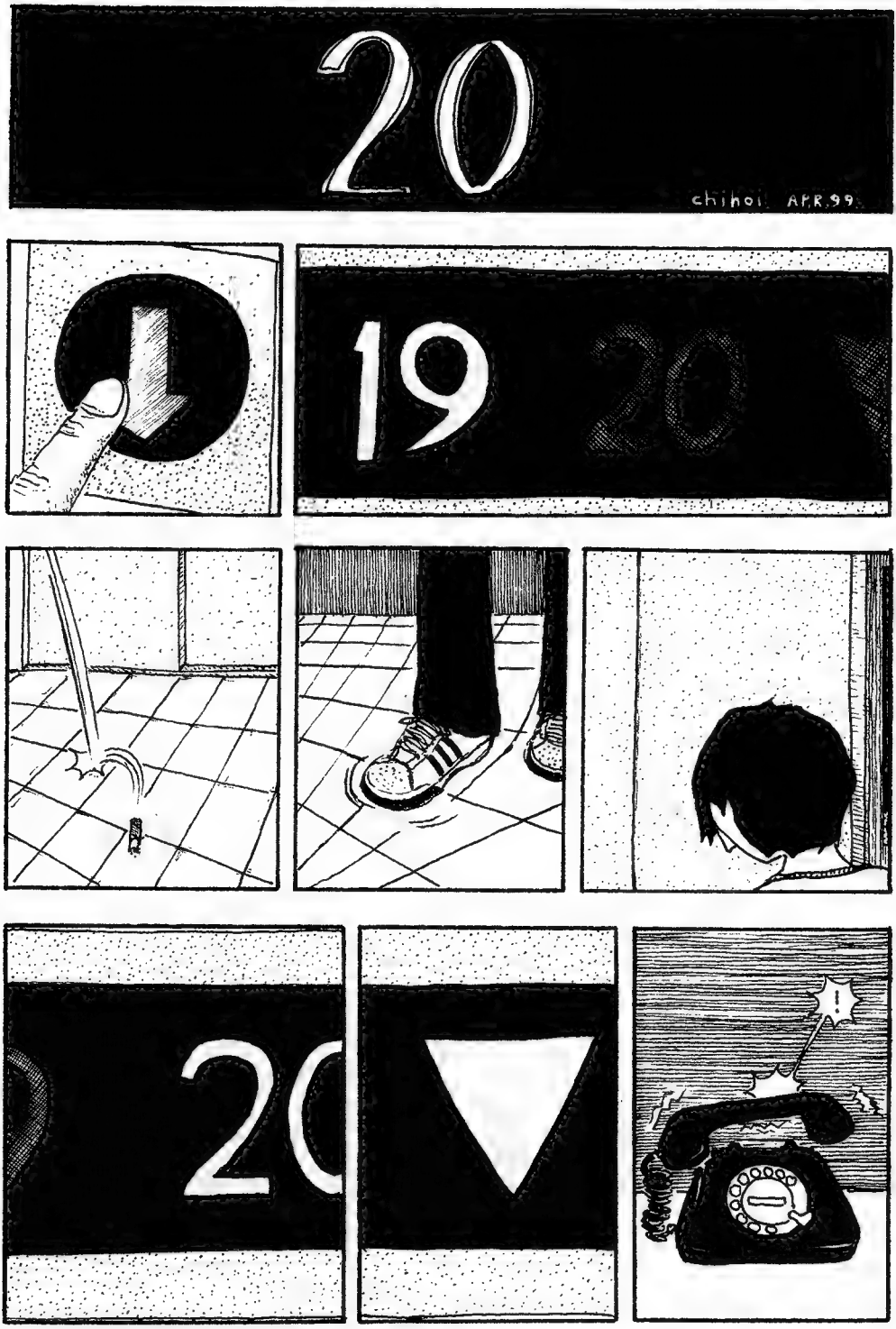

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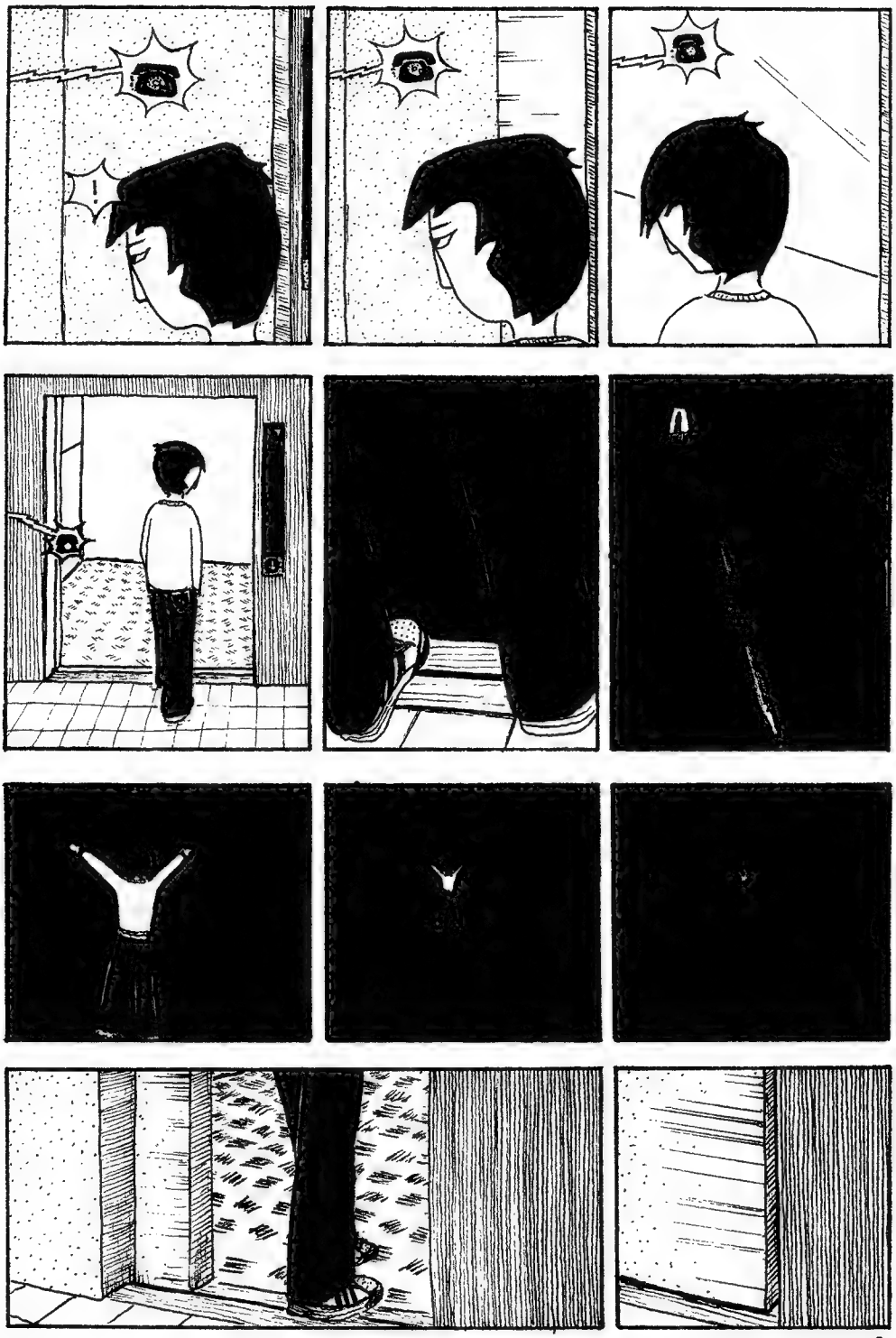

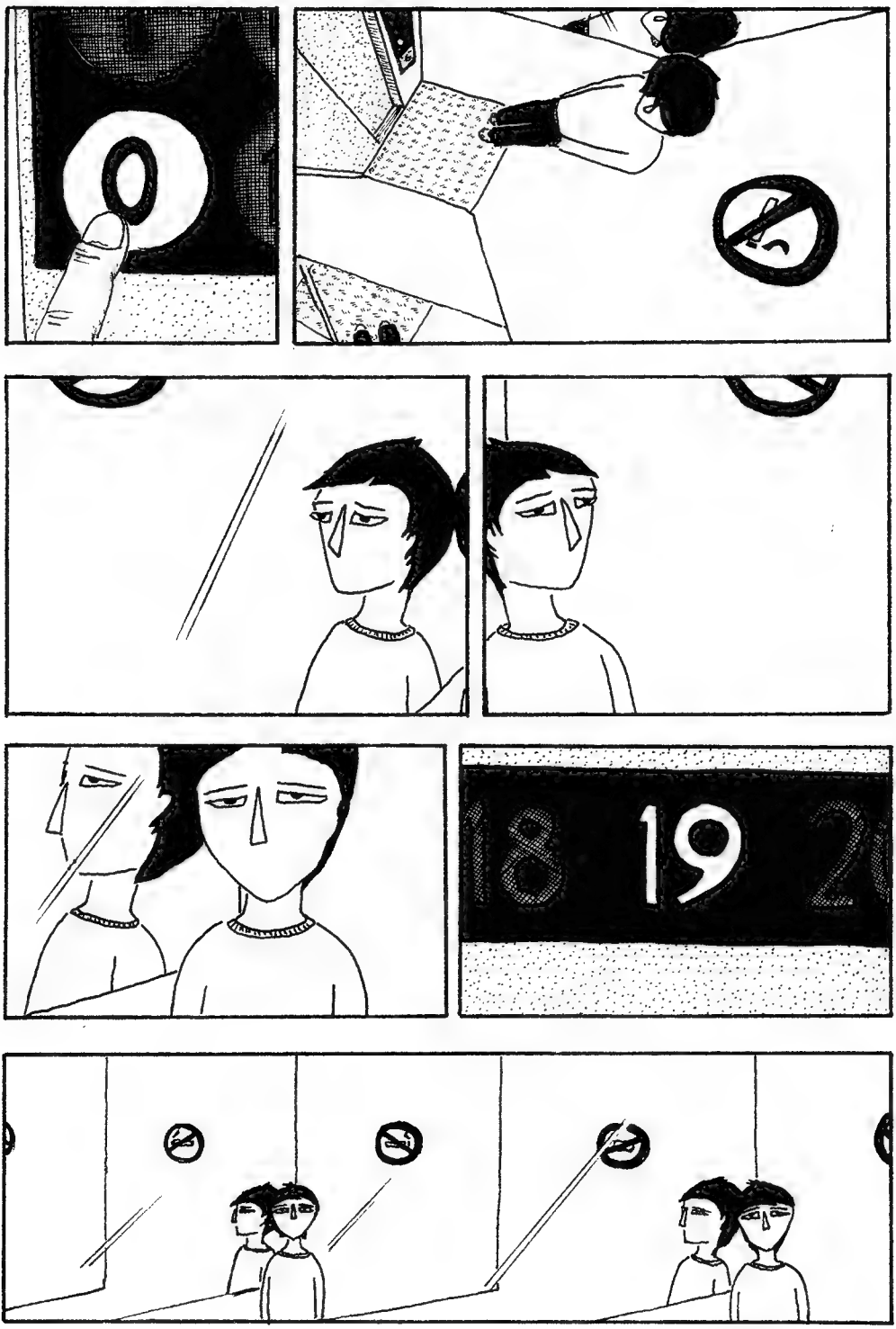
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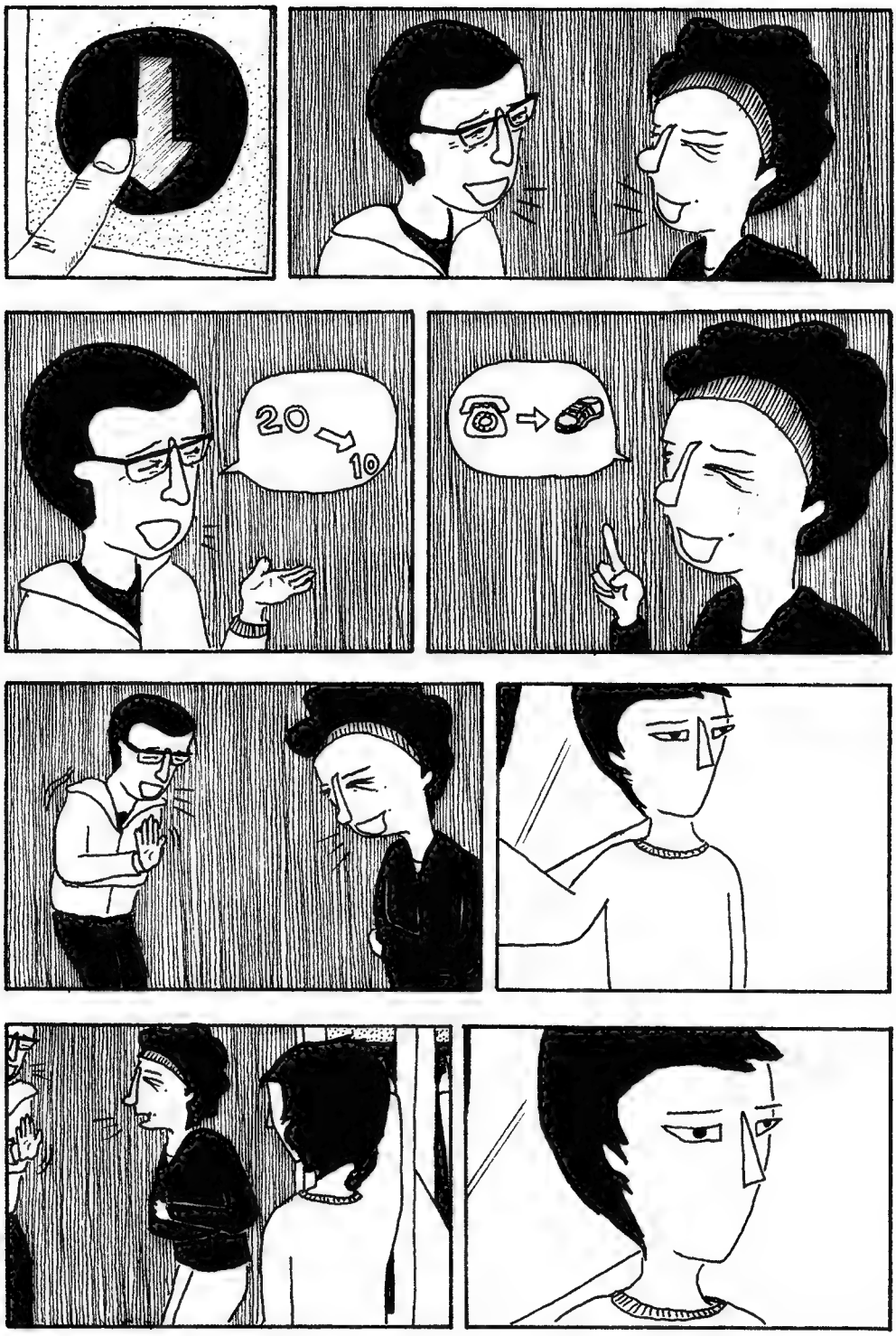
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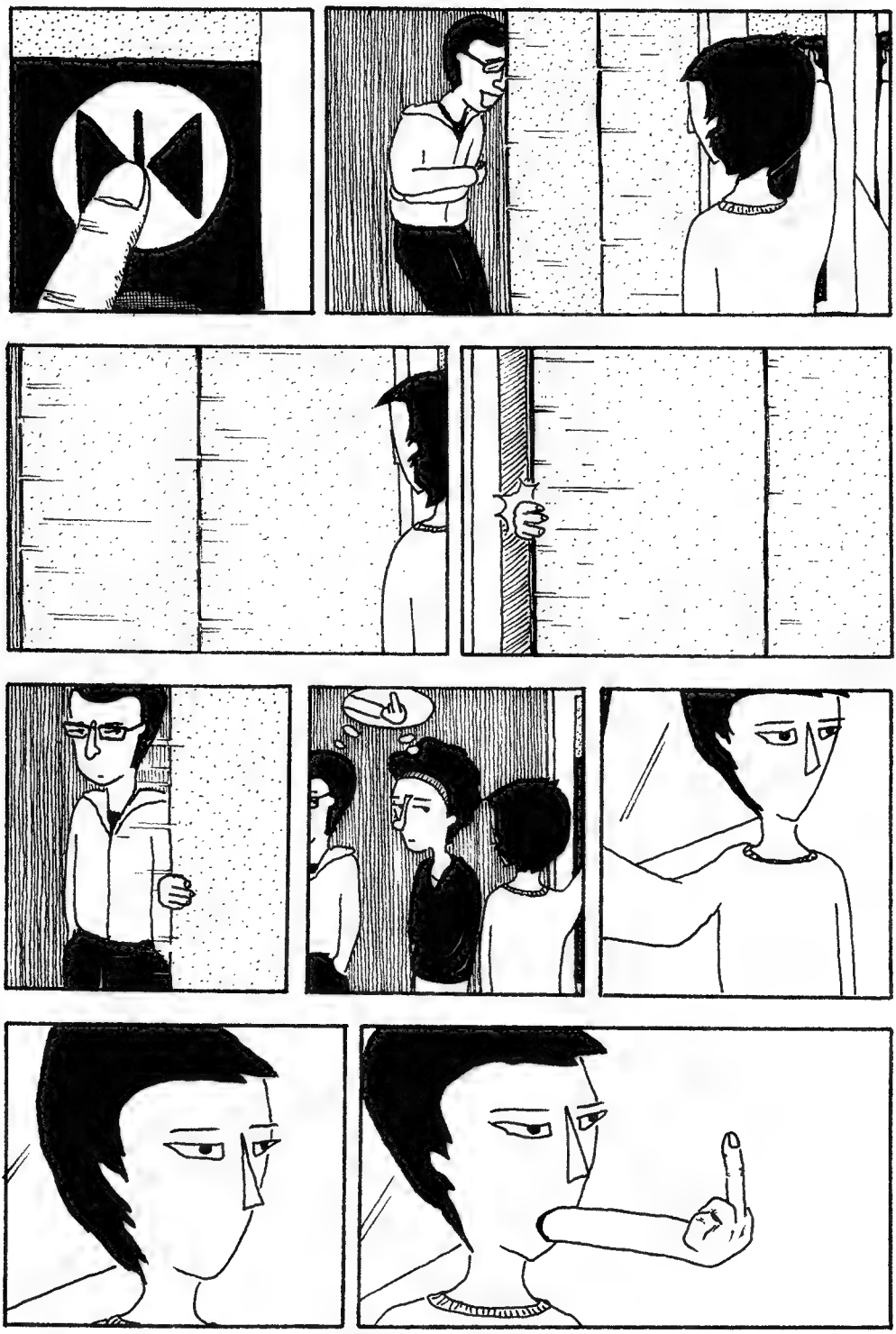

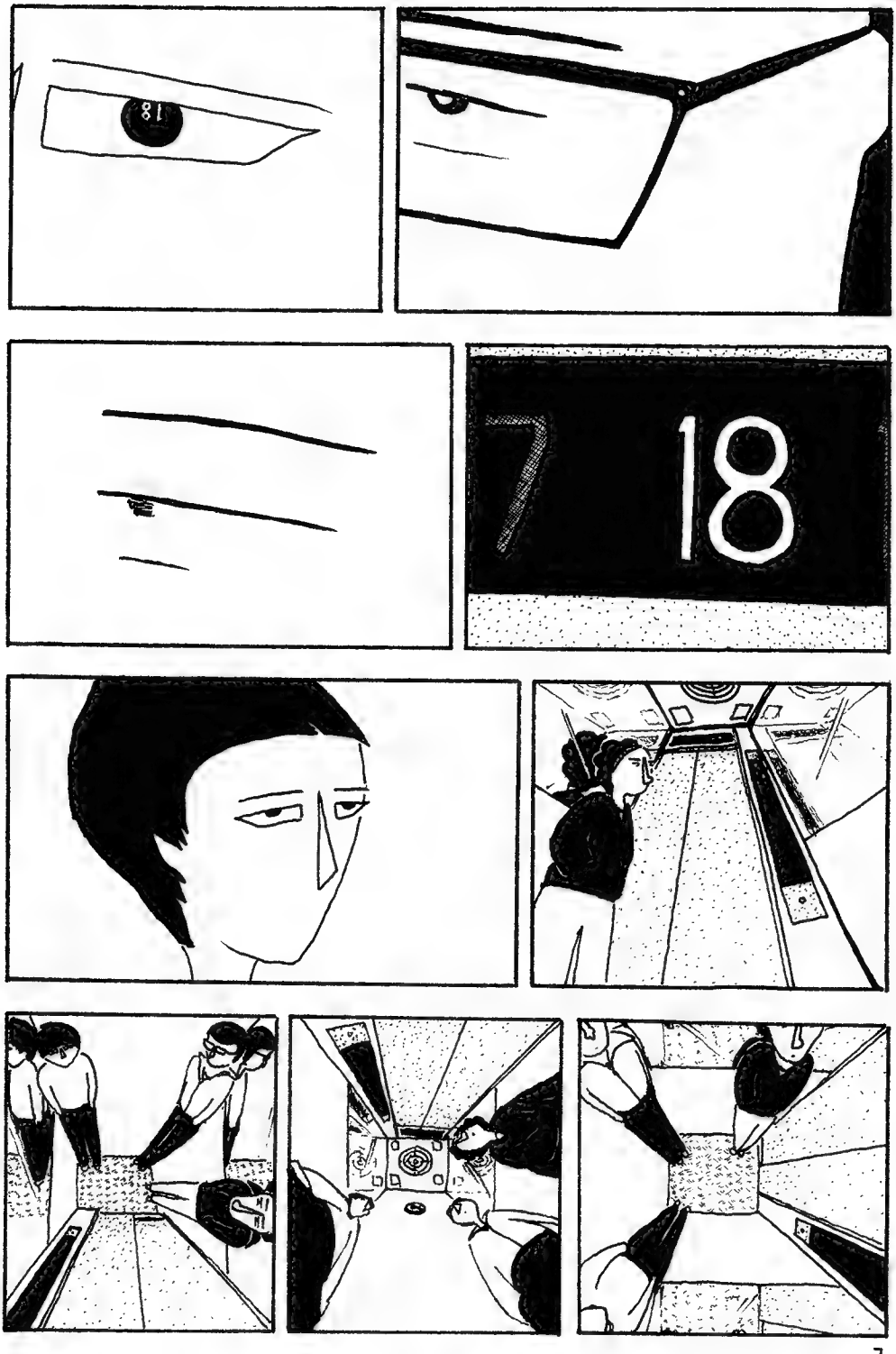
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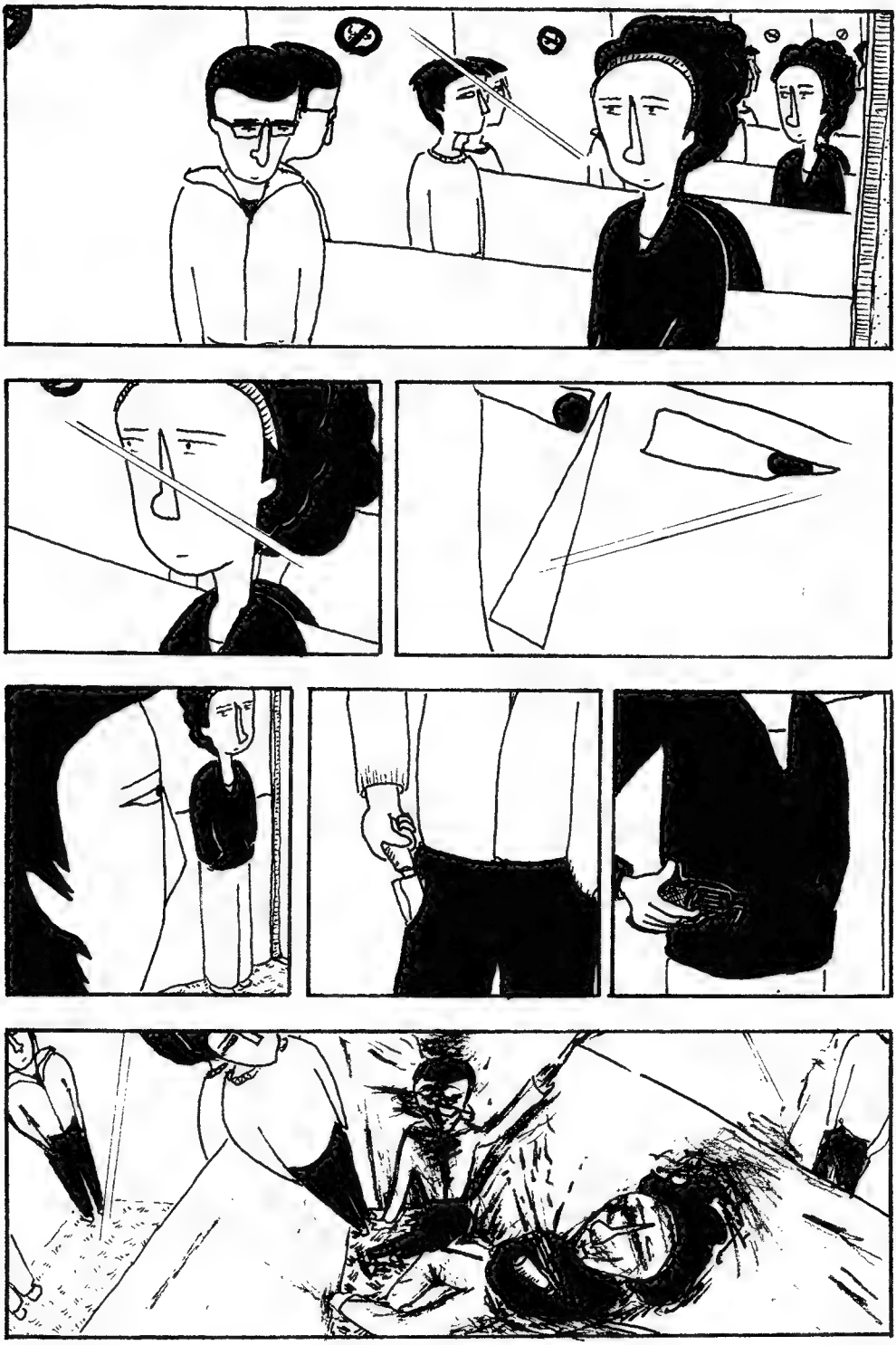

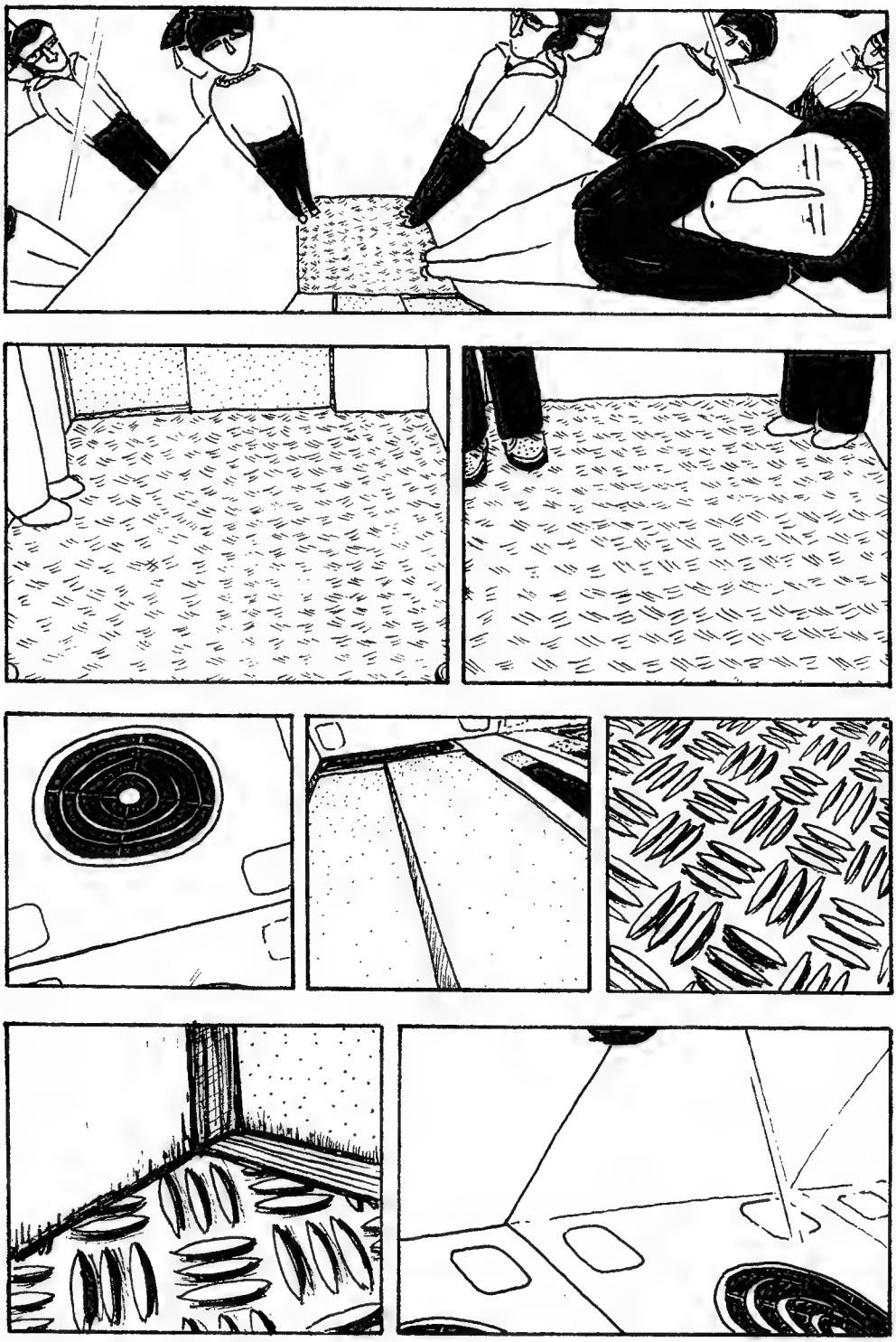

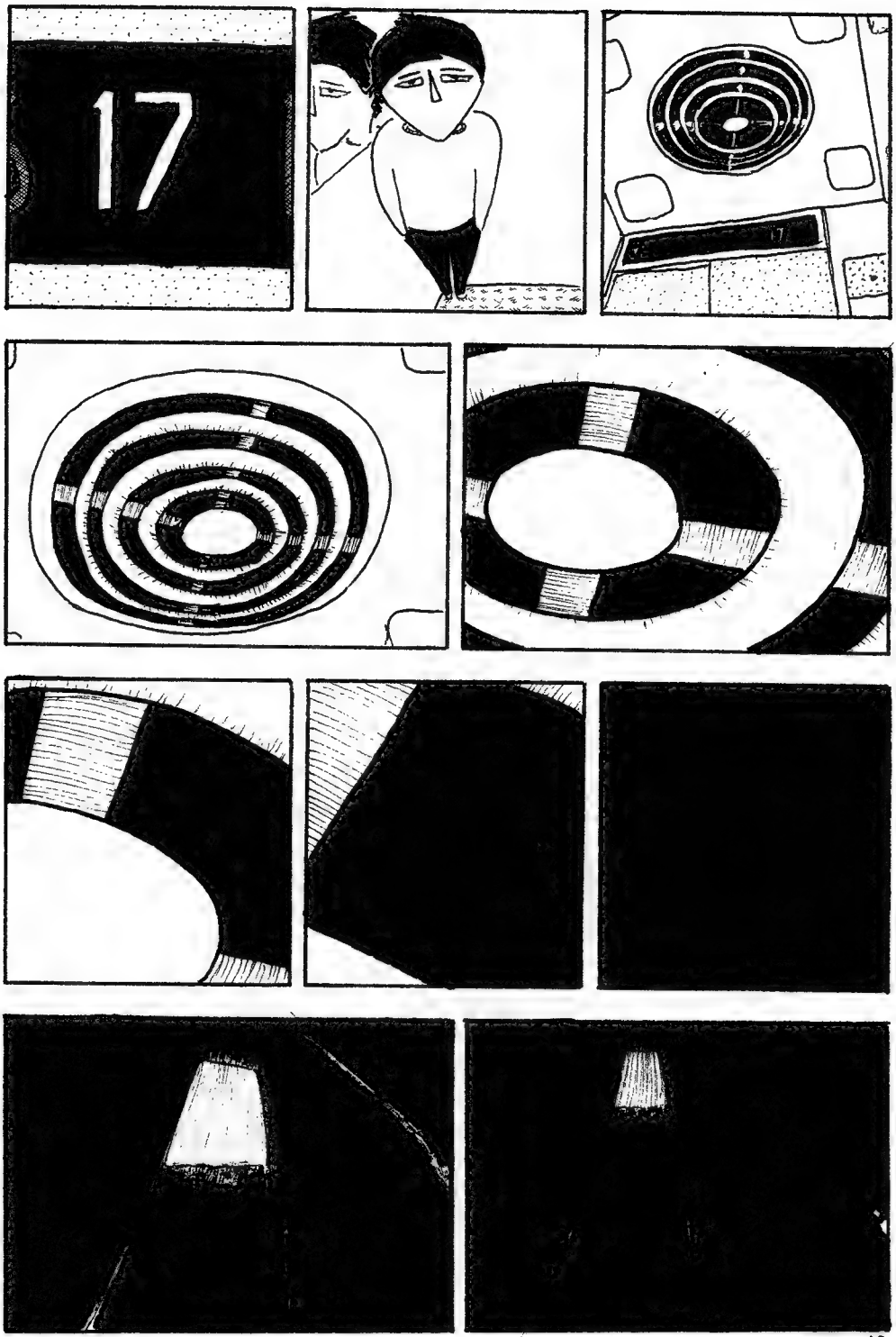
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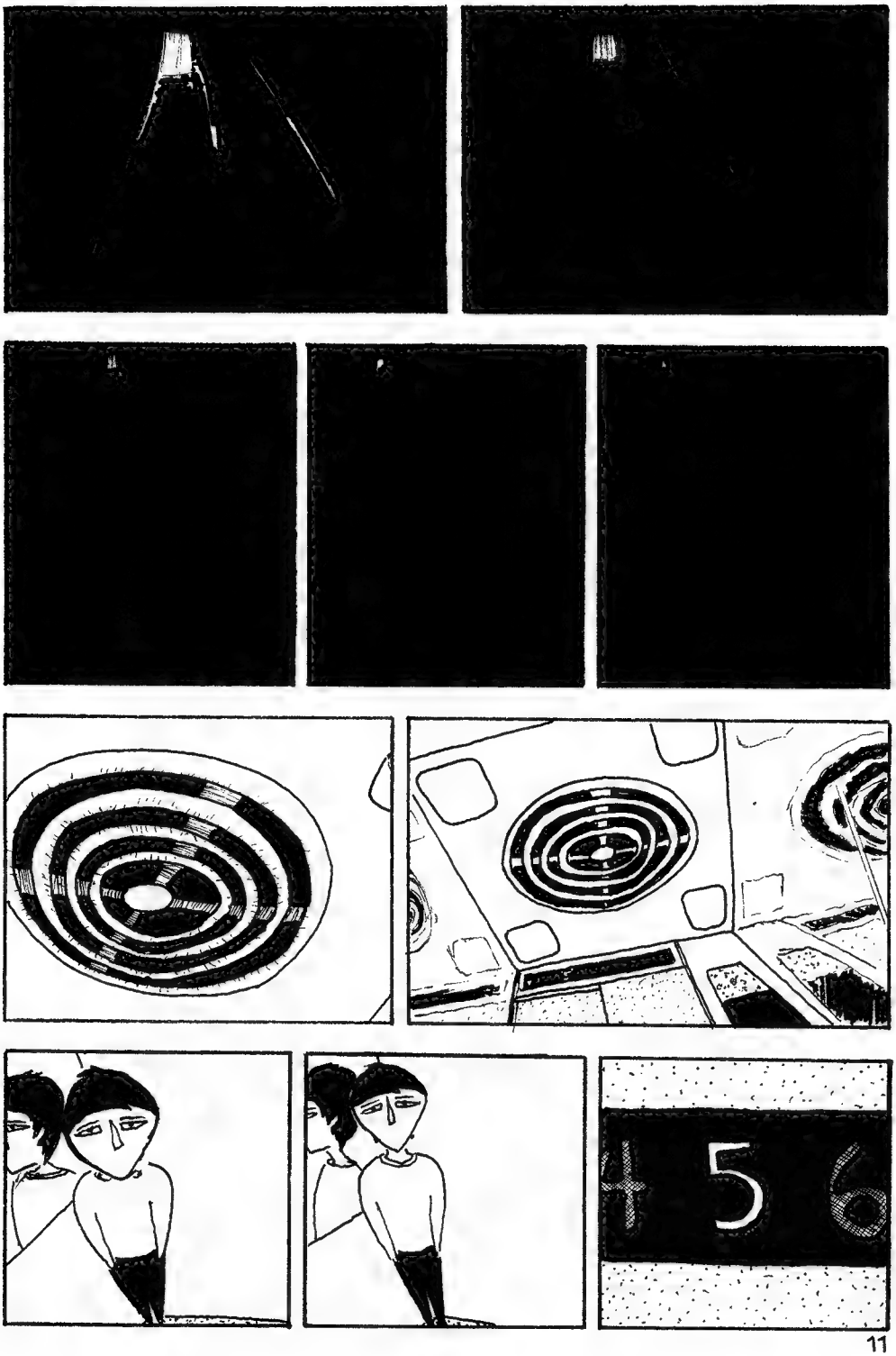

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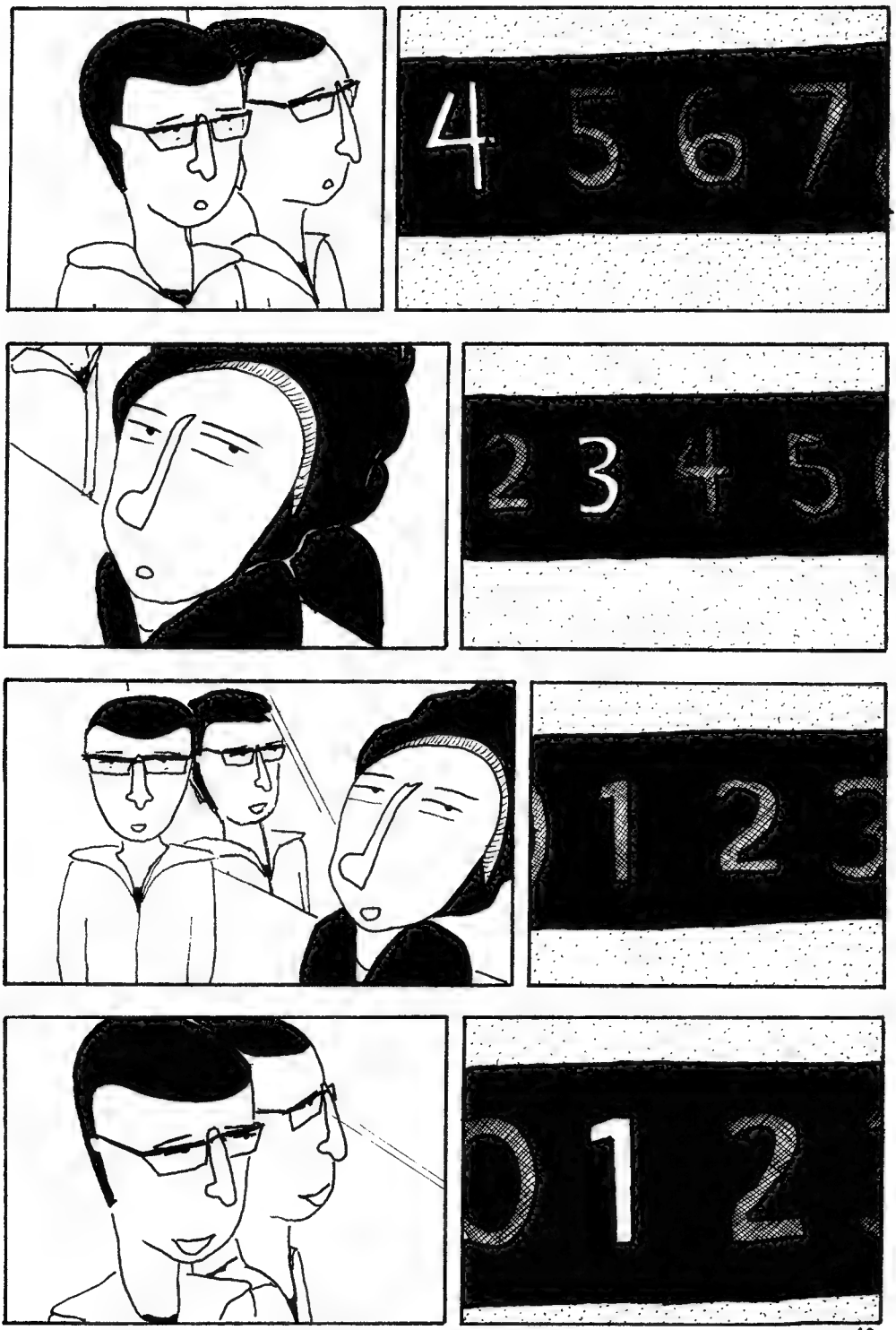
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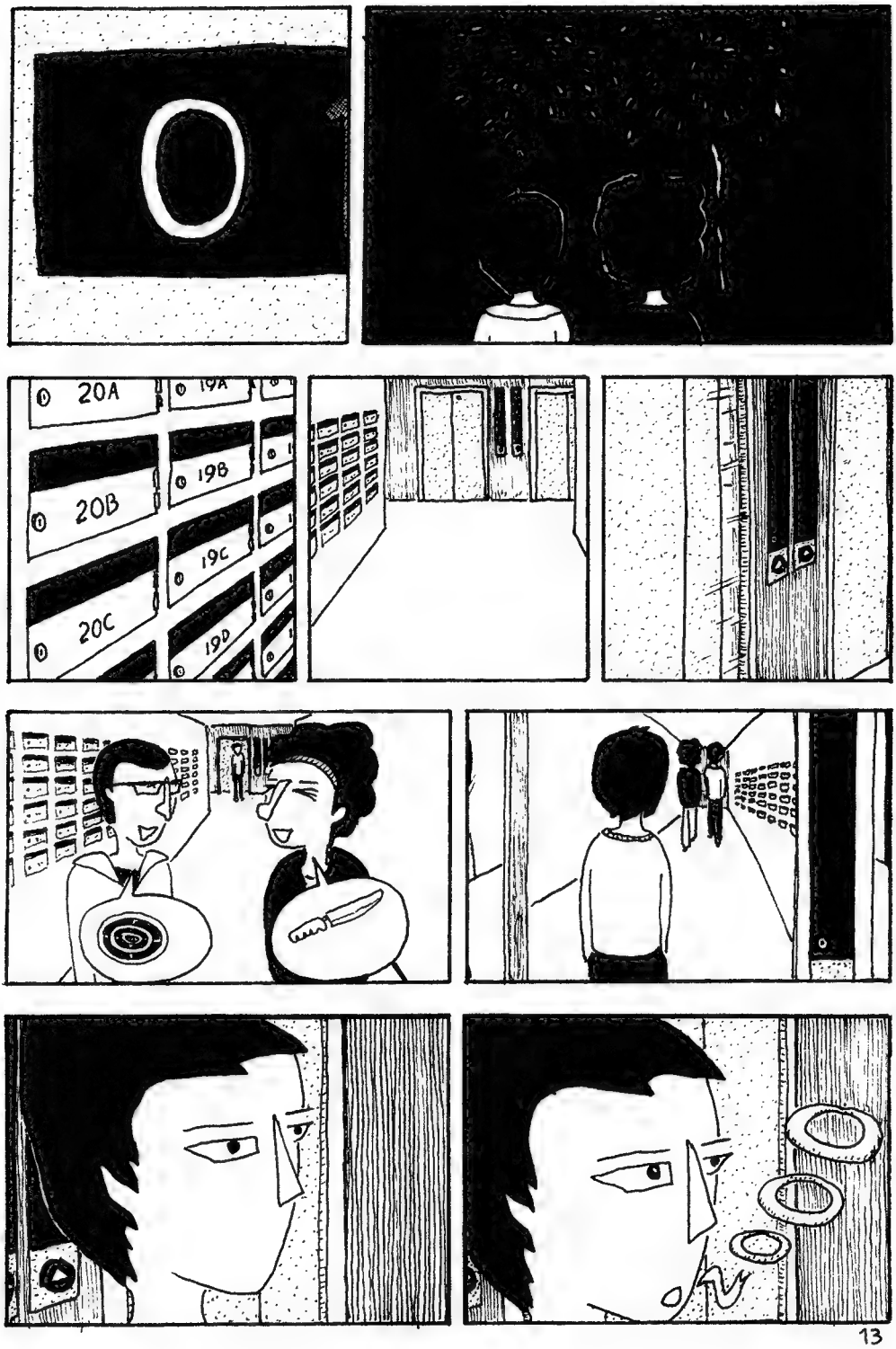

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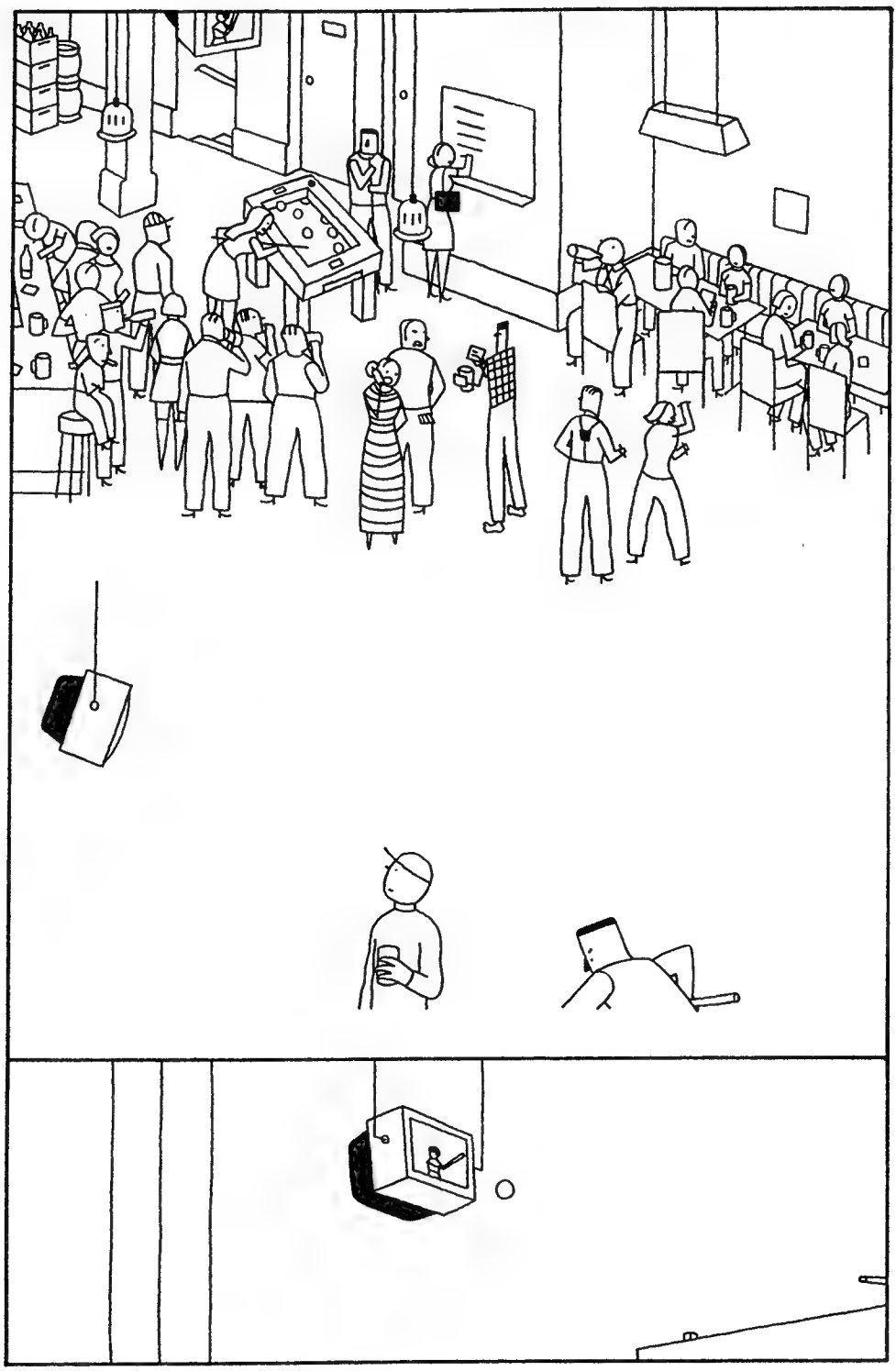

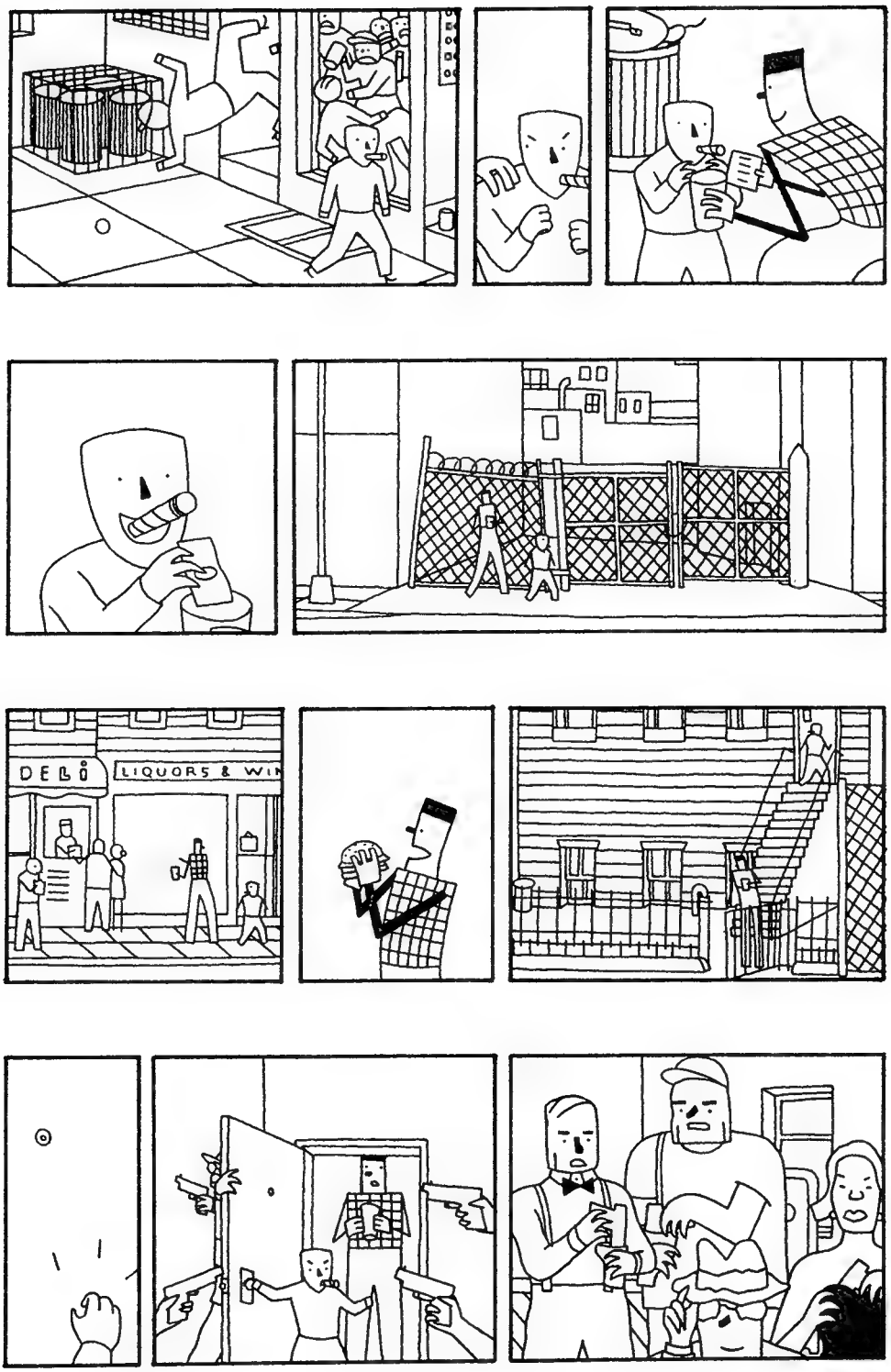
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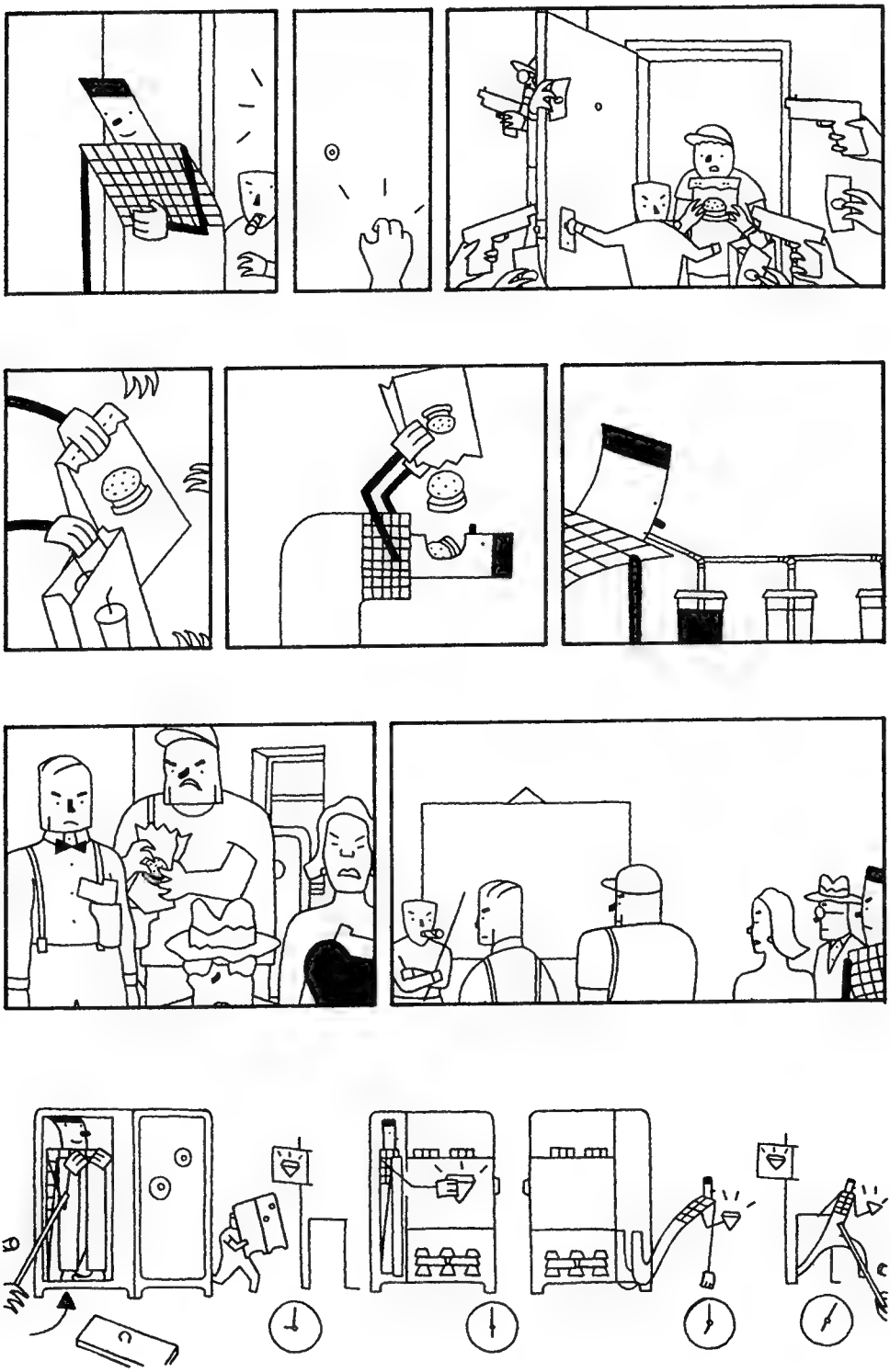

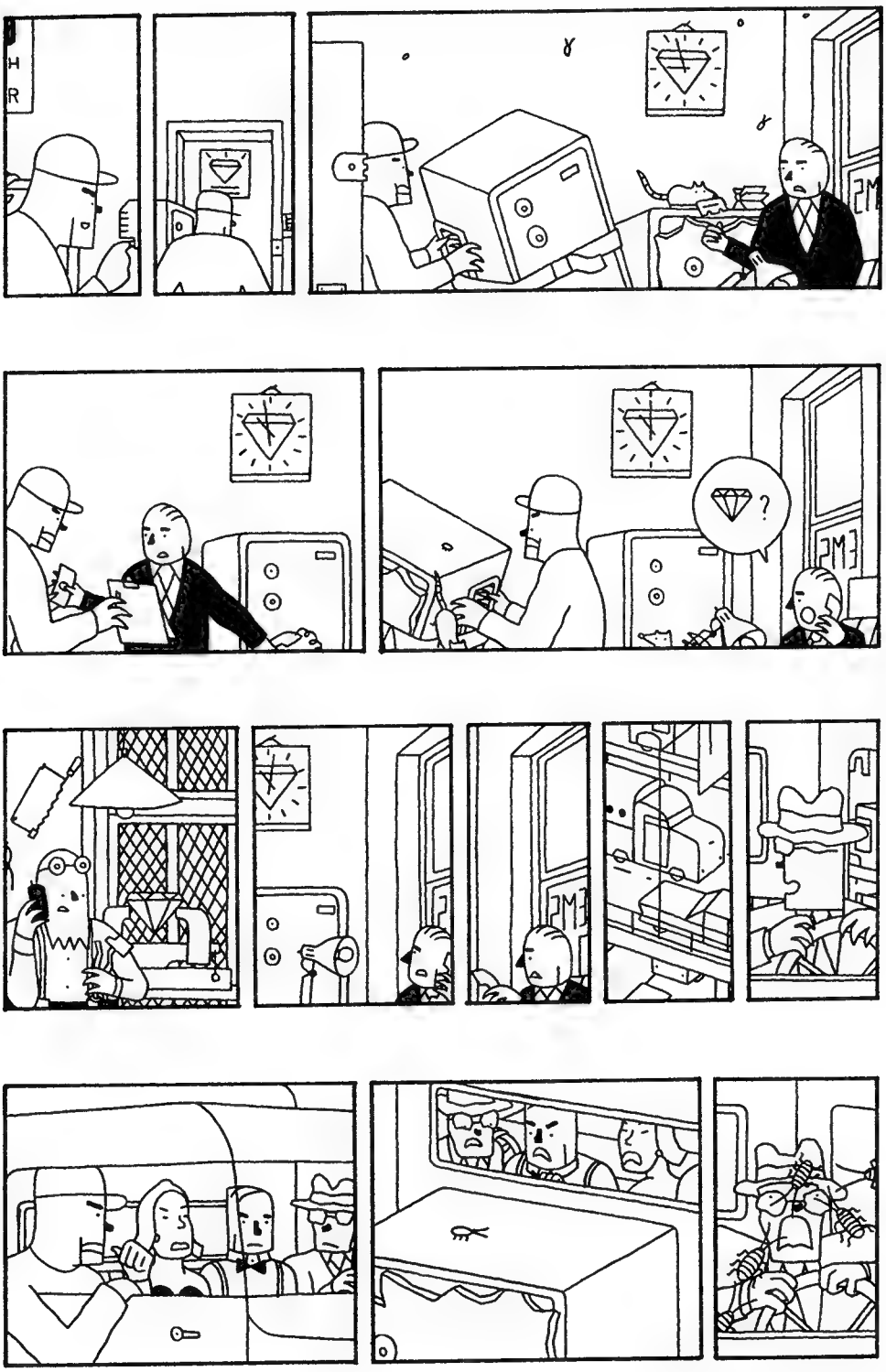
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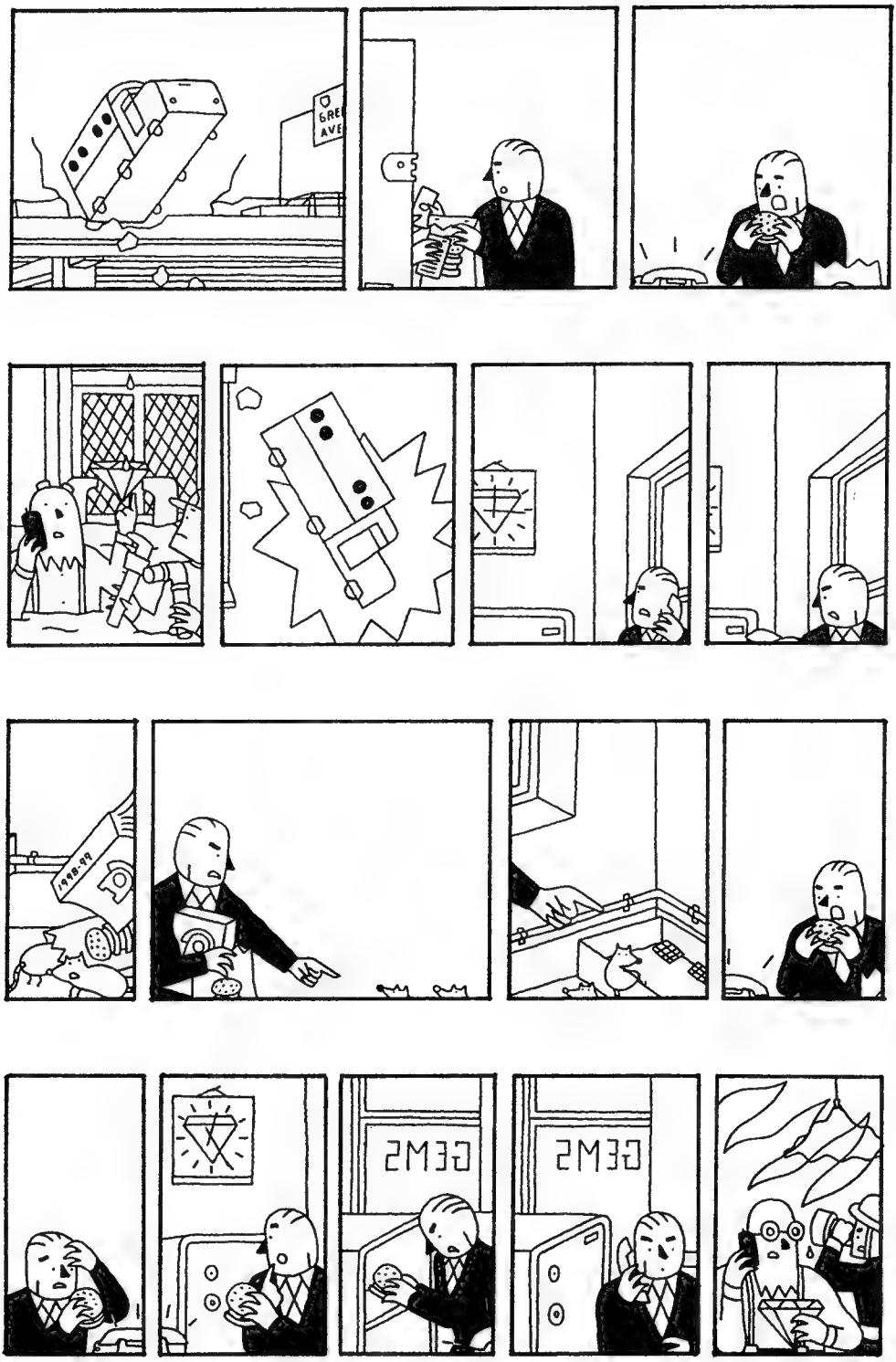

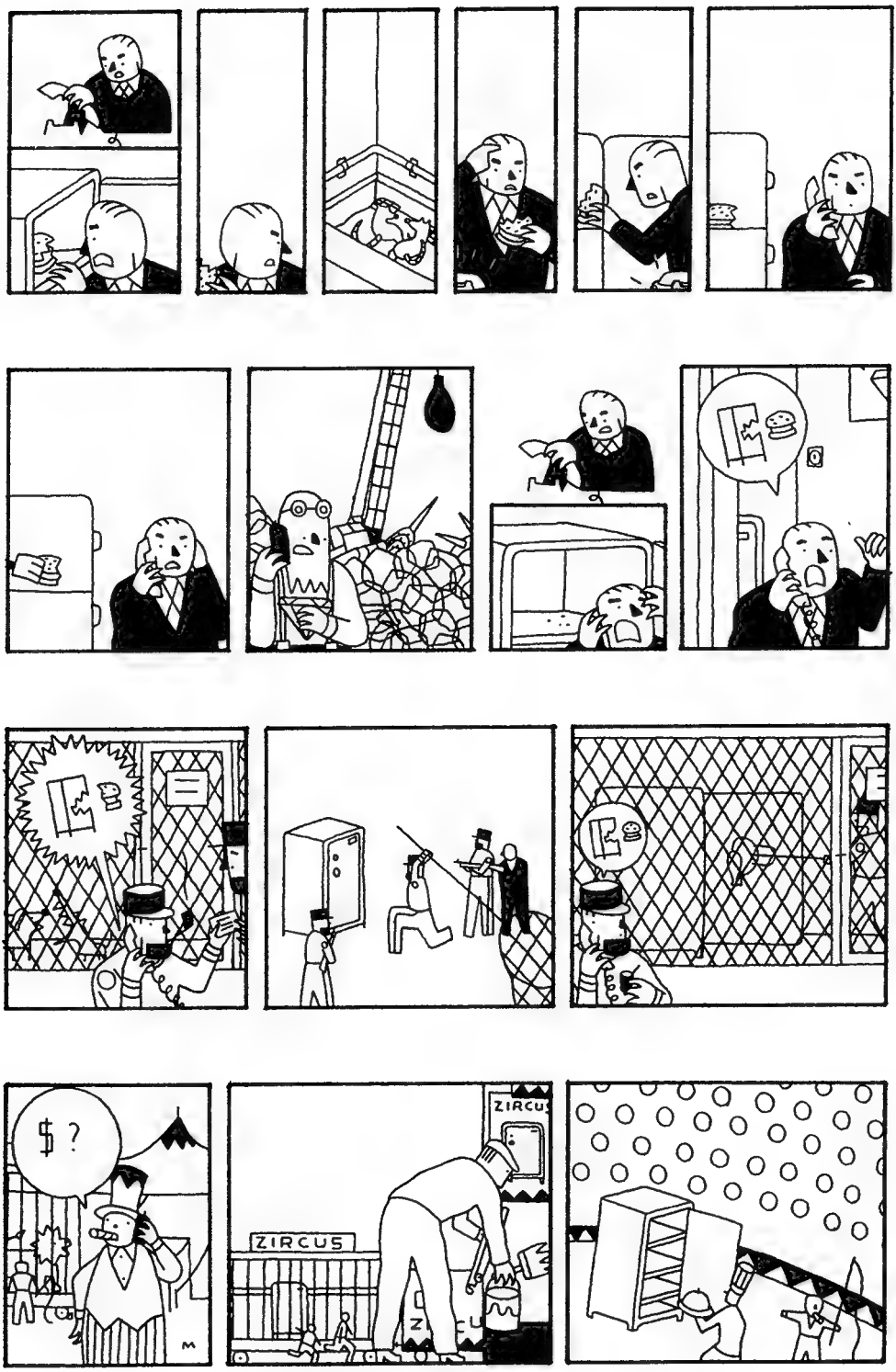
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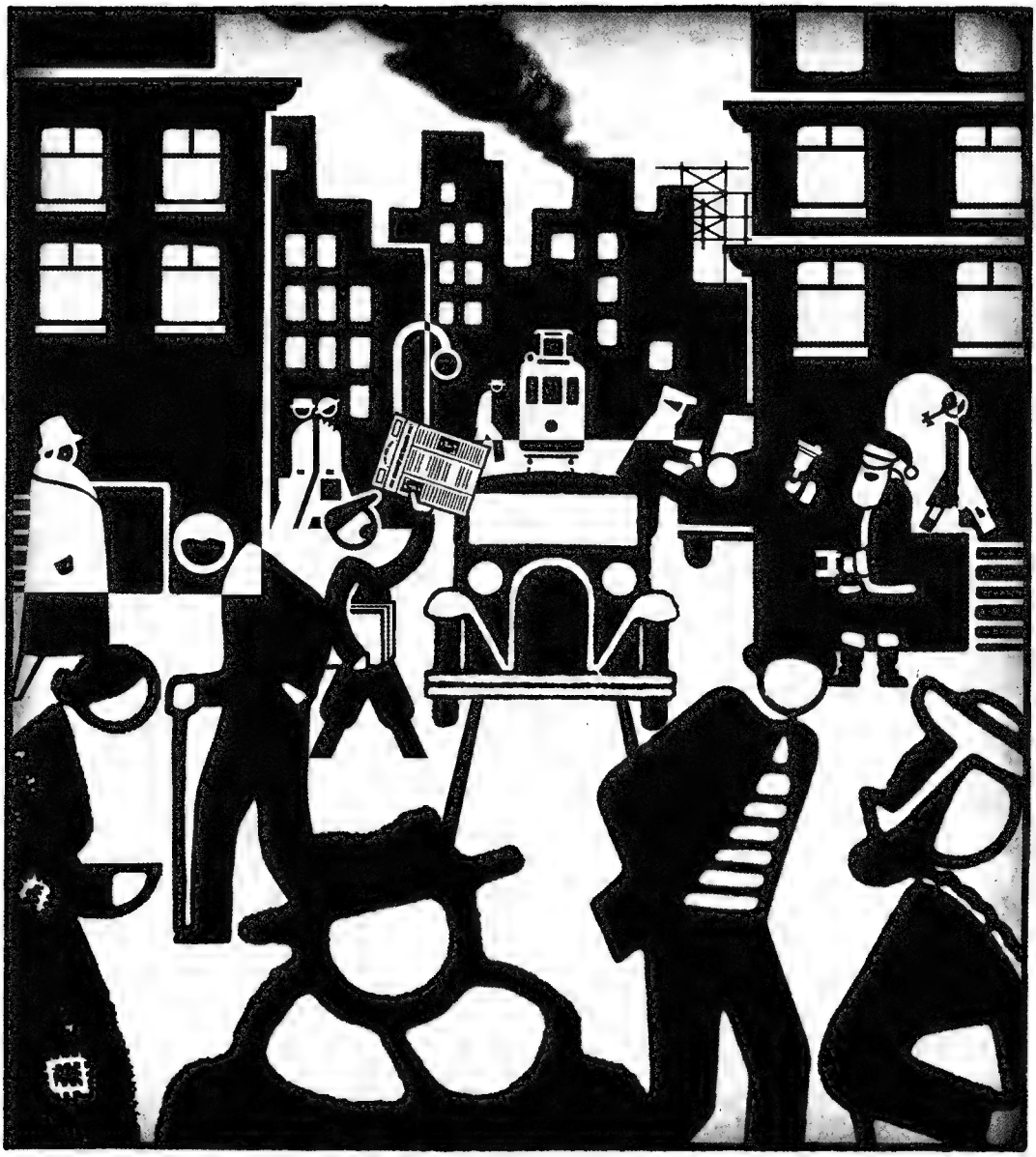

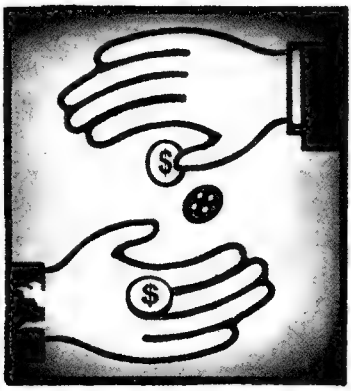

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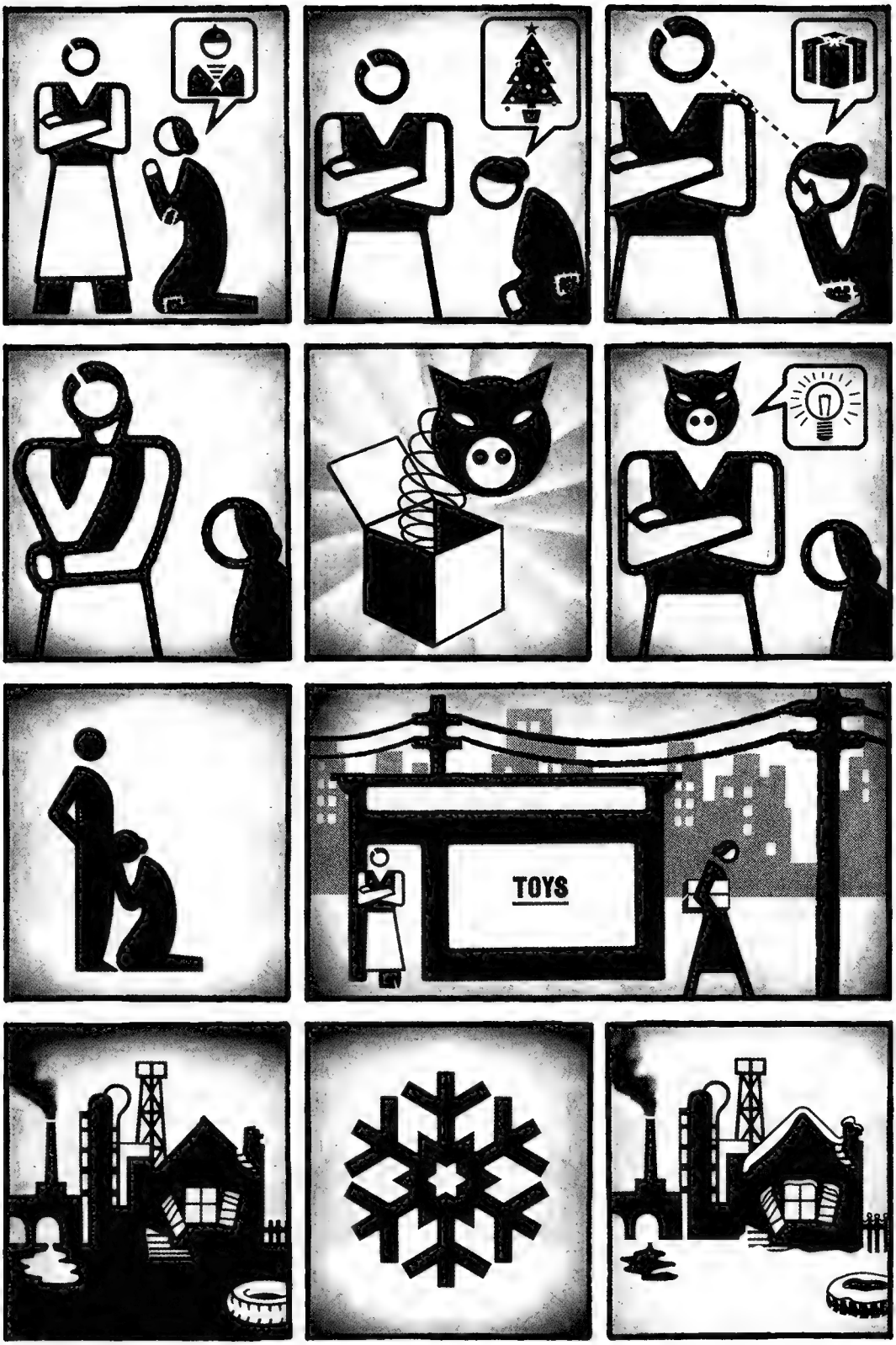
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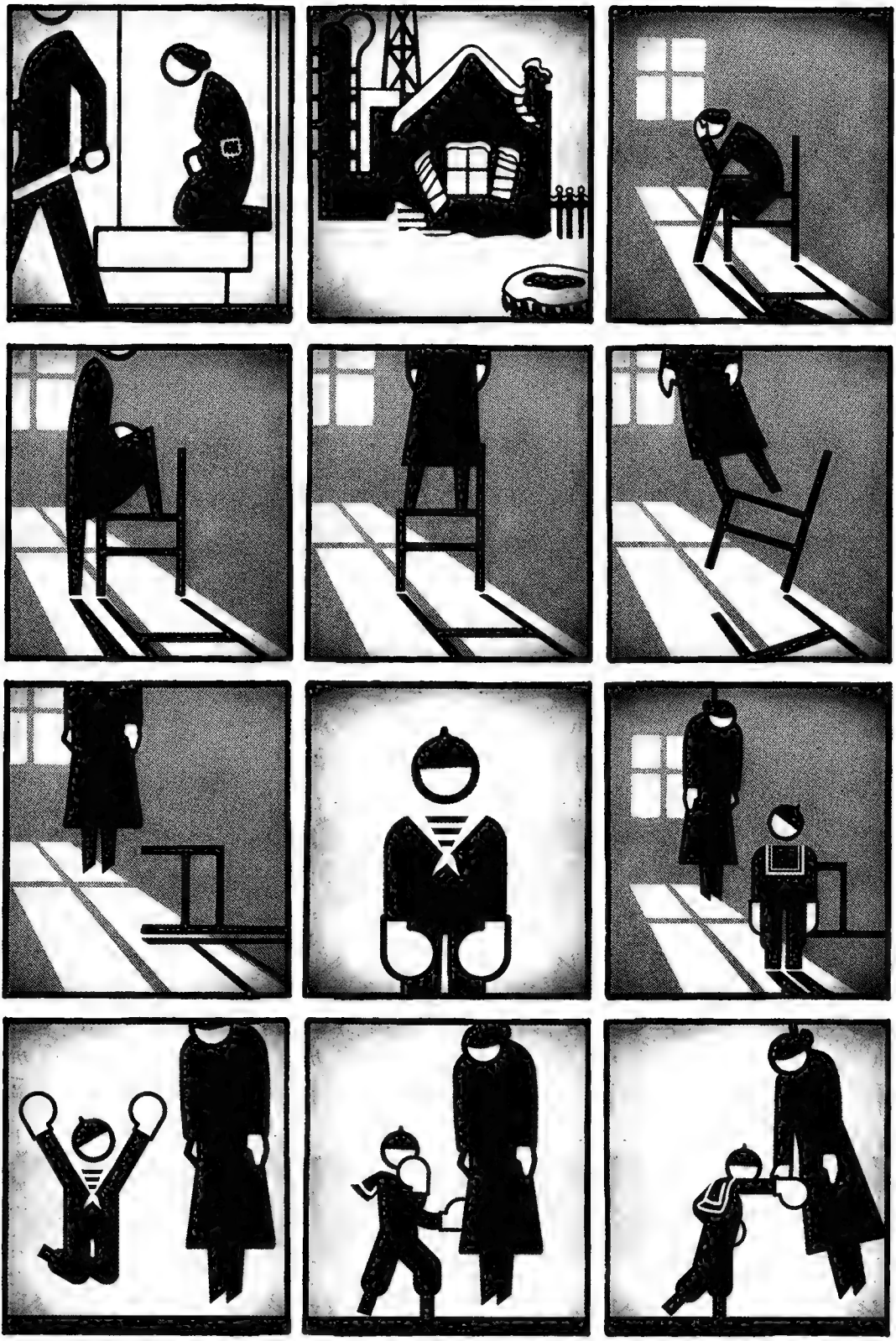

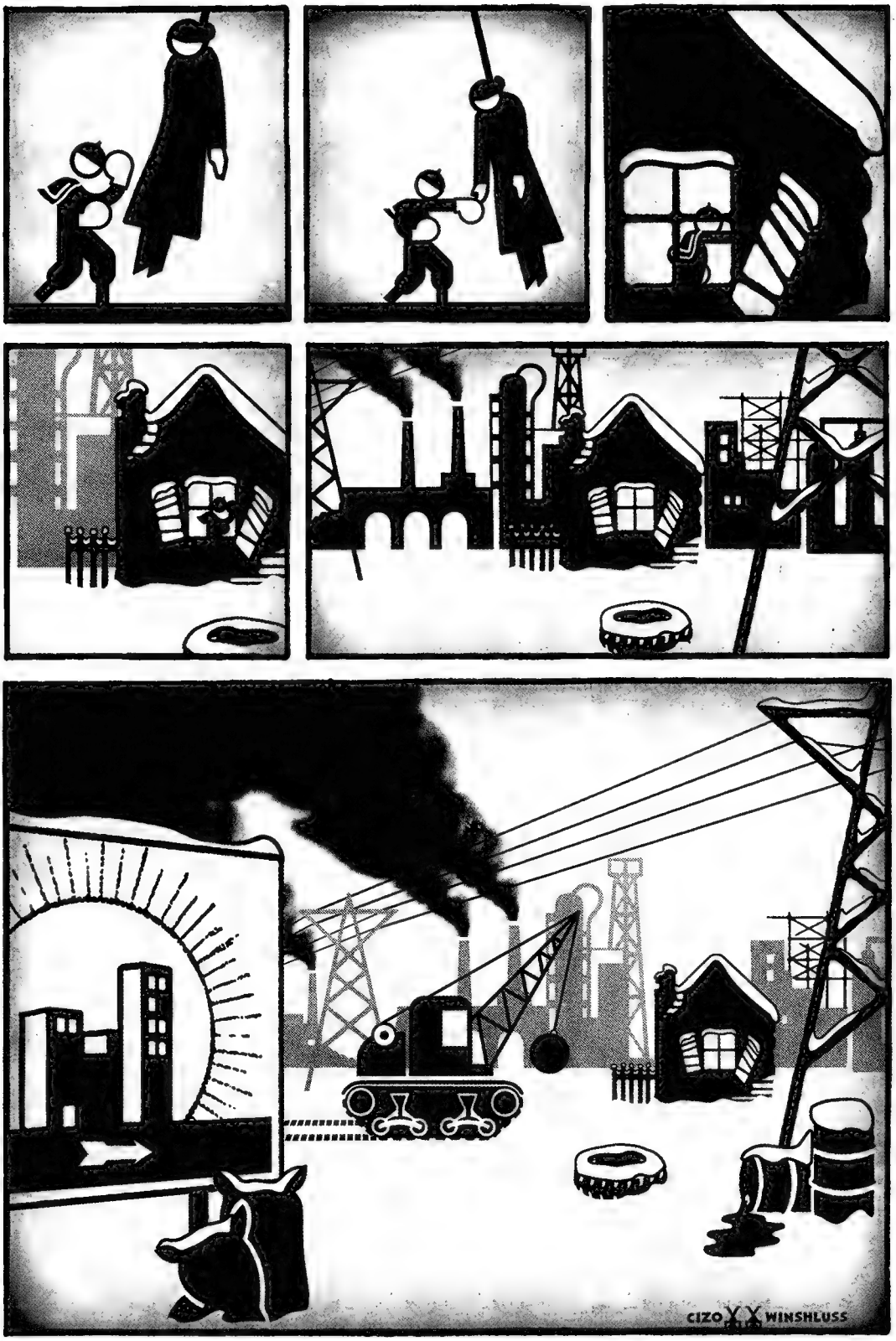
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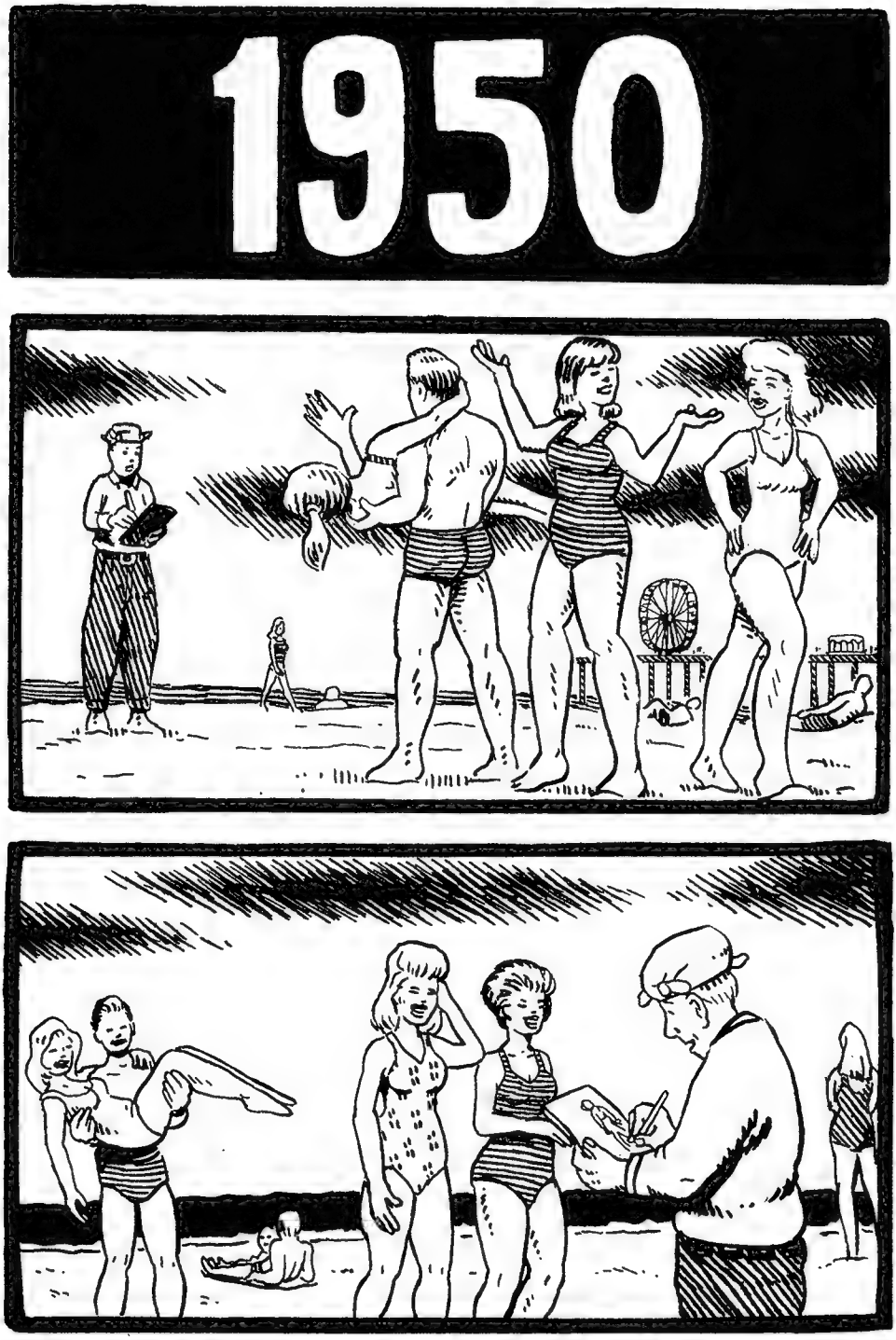
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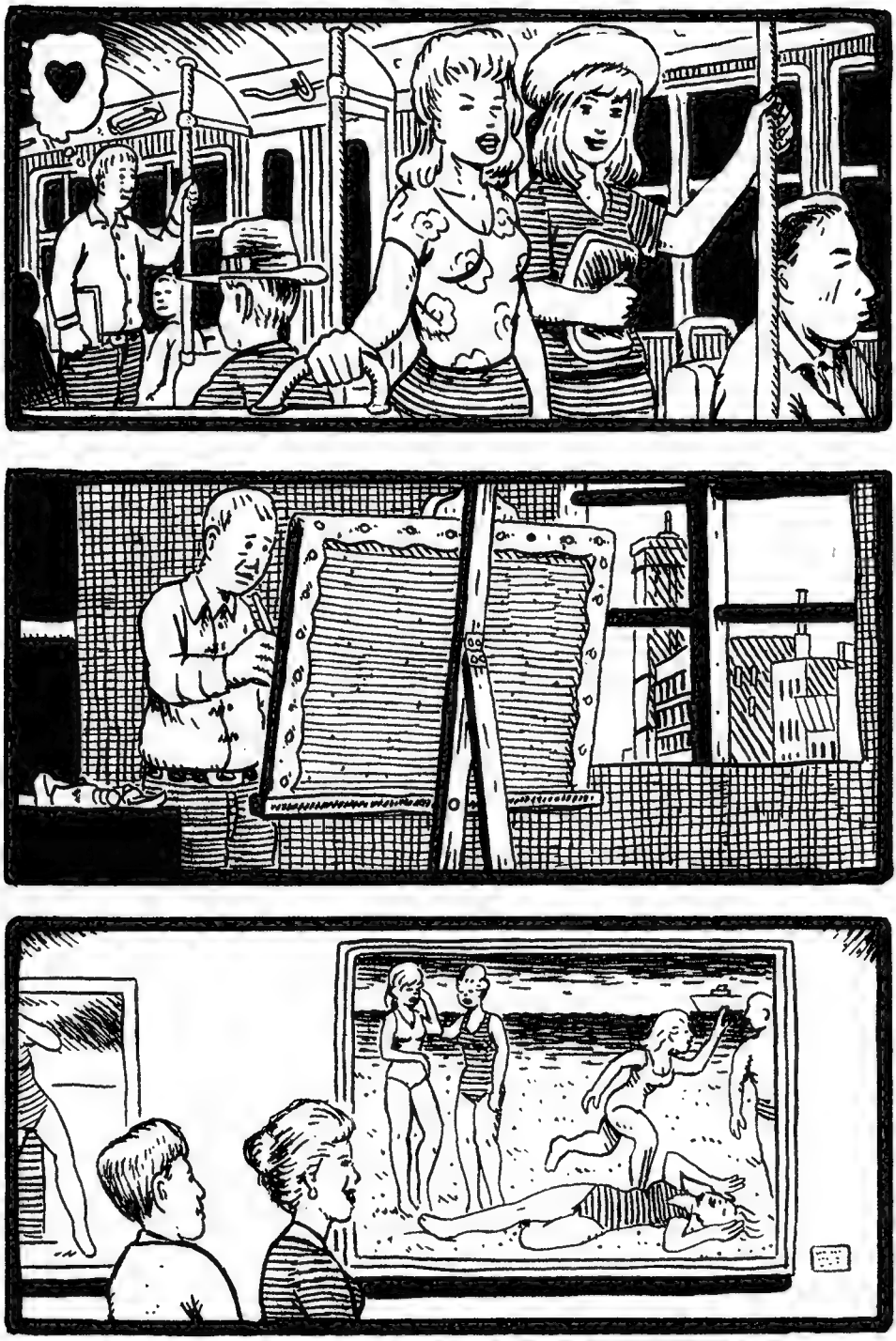

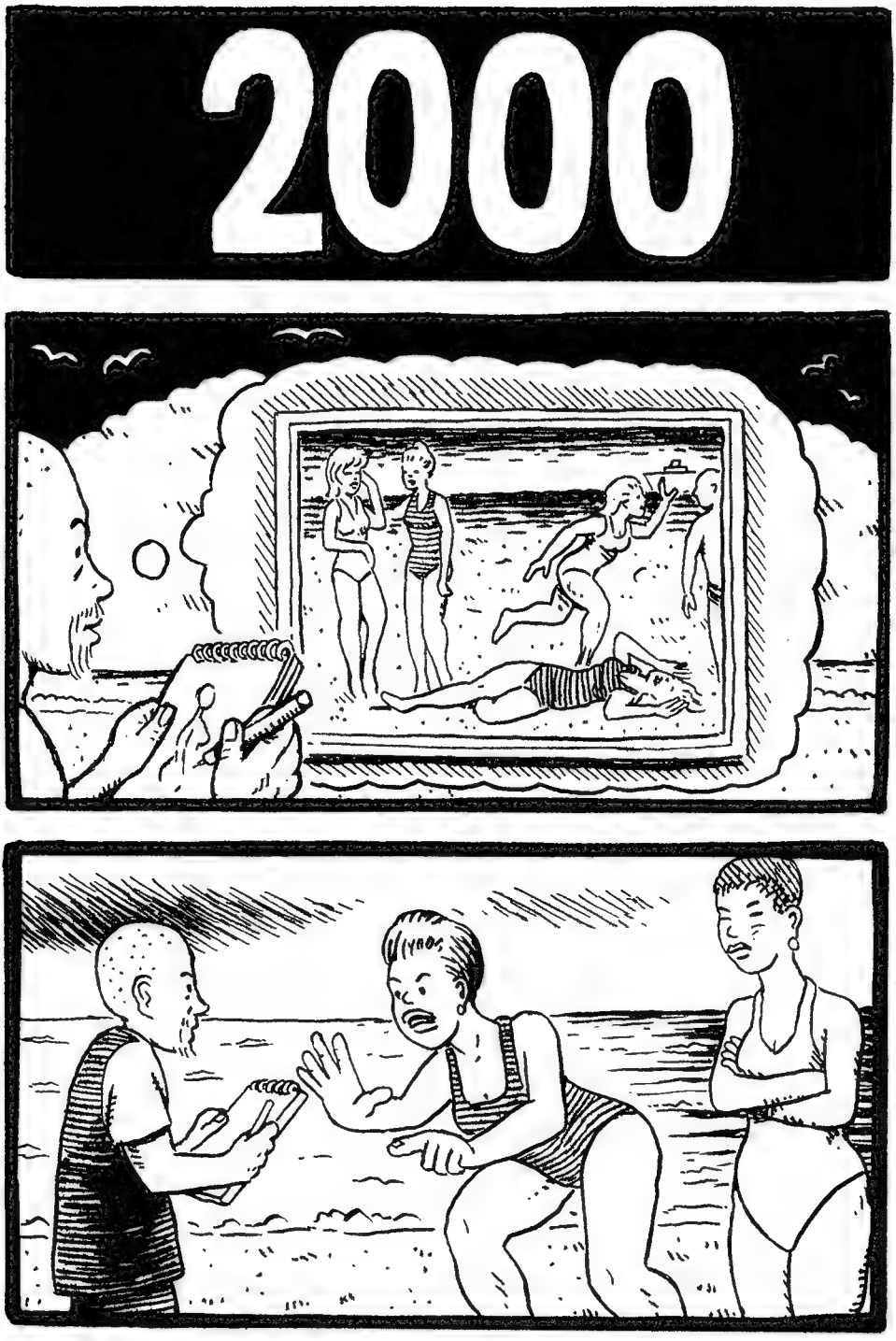
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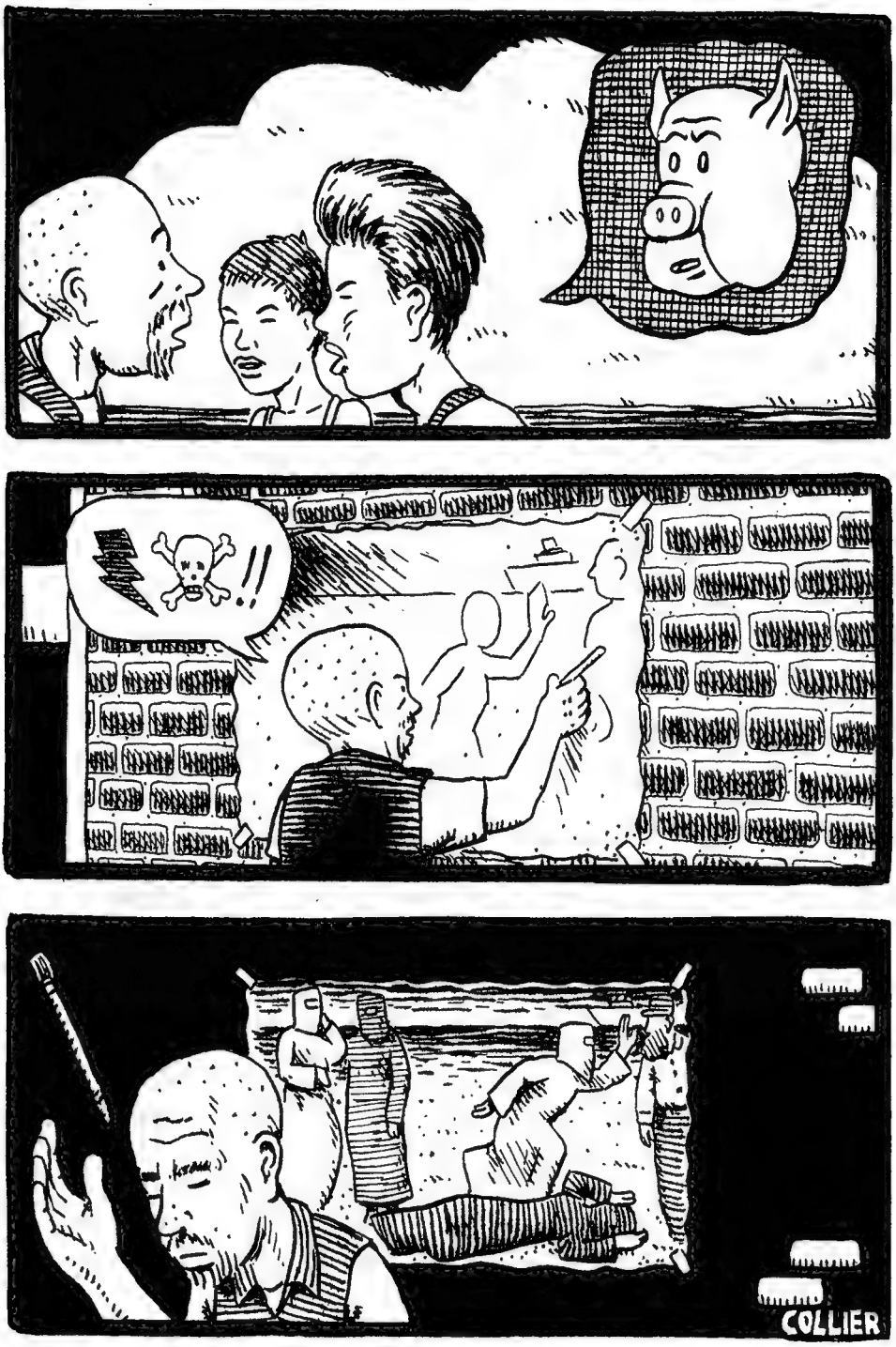
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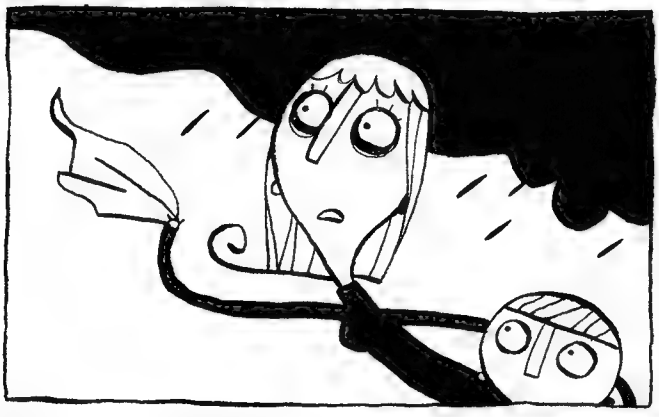

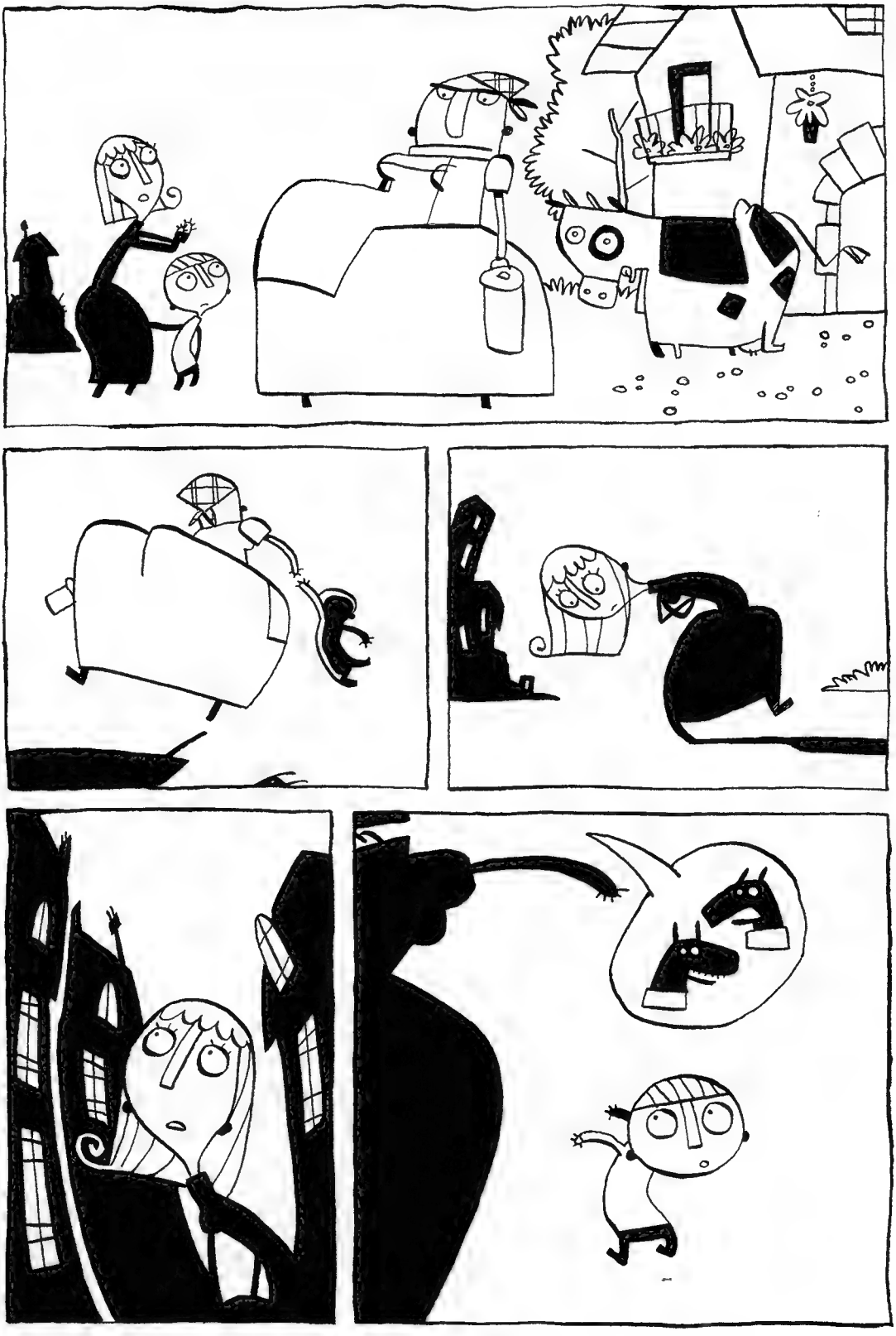

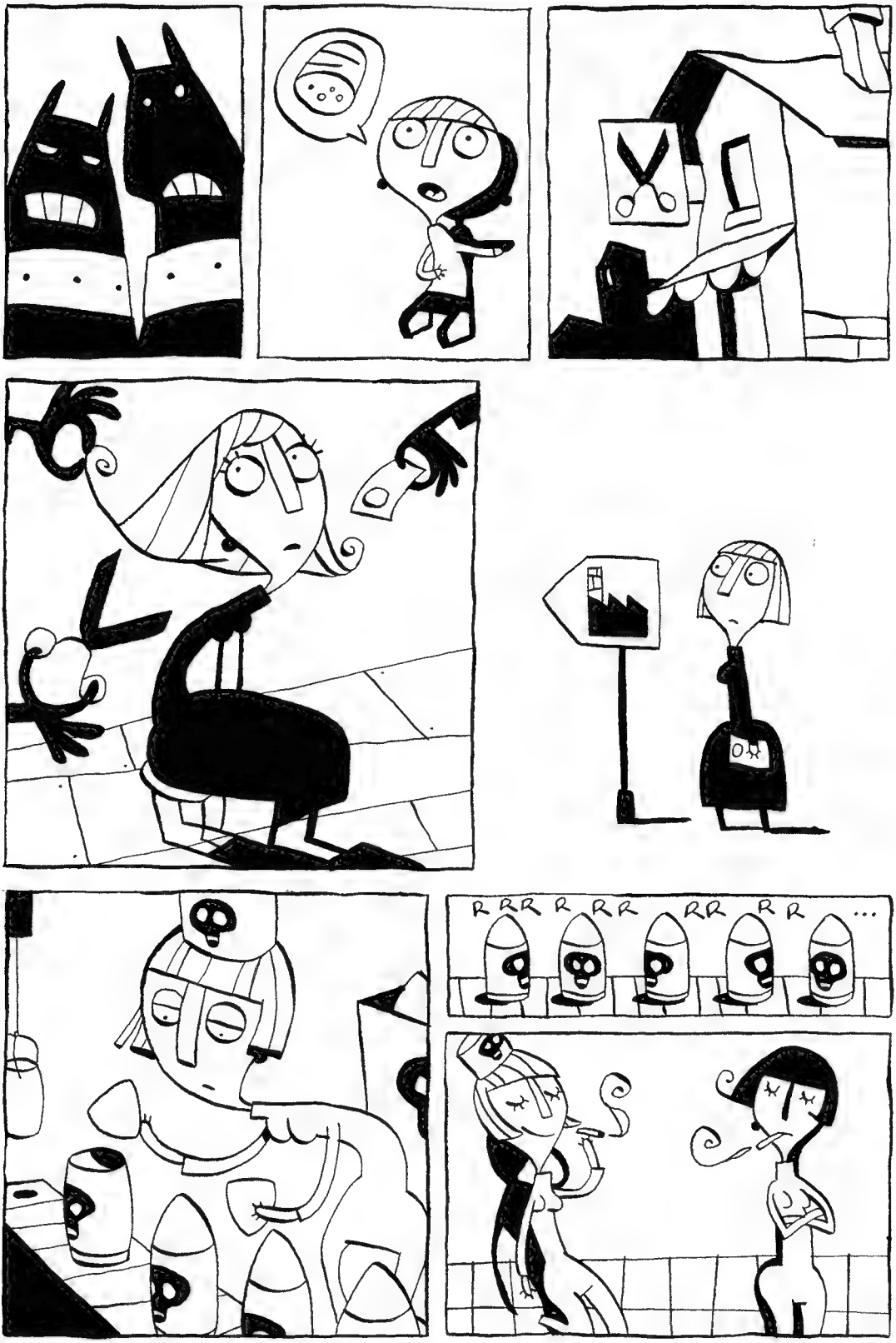
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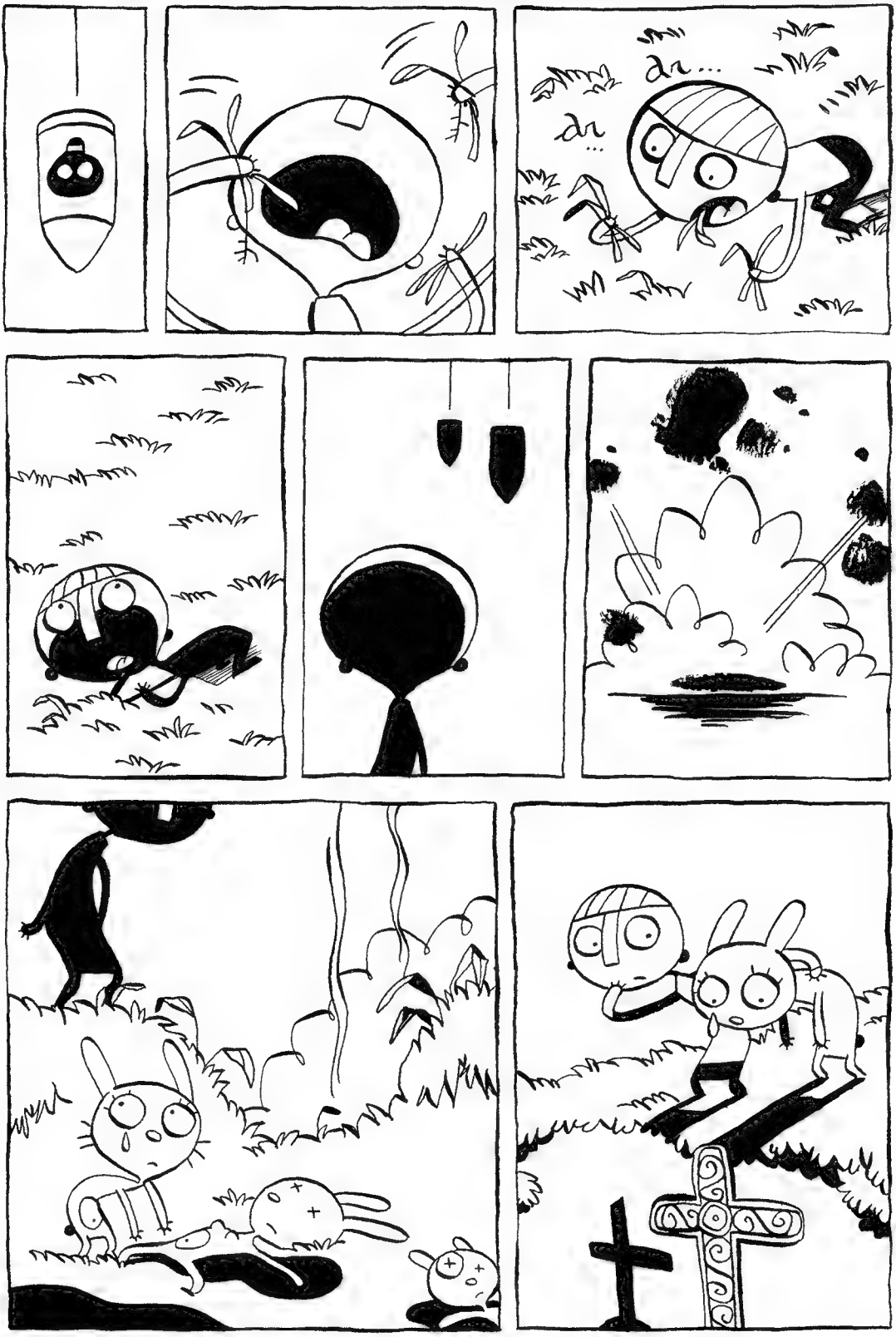
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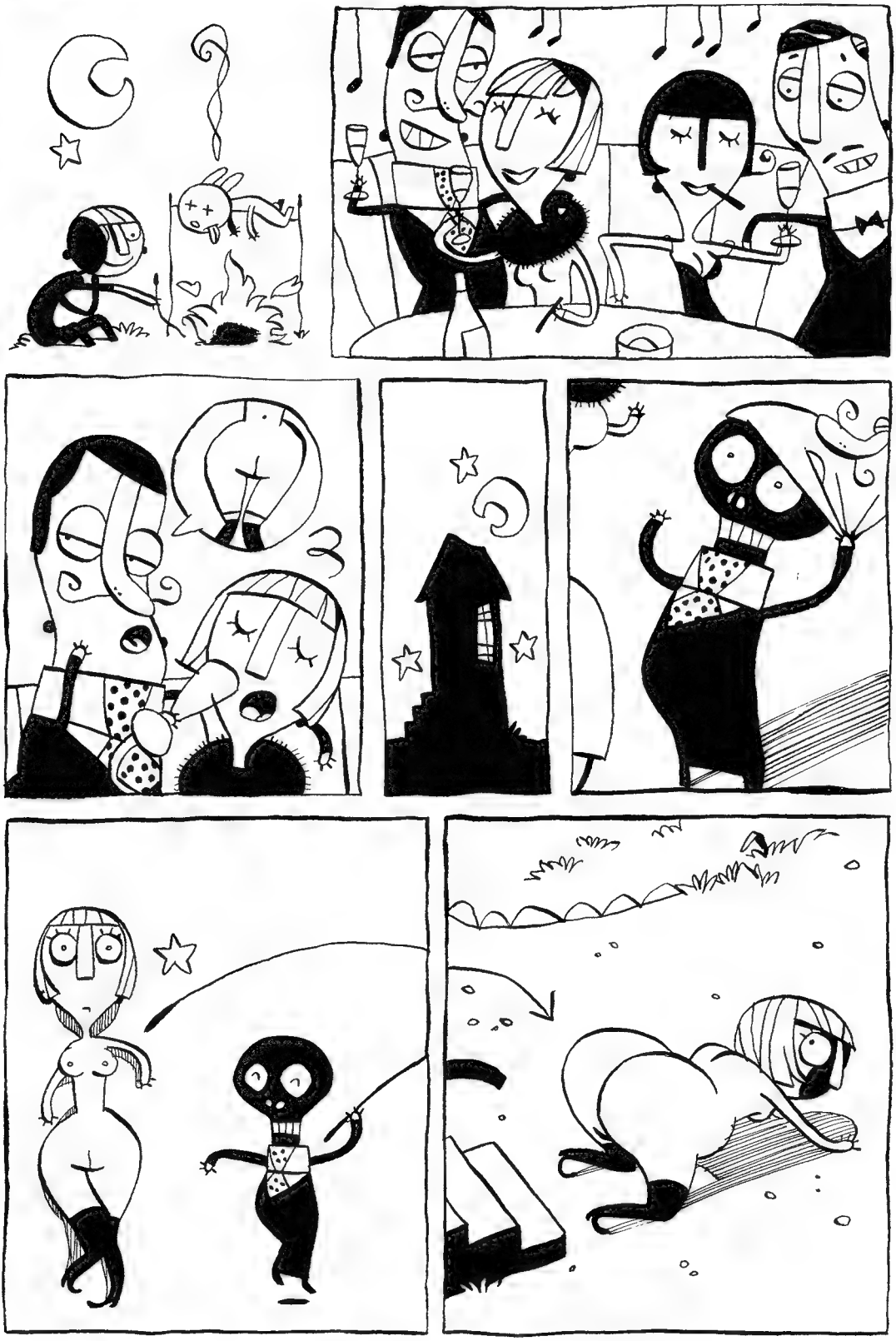

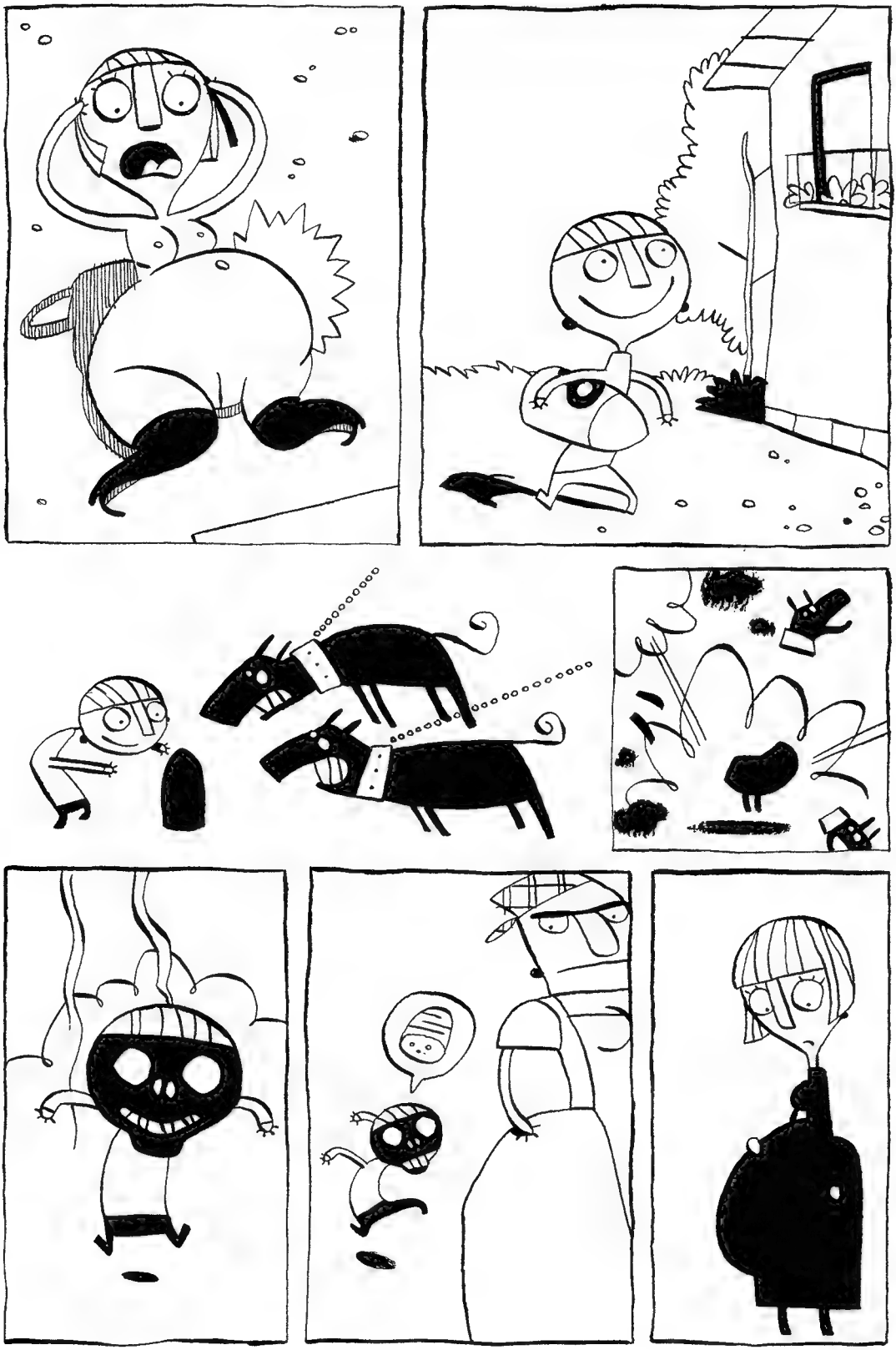

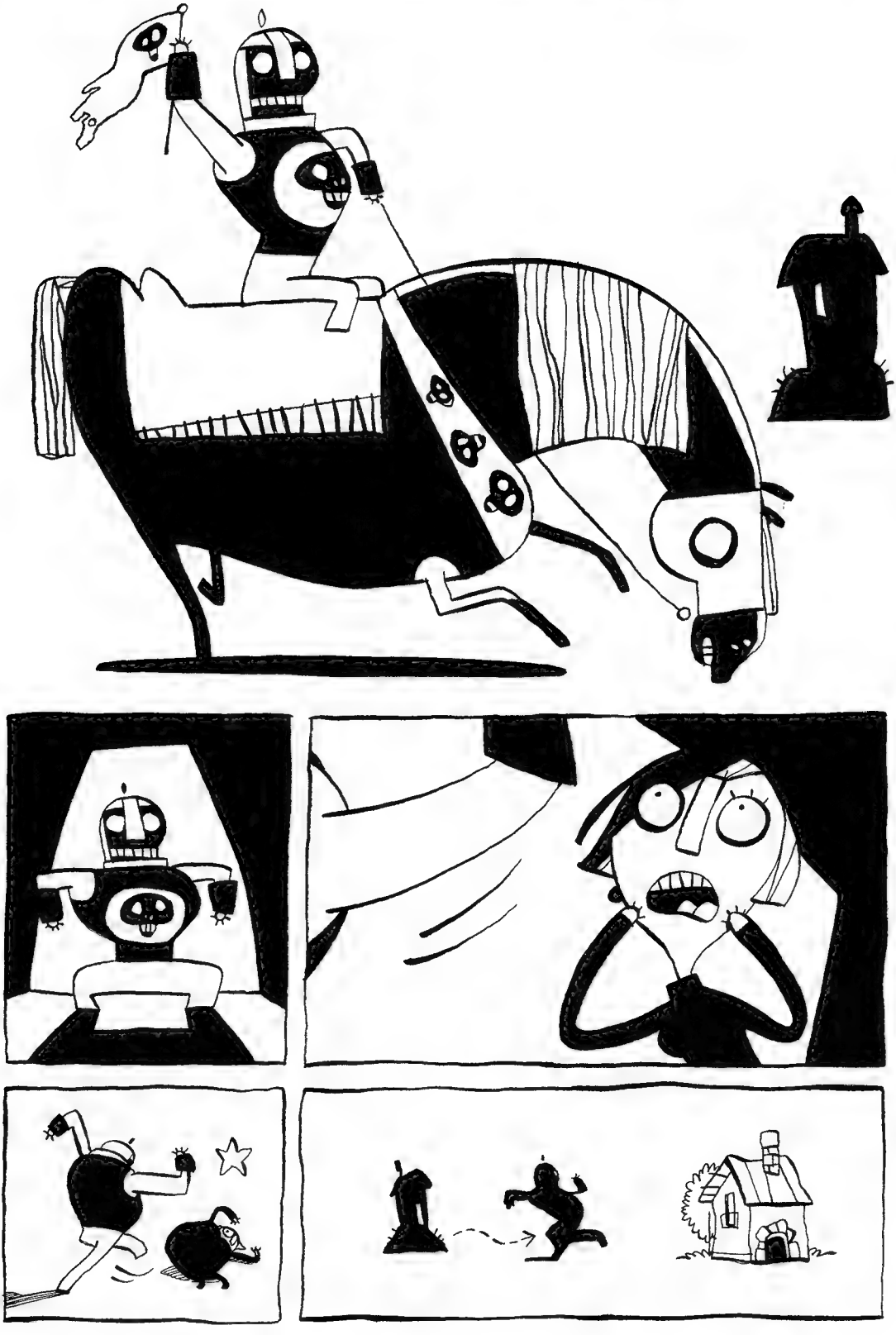

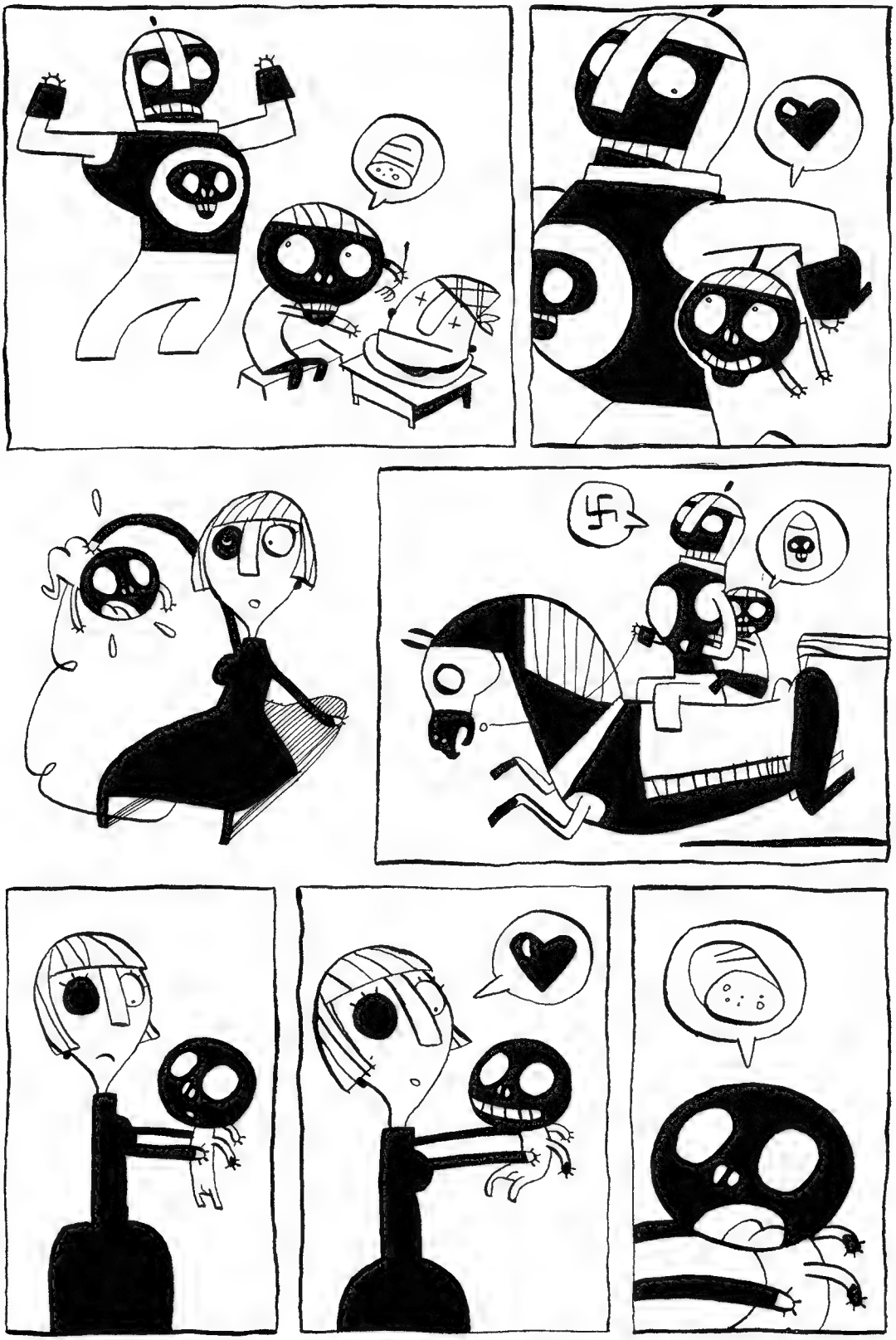

STY
ROW
FOAM

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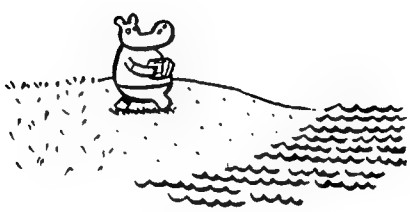
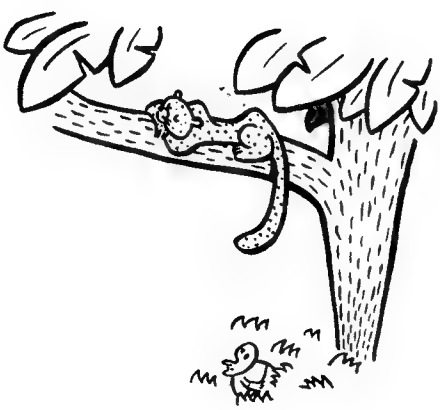
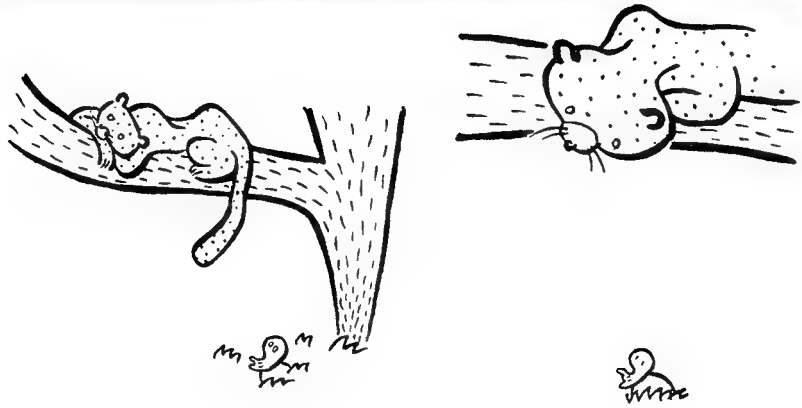
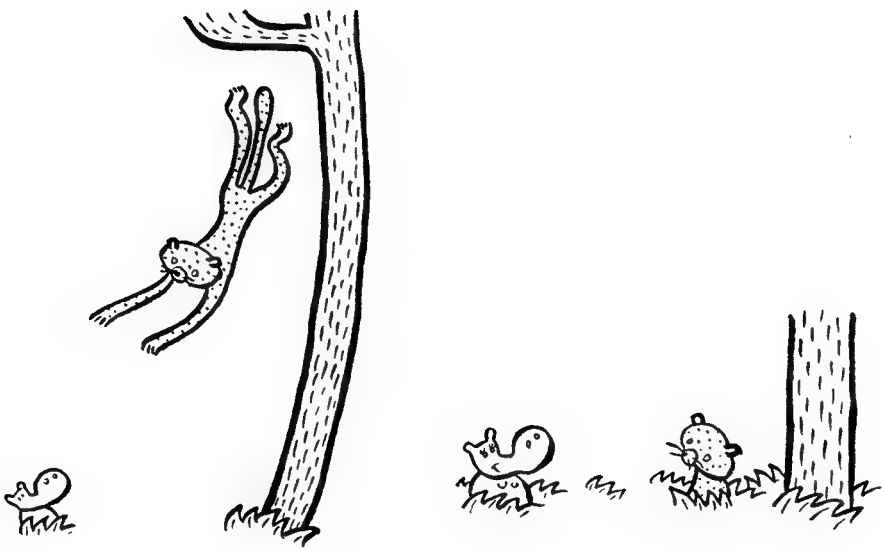
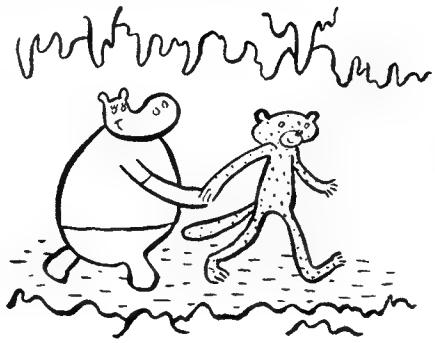
GLOUCESTER, MA
USA

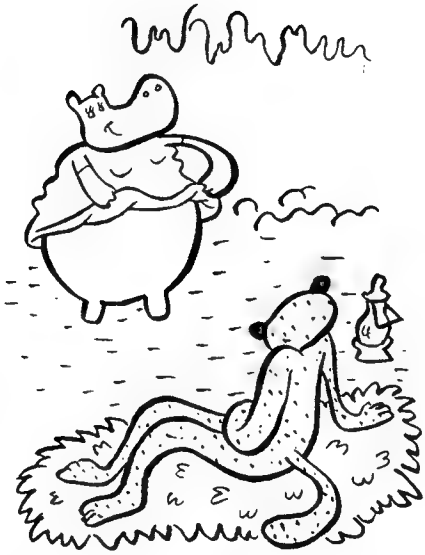


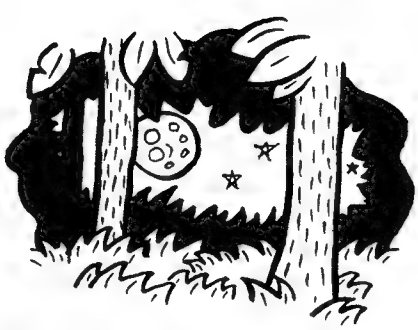


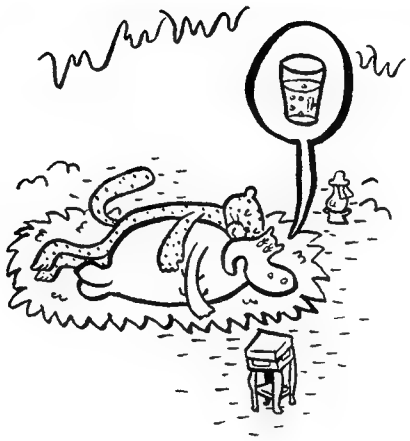


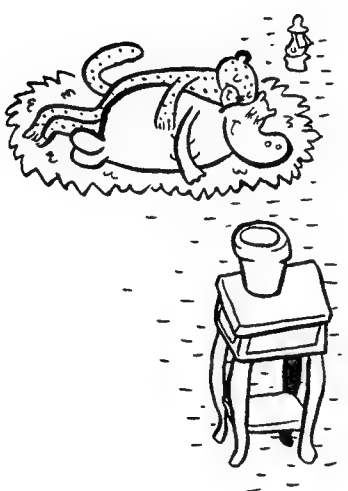


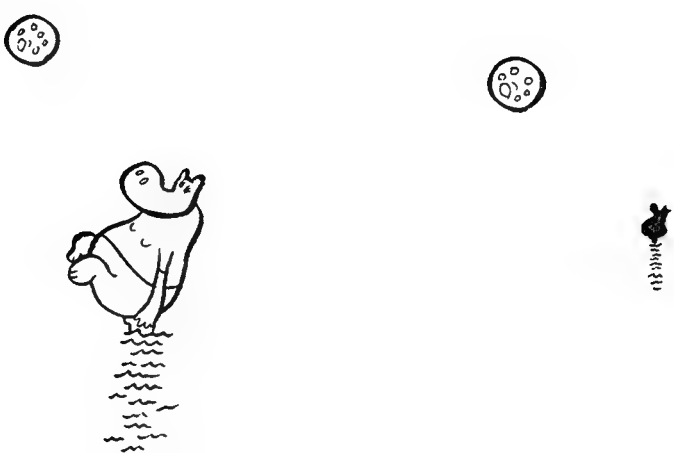




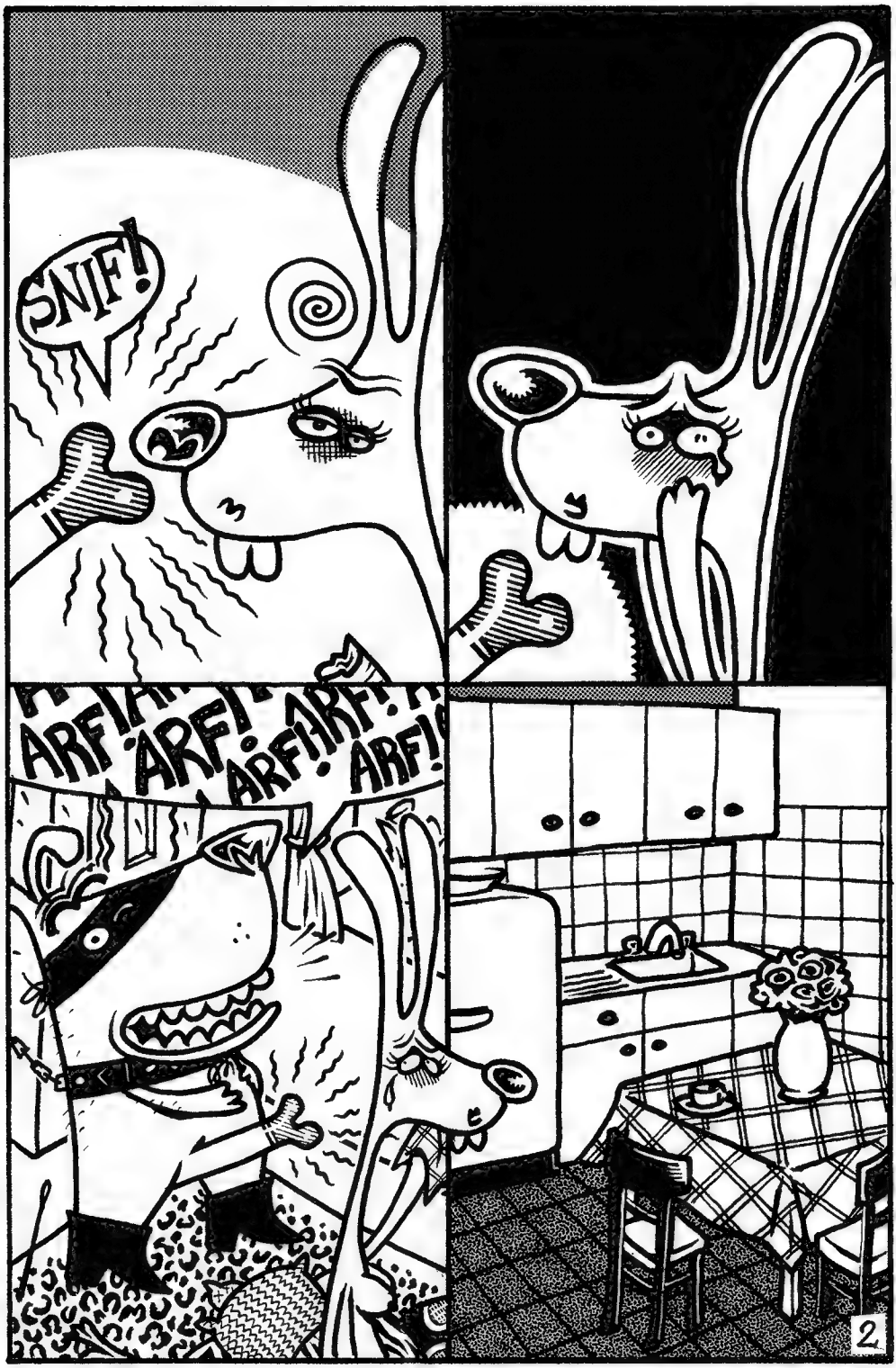


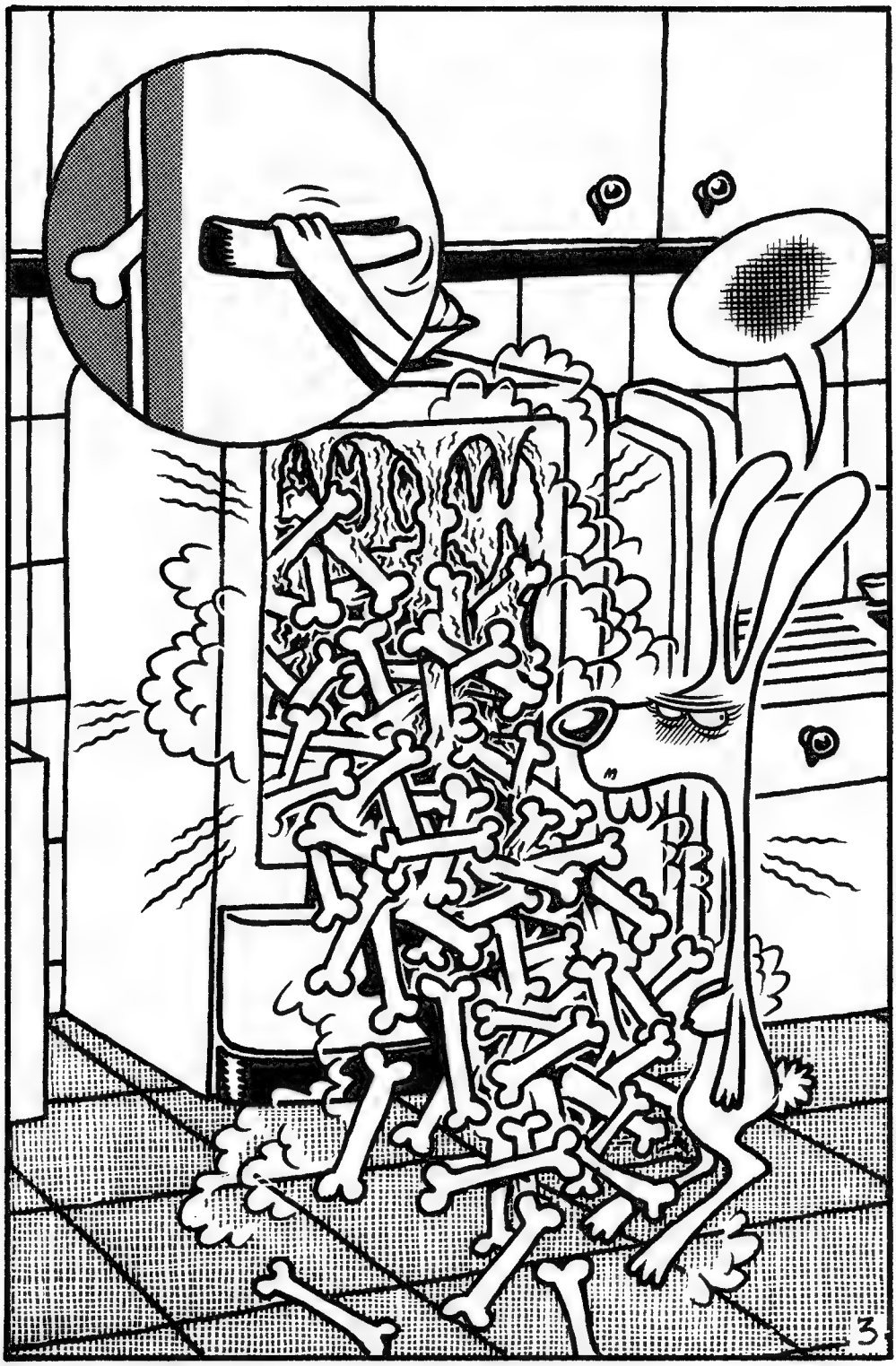






SENZA TITOLO
MARCO CORONA
ARF!
?
1

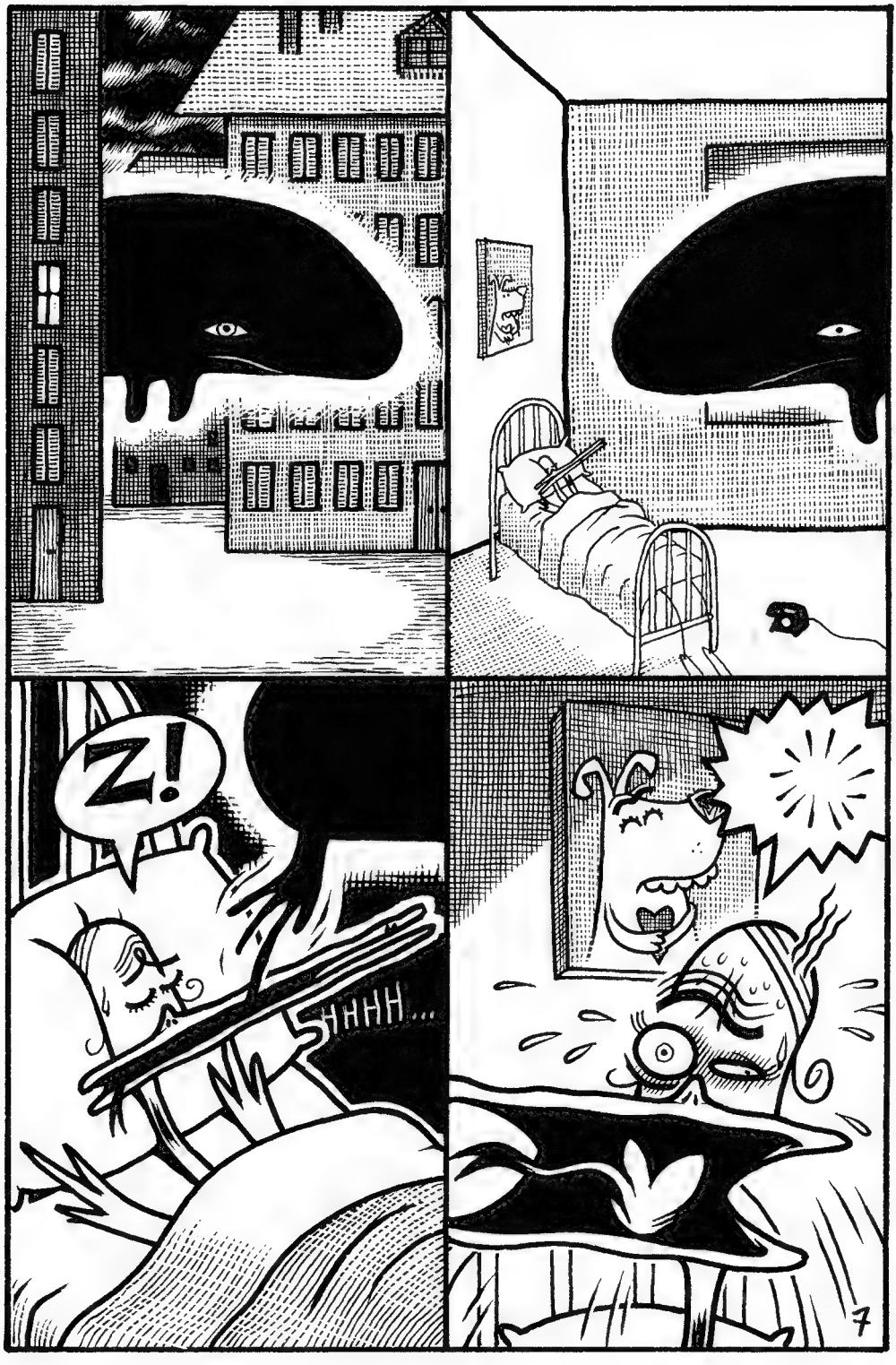

SNIF!
ARF! ARF! ARF! ARF! ARF!
2.

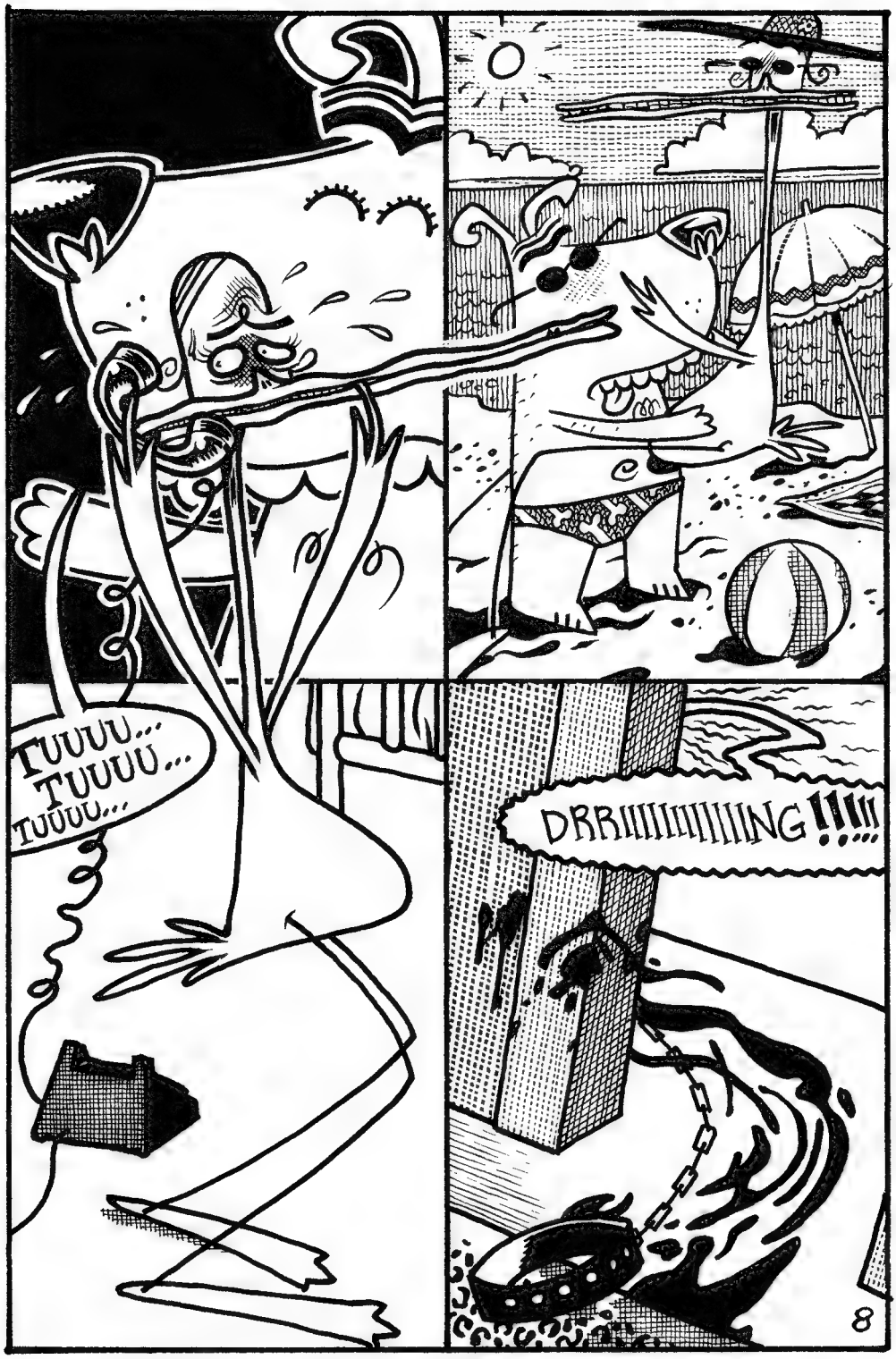


ARF!
ARF!
ARF!
ARF!
ARF!
ARF!
ARF!
ARF!
GRRRRR!!
4

5

GRAZIE A DINO BUZZATI.
6


Z!
SHHH...
7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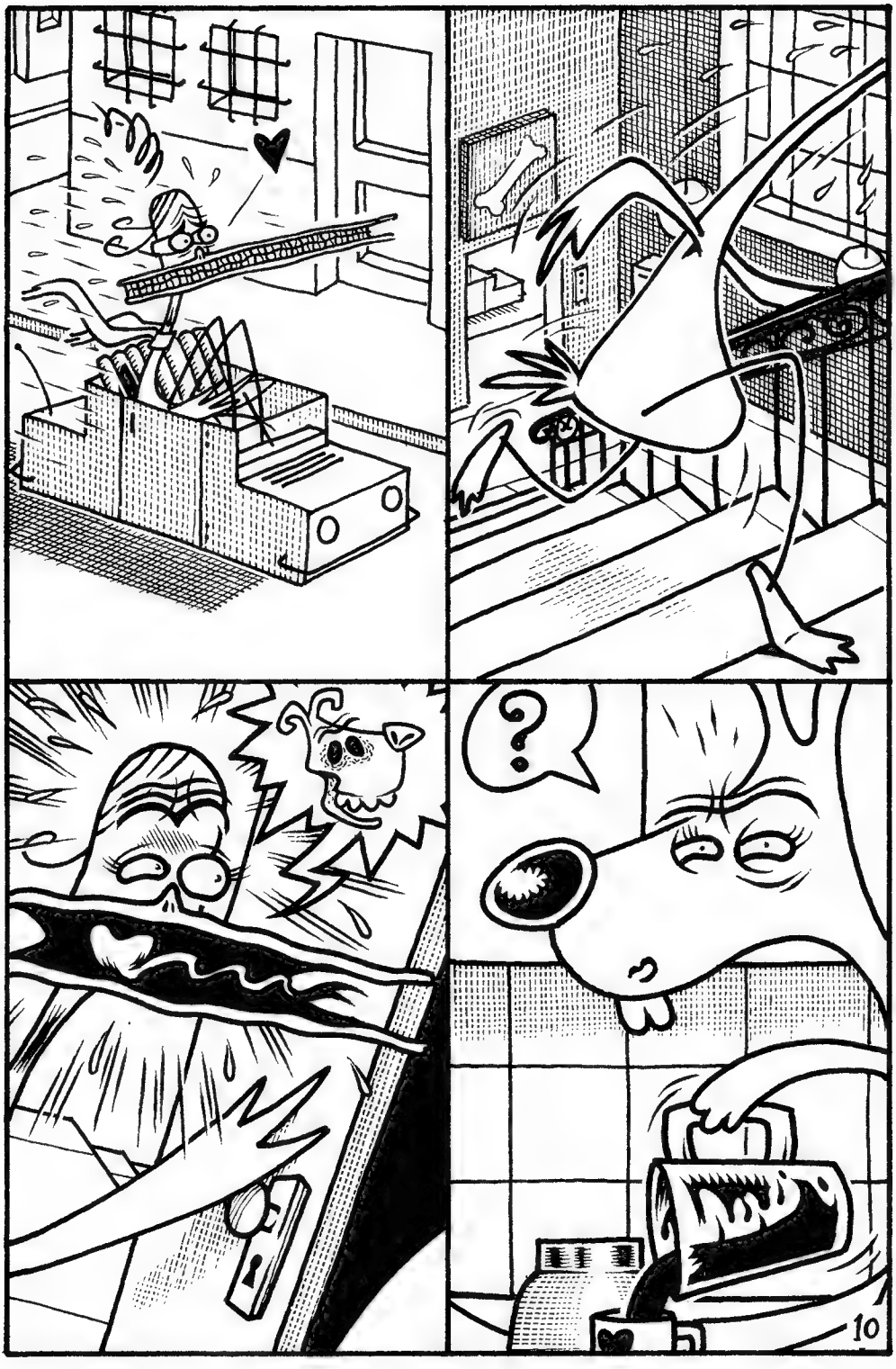
TUUUU...
TUUUU...
DRRIII

DRRRIII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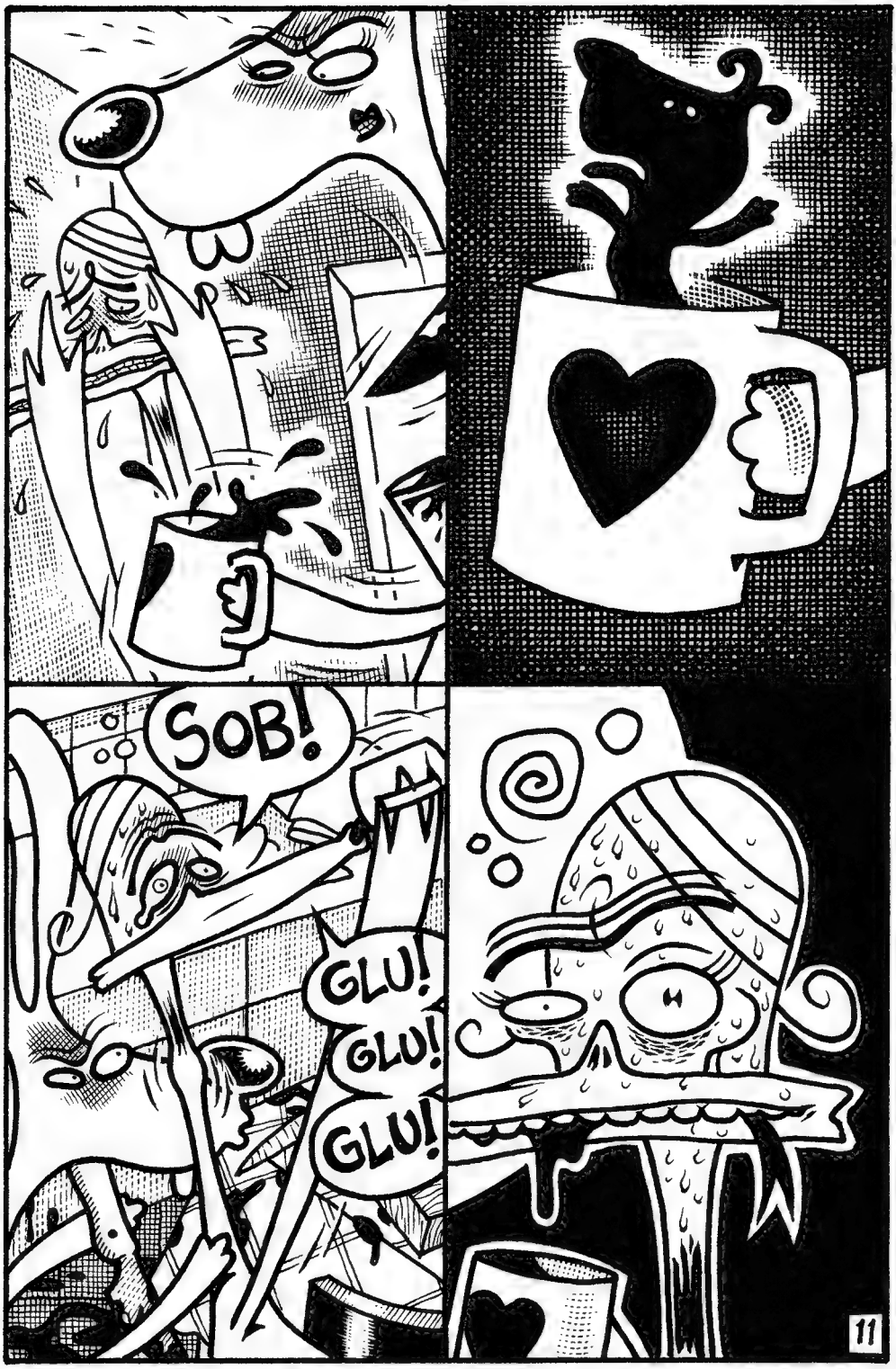
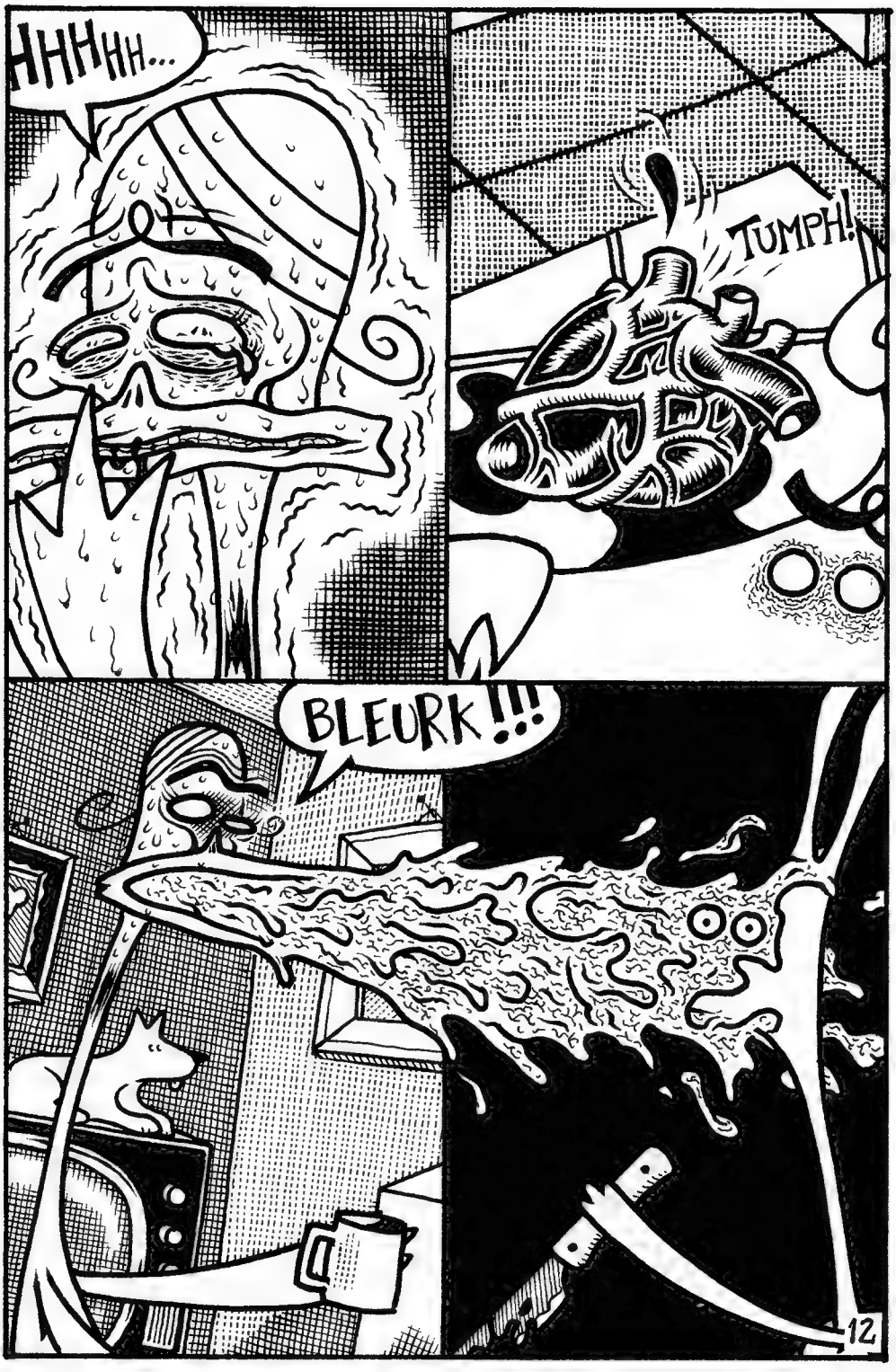
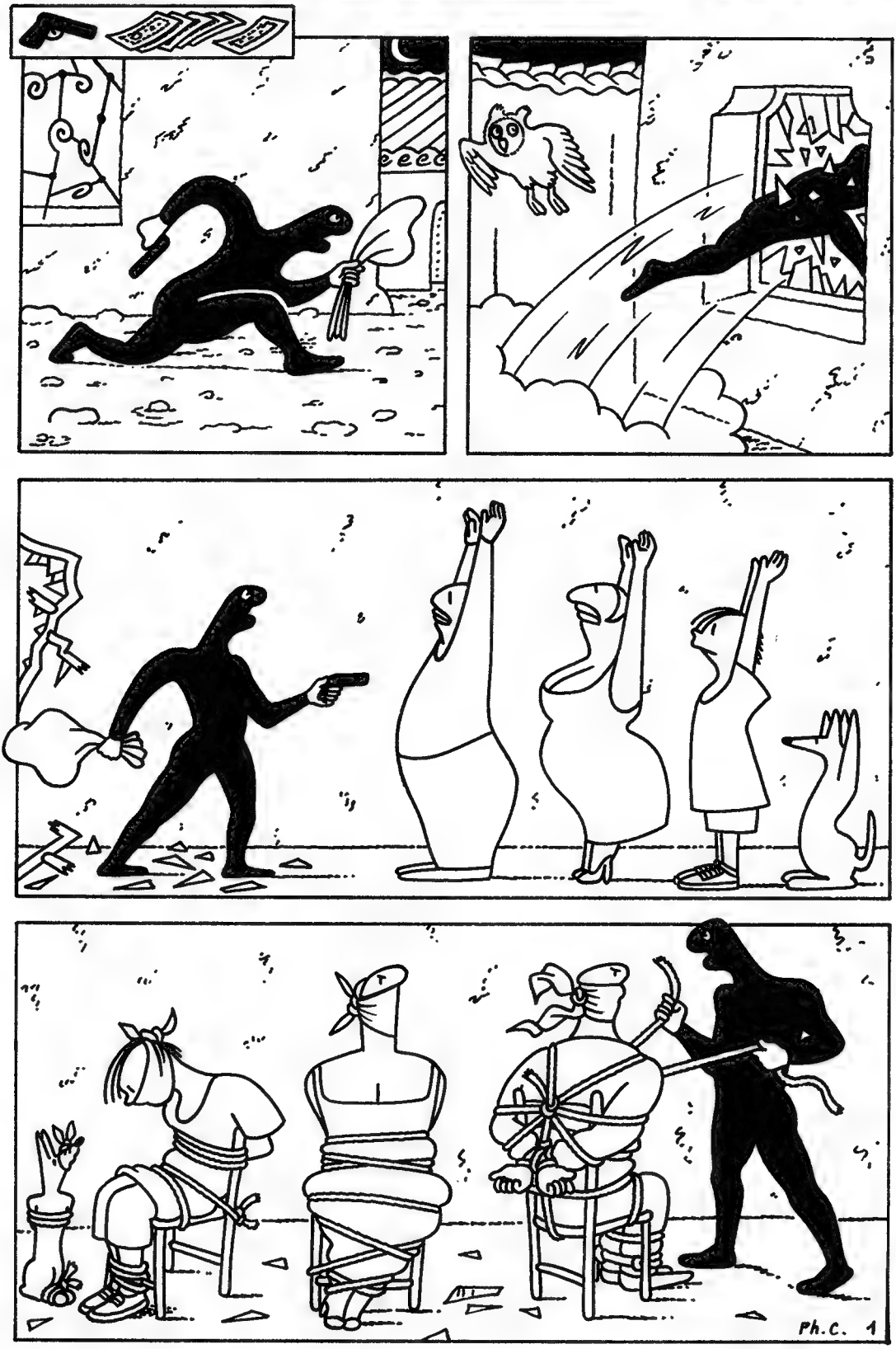
10

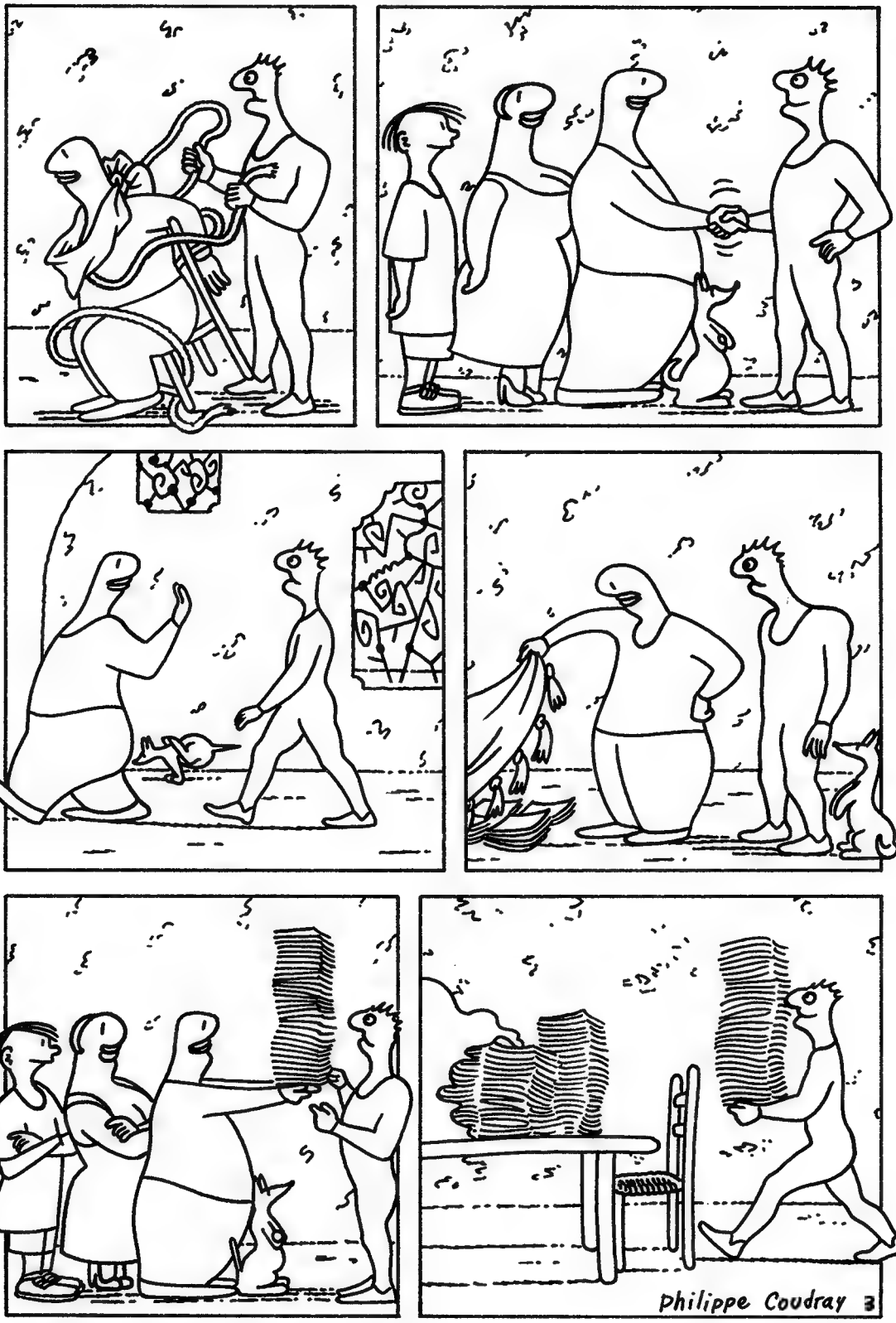

SOB!
GLU!
GLU!
GLU!
11

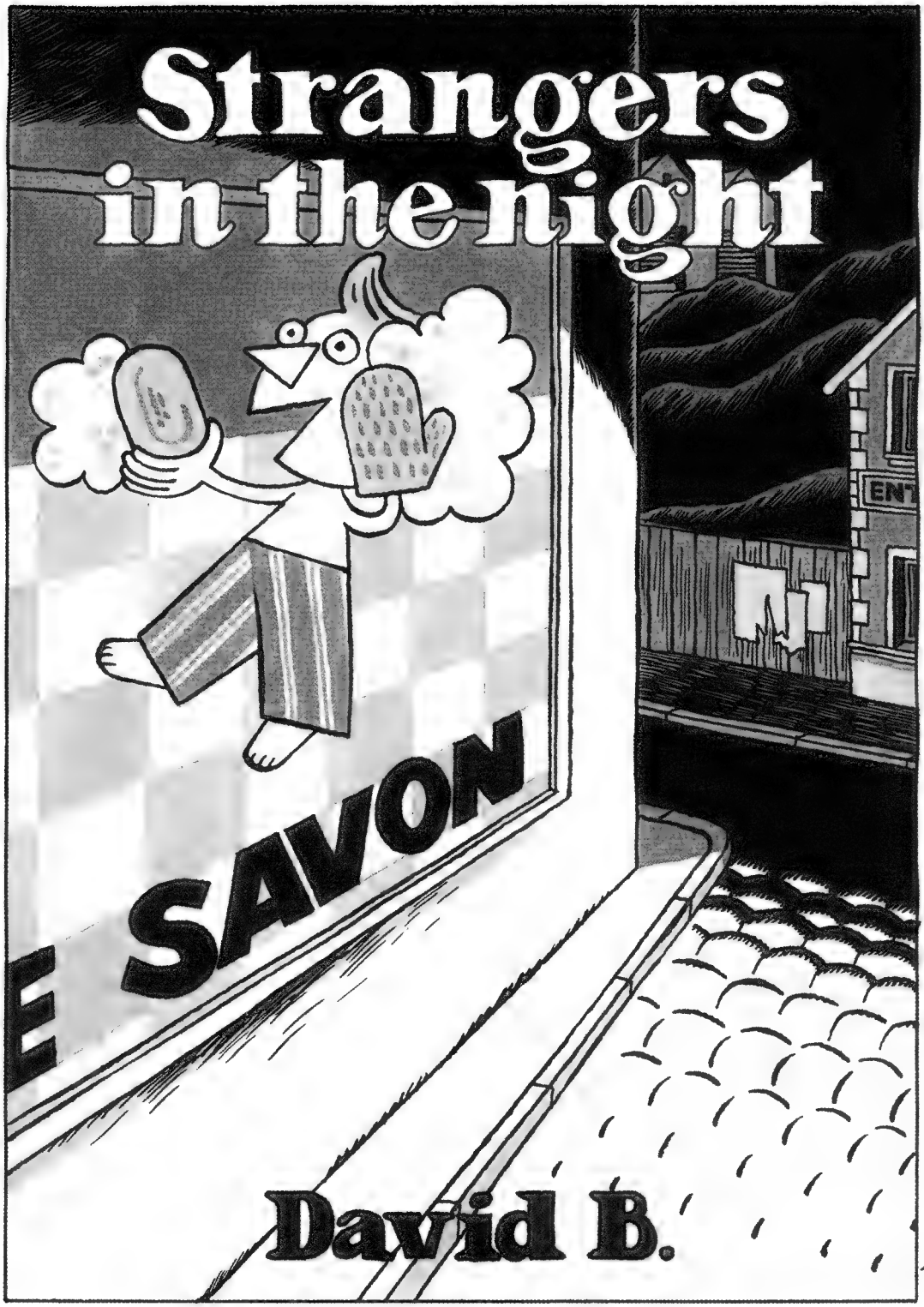

HHHHH...
TUMPH!
BLEURK!!!
12

HI!
HI!
HI!
HI!
HI!
HI!
ARF!
ARF!
ARF!
ARF!
QUARK!
QUARK!
QUARK!
13
MARCO
1999
CORONA

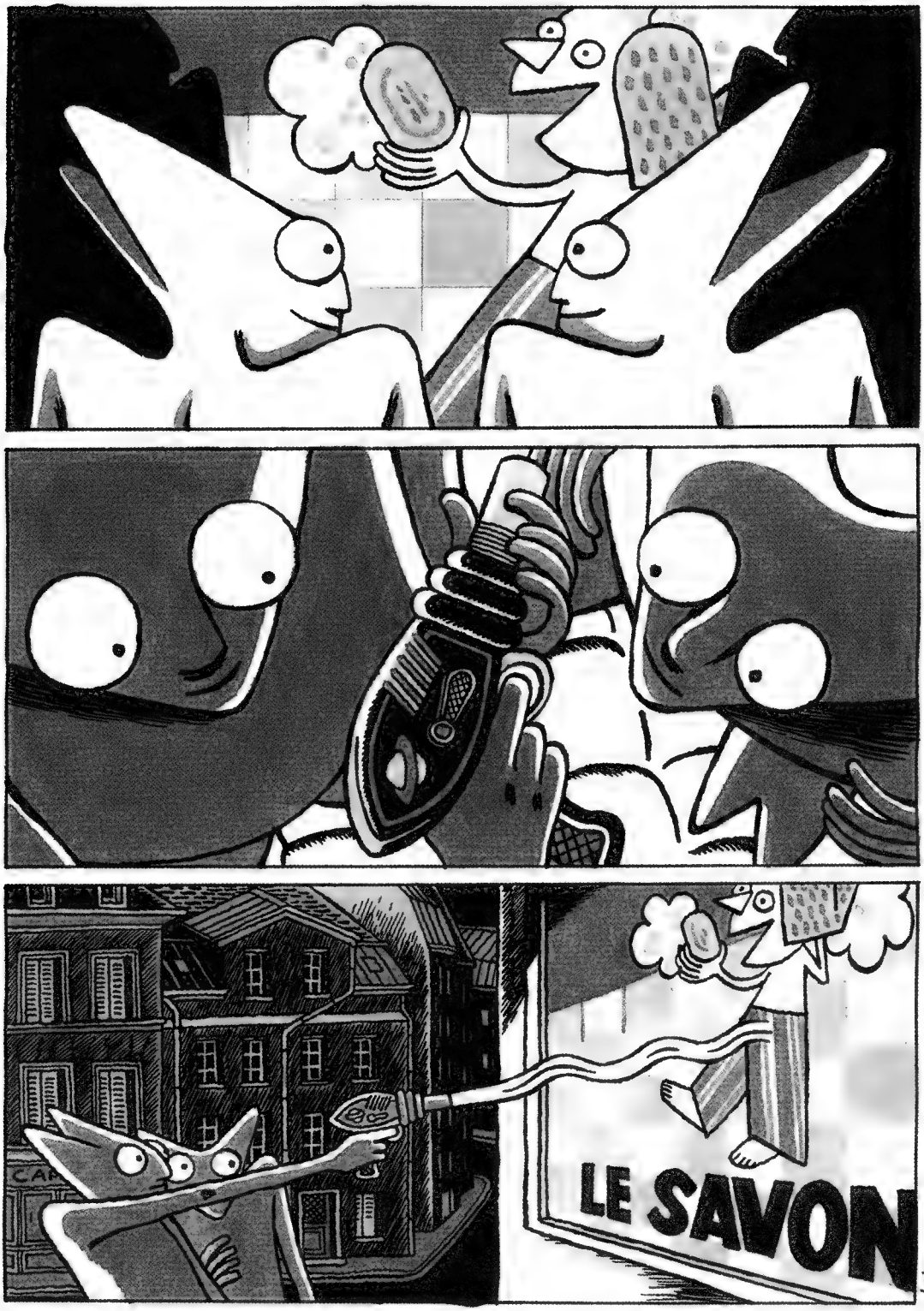

Ph.C. 1

Ph.C™2

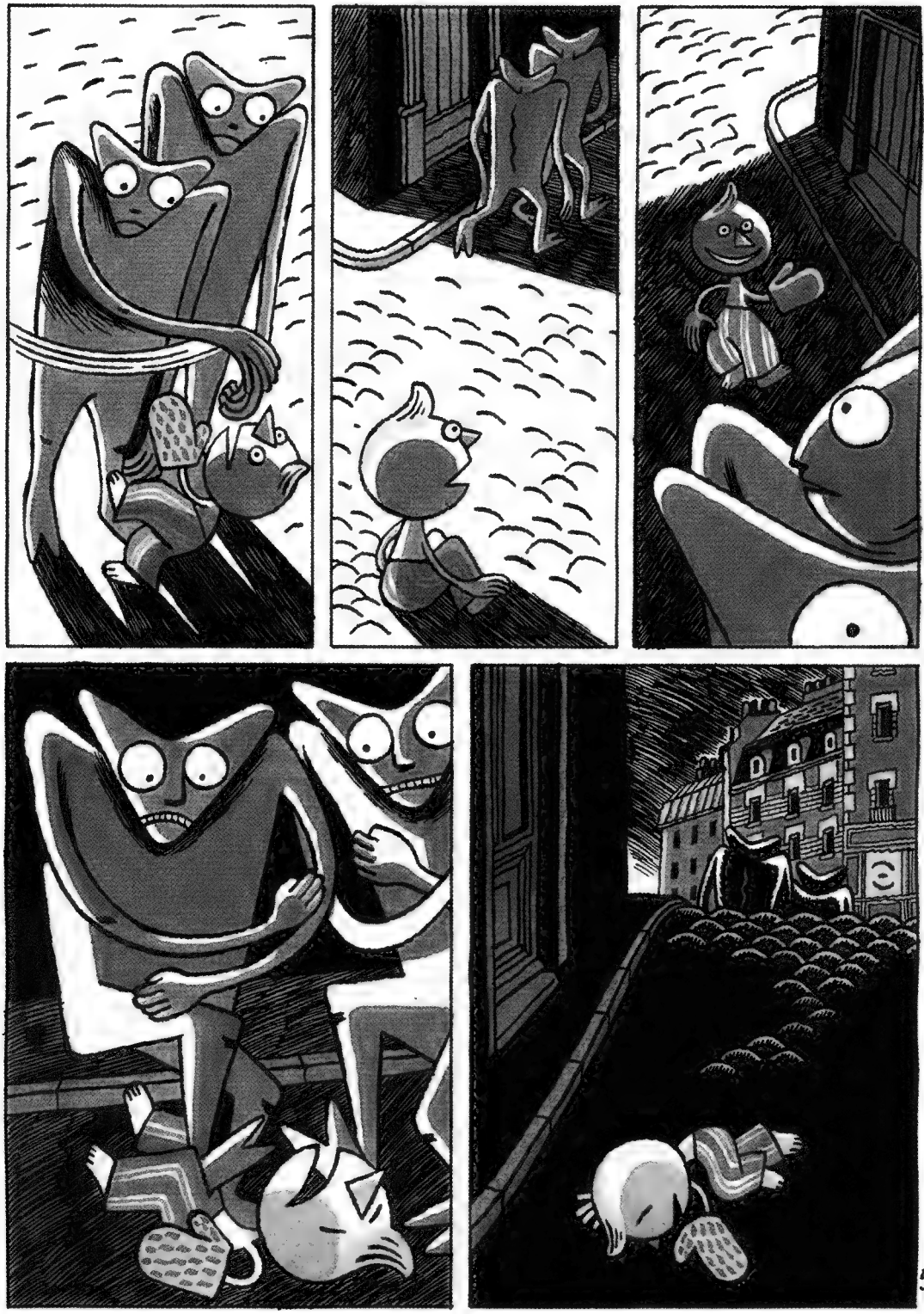

Philippe Coudray 3


Strangers in the night
E SAVON
David B.

SAVON
2


LE SAVON

E SAVO
E SA
4



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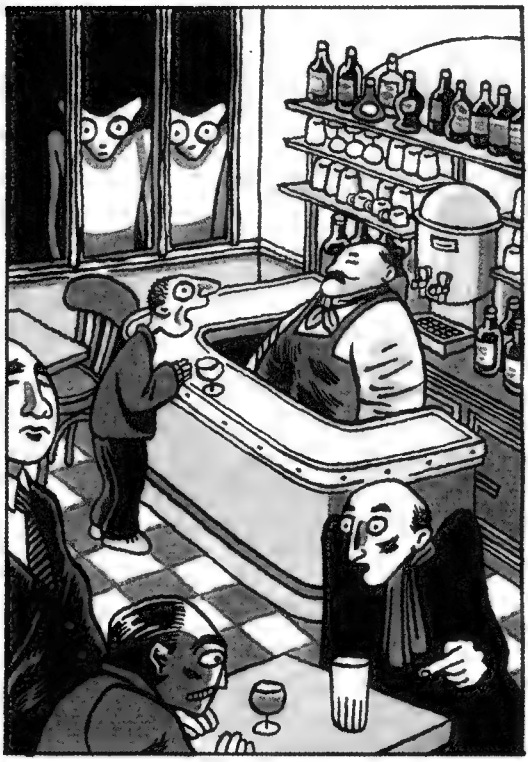
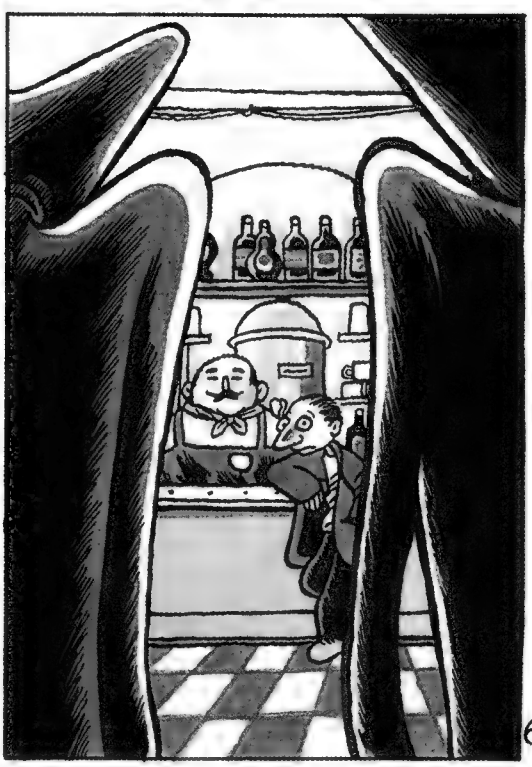
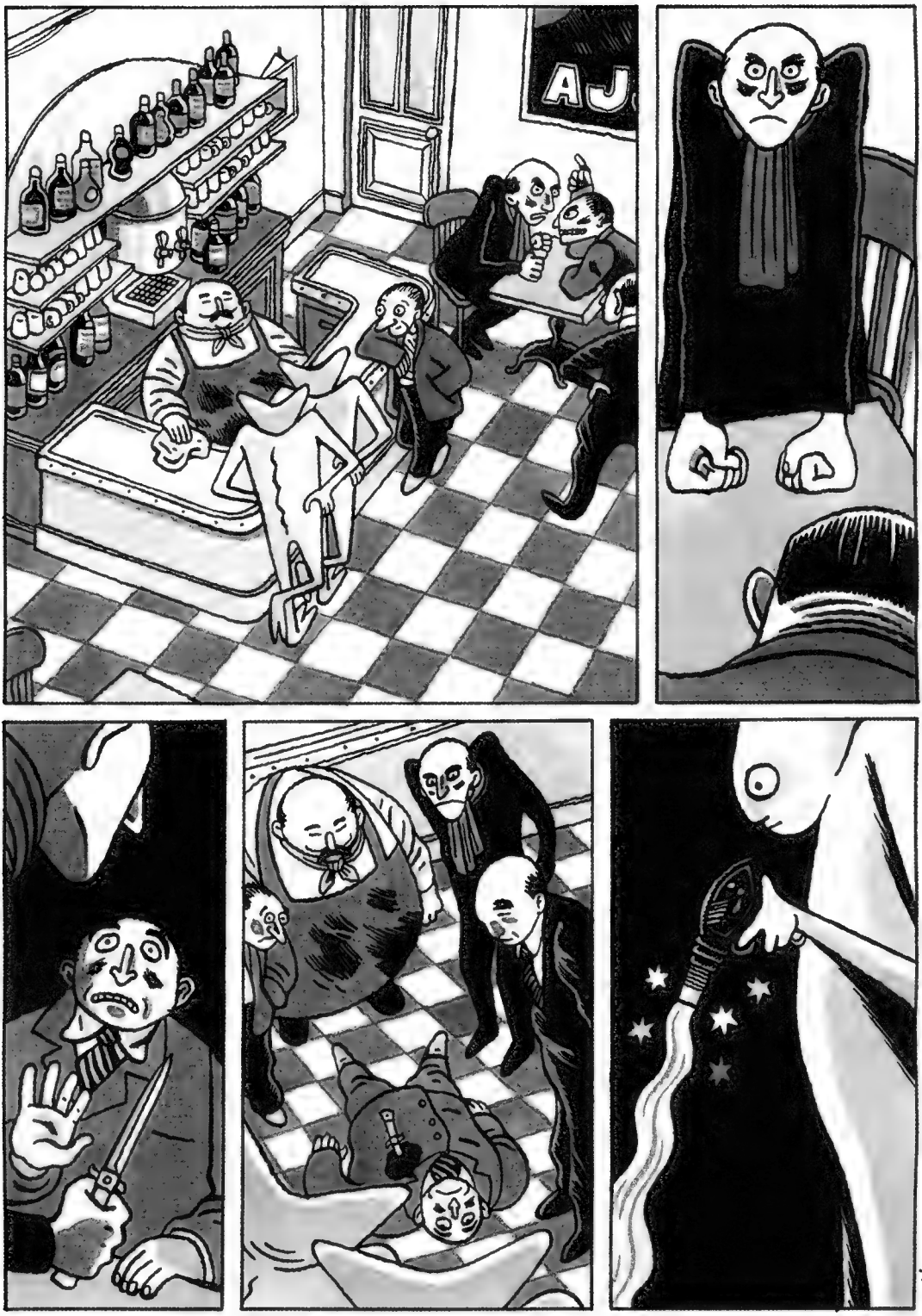
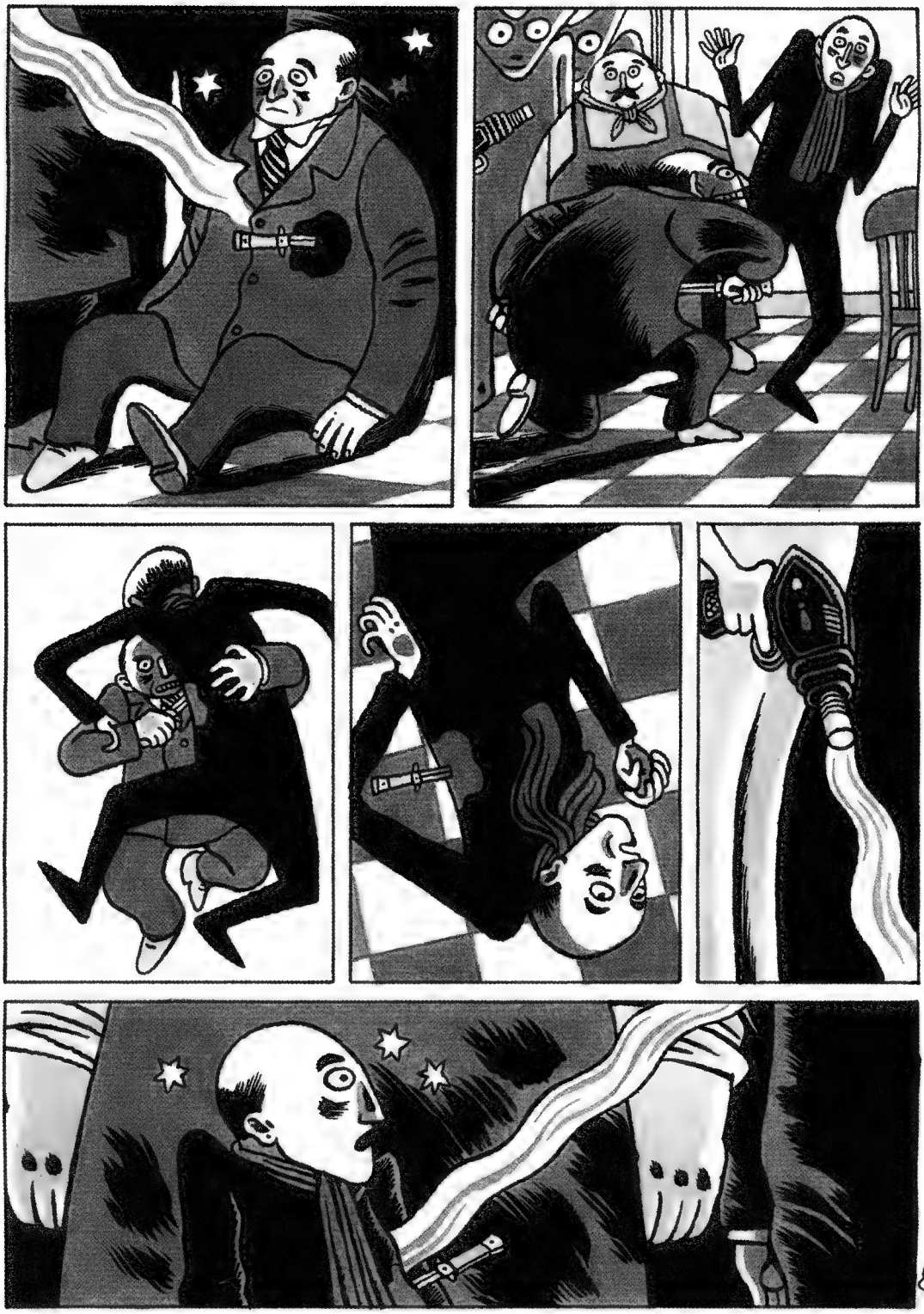
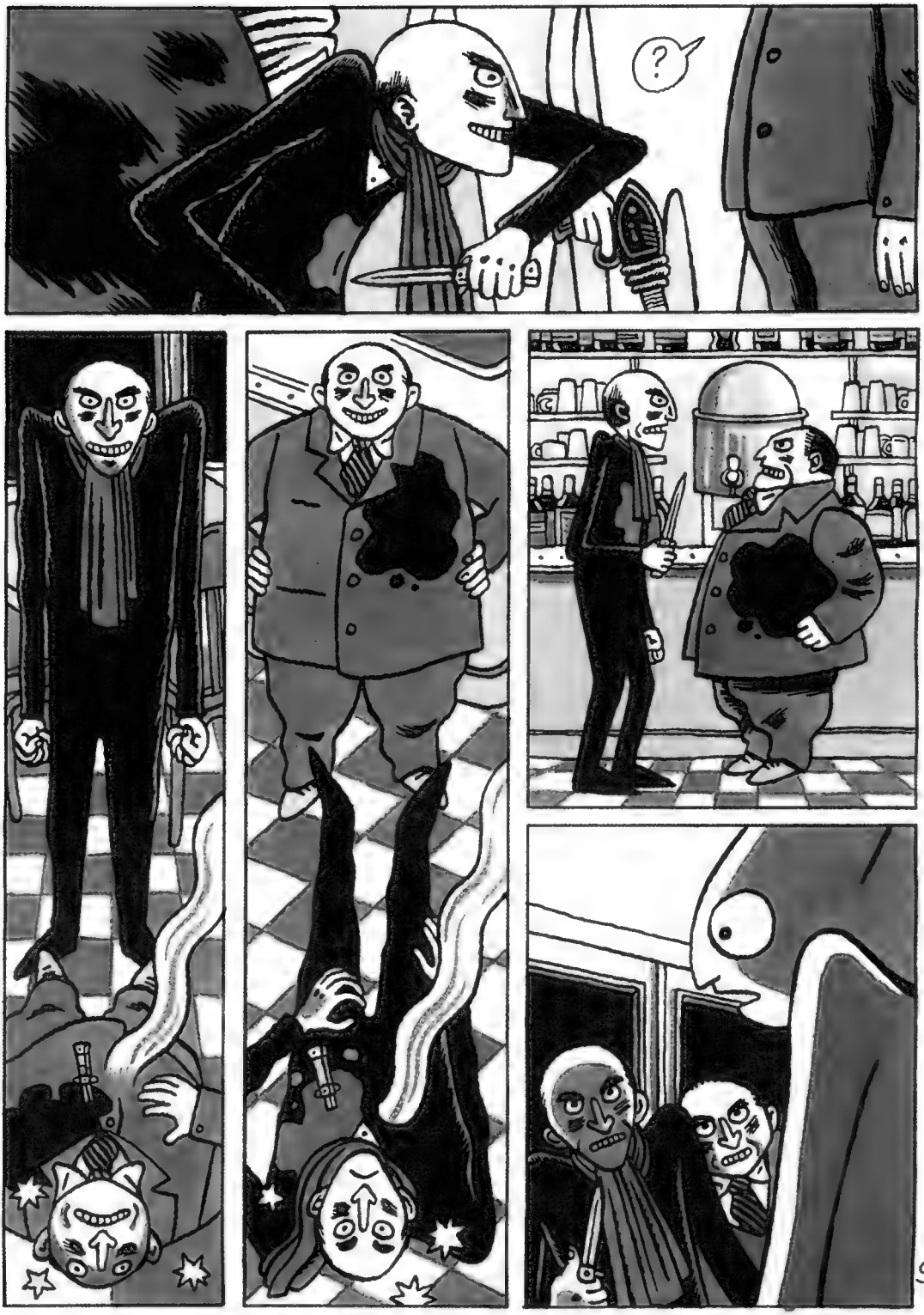
CAFE





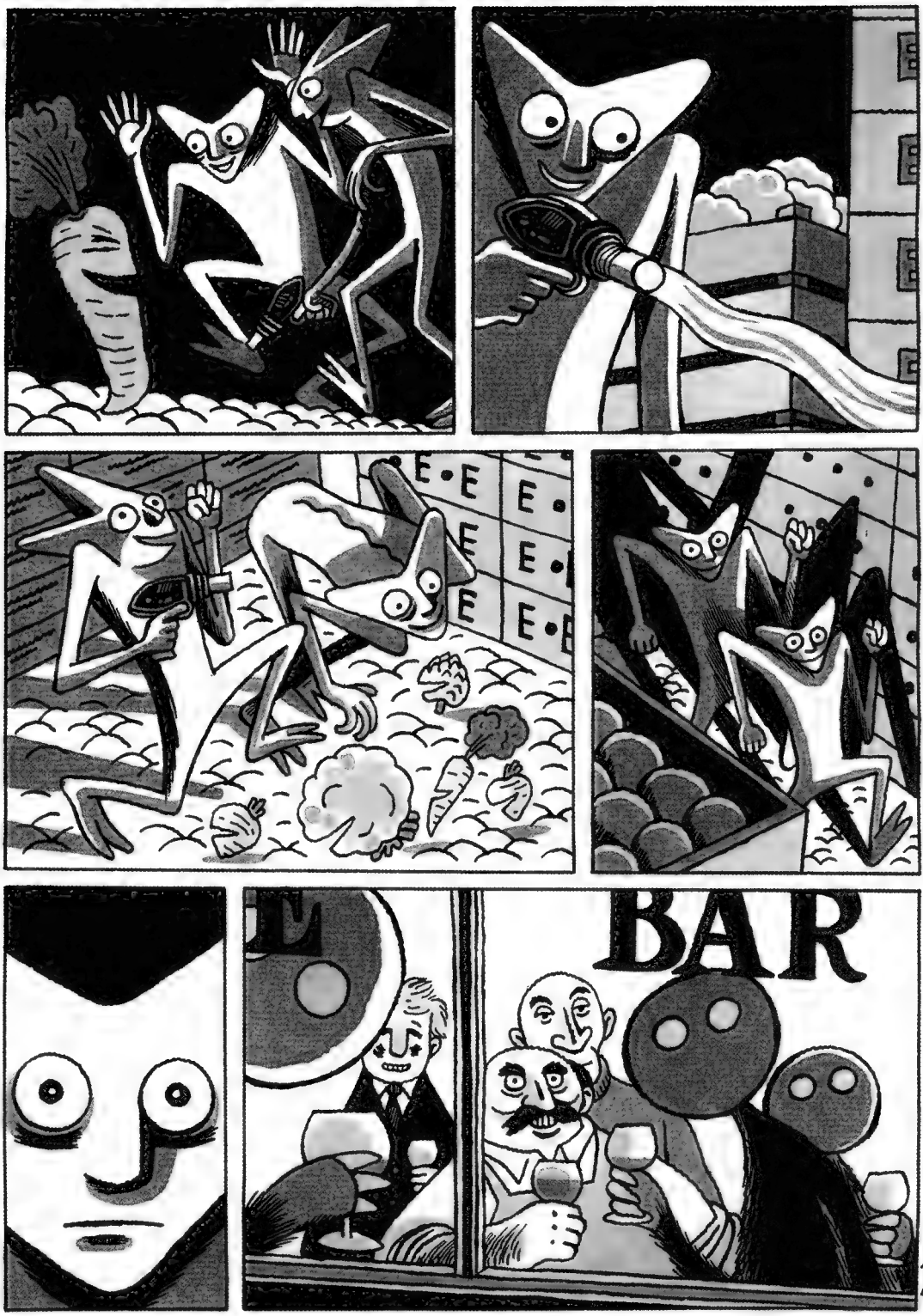

AJ
7





TABAC DES H
FAVRET
CAFE~BAR
CAFE
DORTMUNDER
DUMO
Slavia
LOURS A
JC MENU
DUHOO
DUHOO
DUHOO

VIANDES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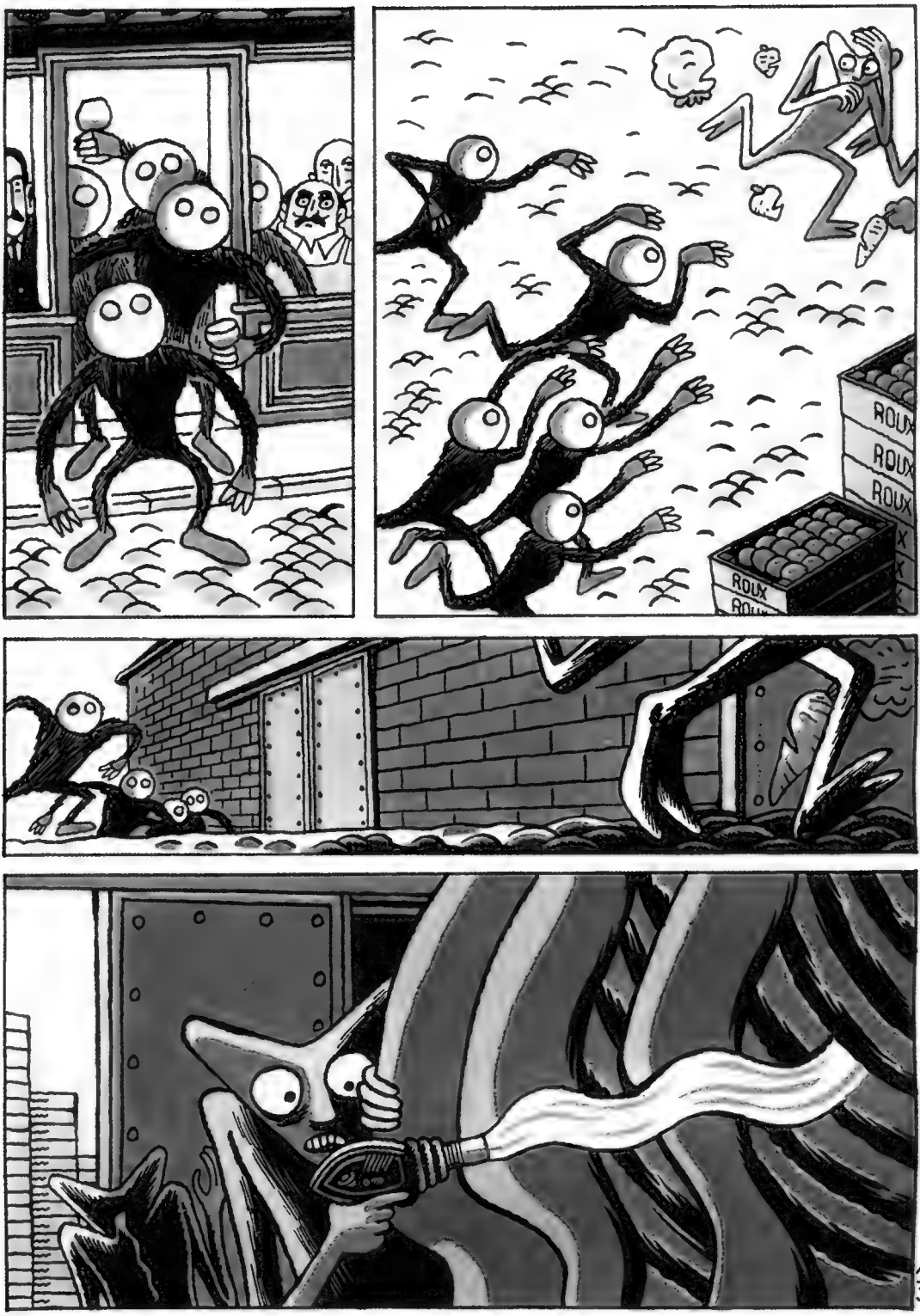
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ROUX
ROUX
ROUX
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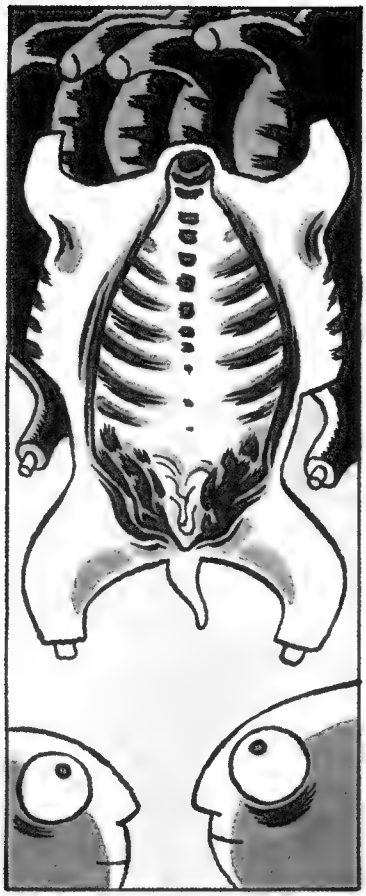

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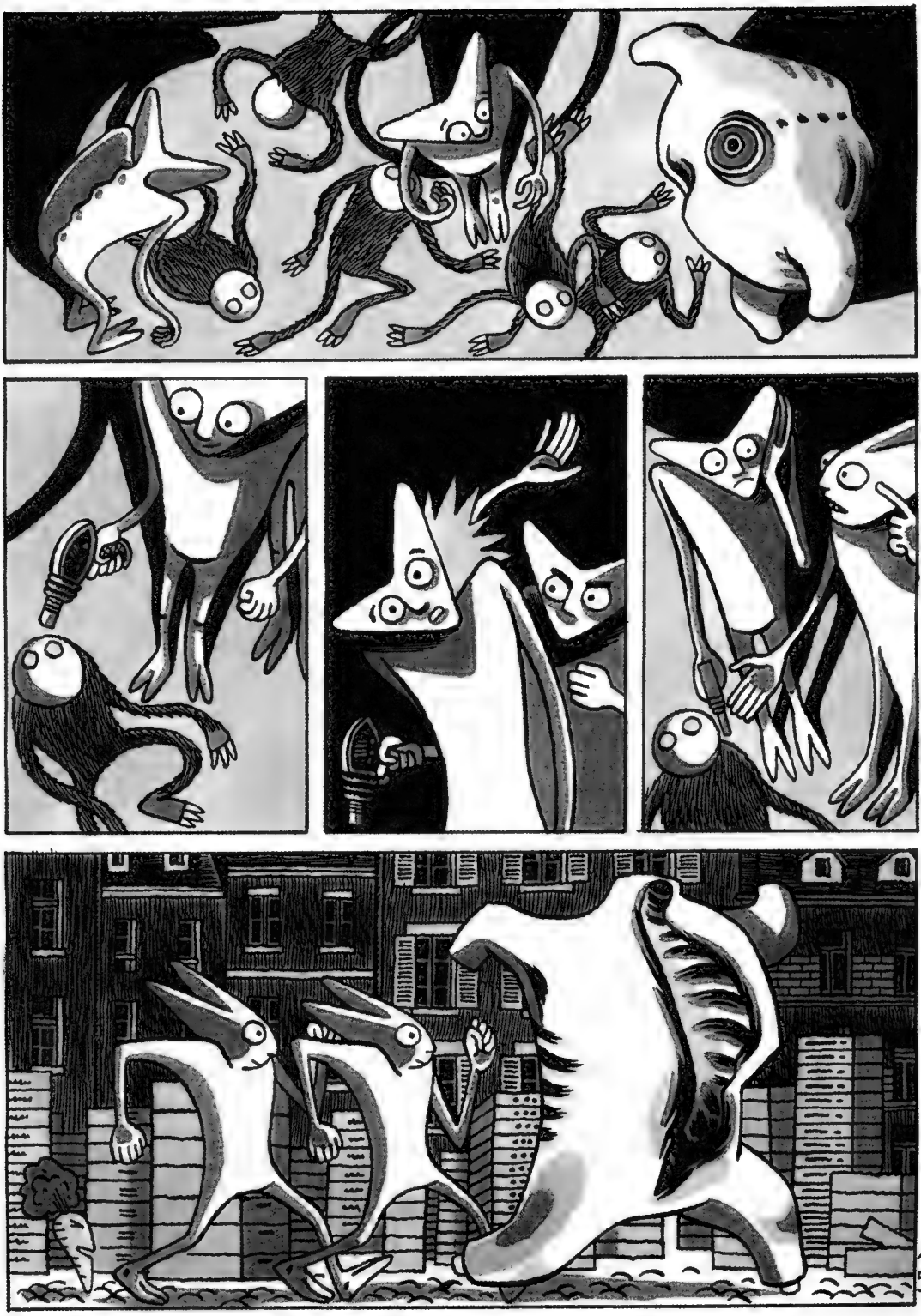
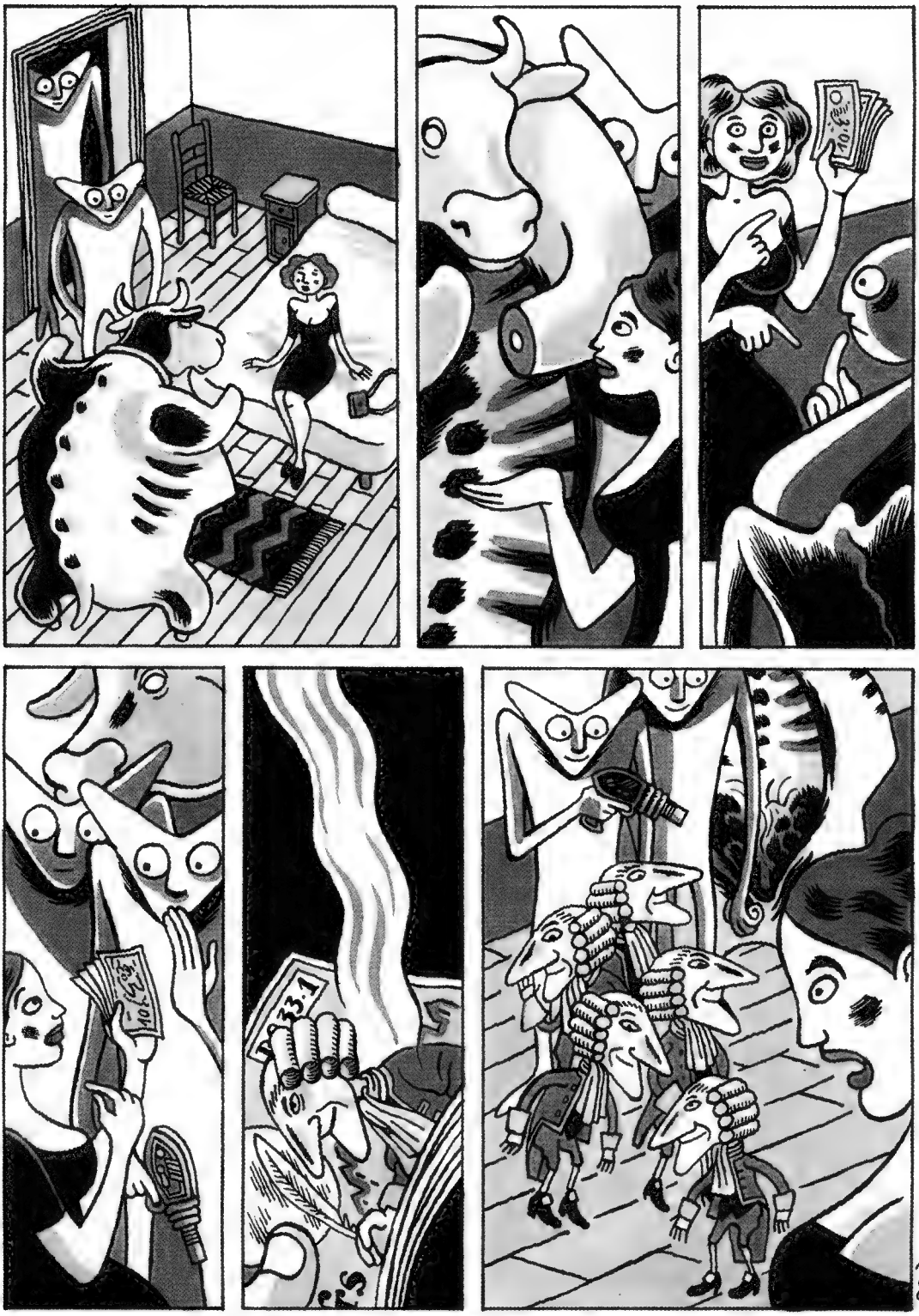


RI
E
16



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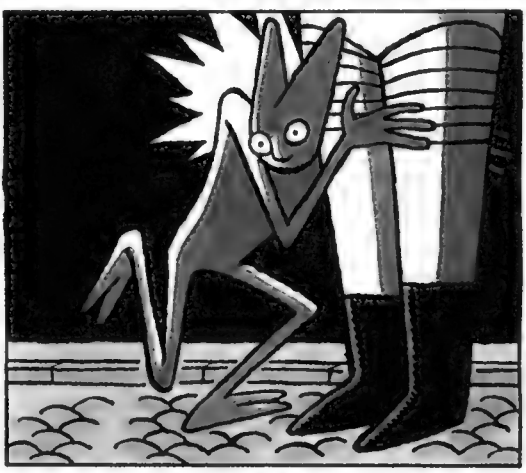
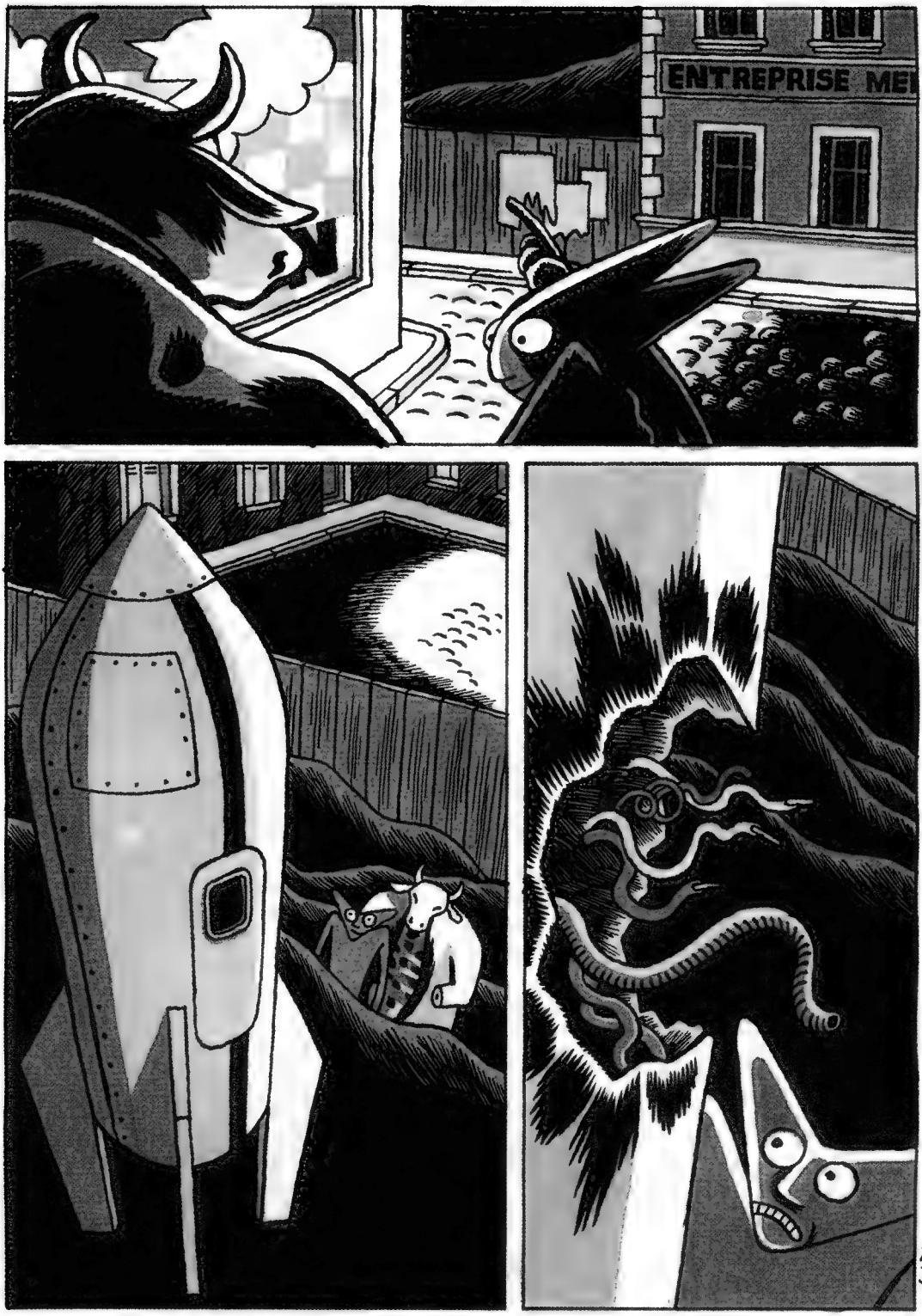


GARAGE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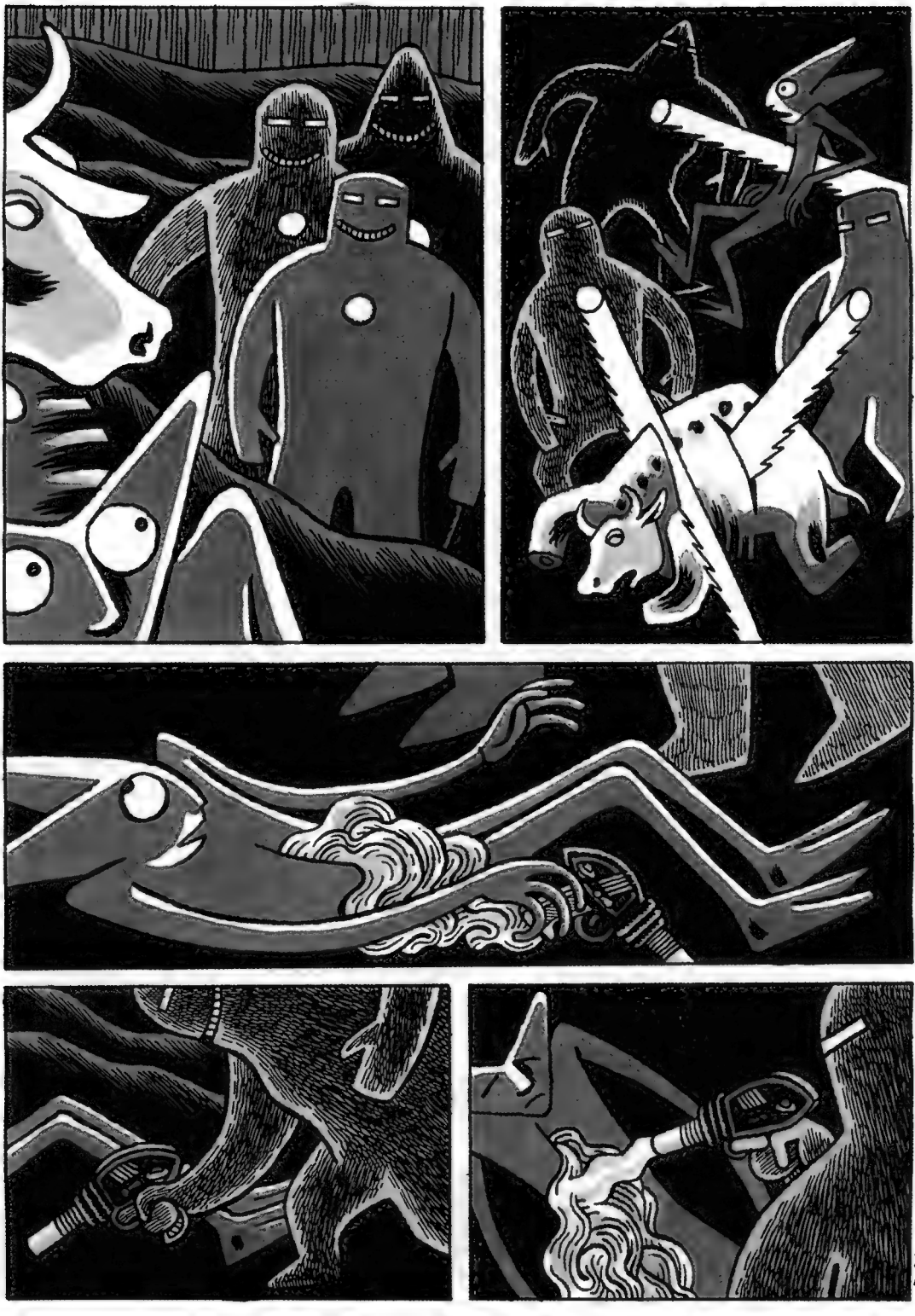

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26

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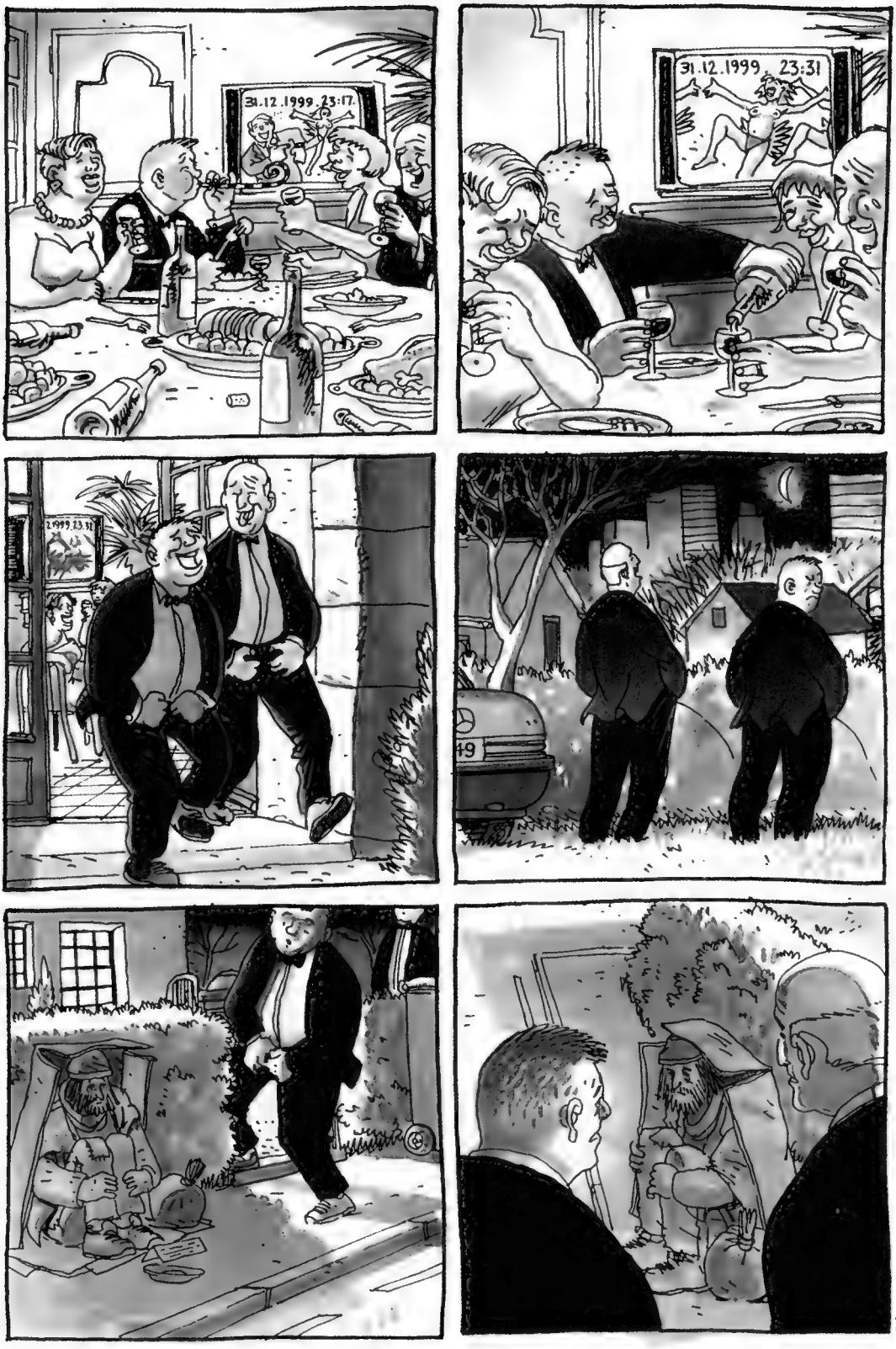
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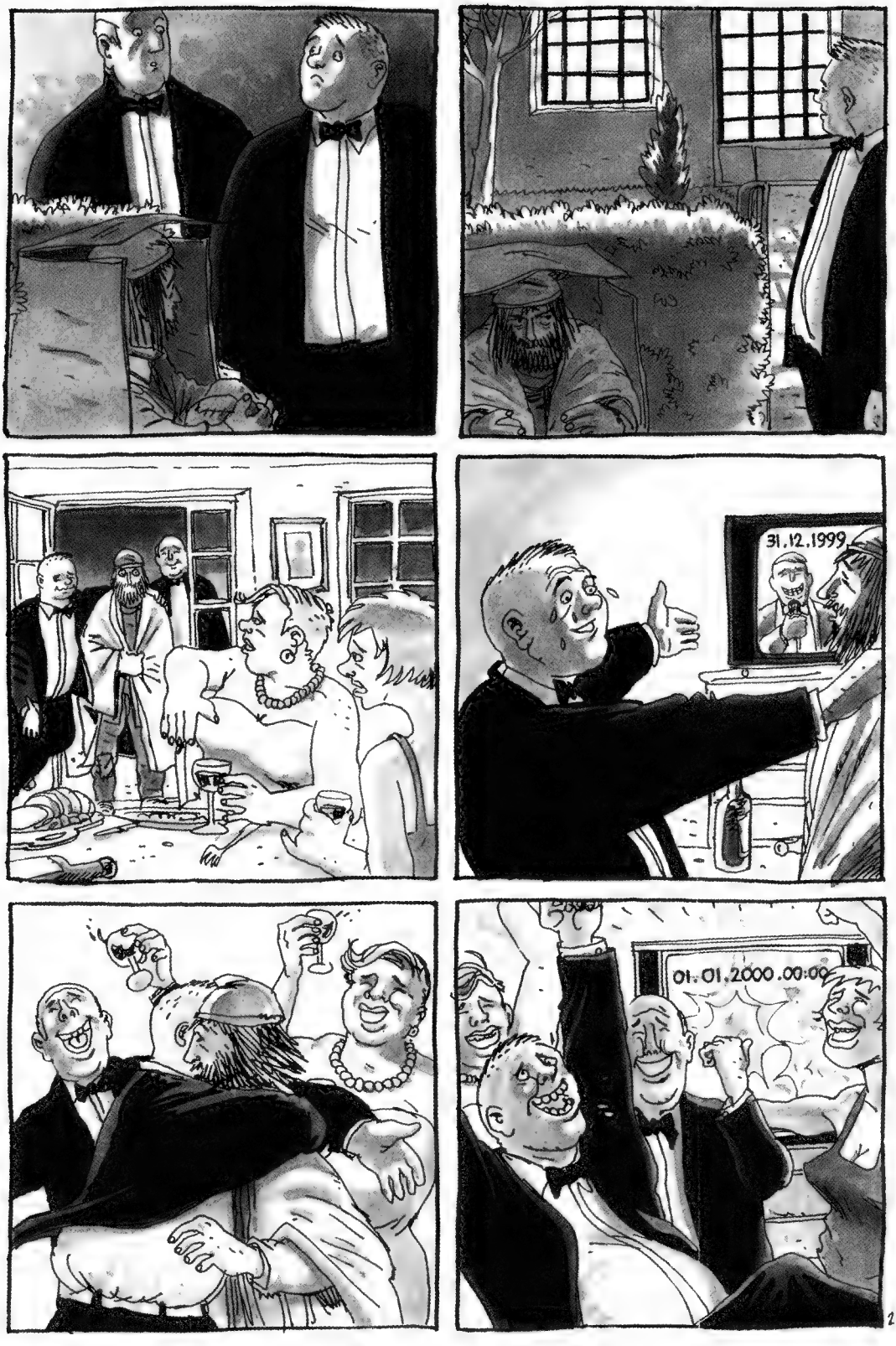
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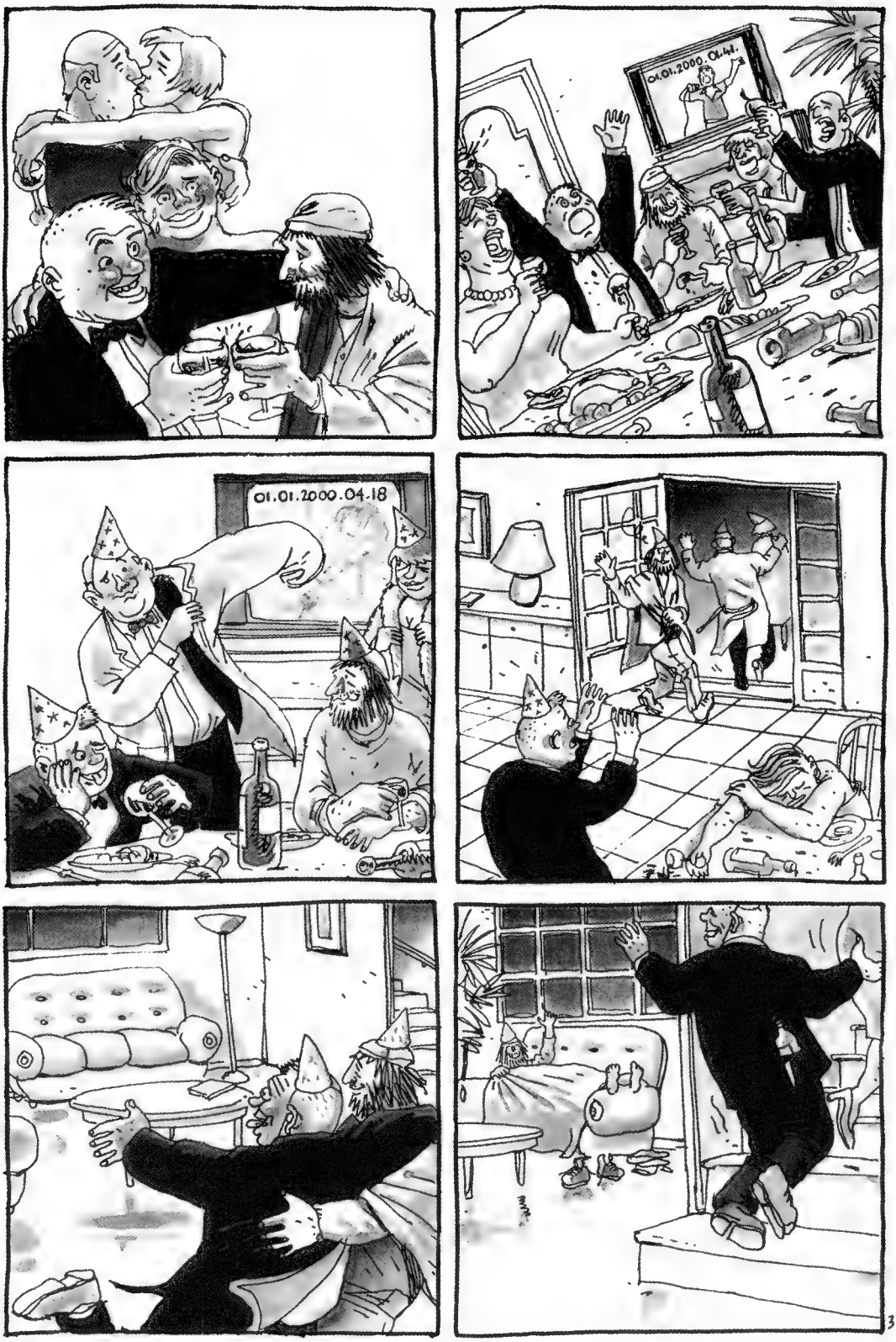
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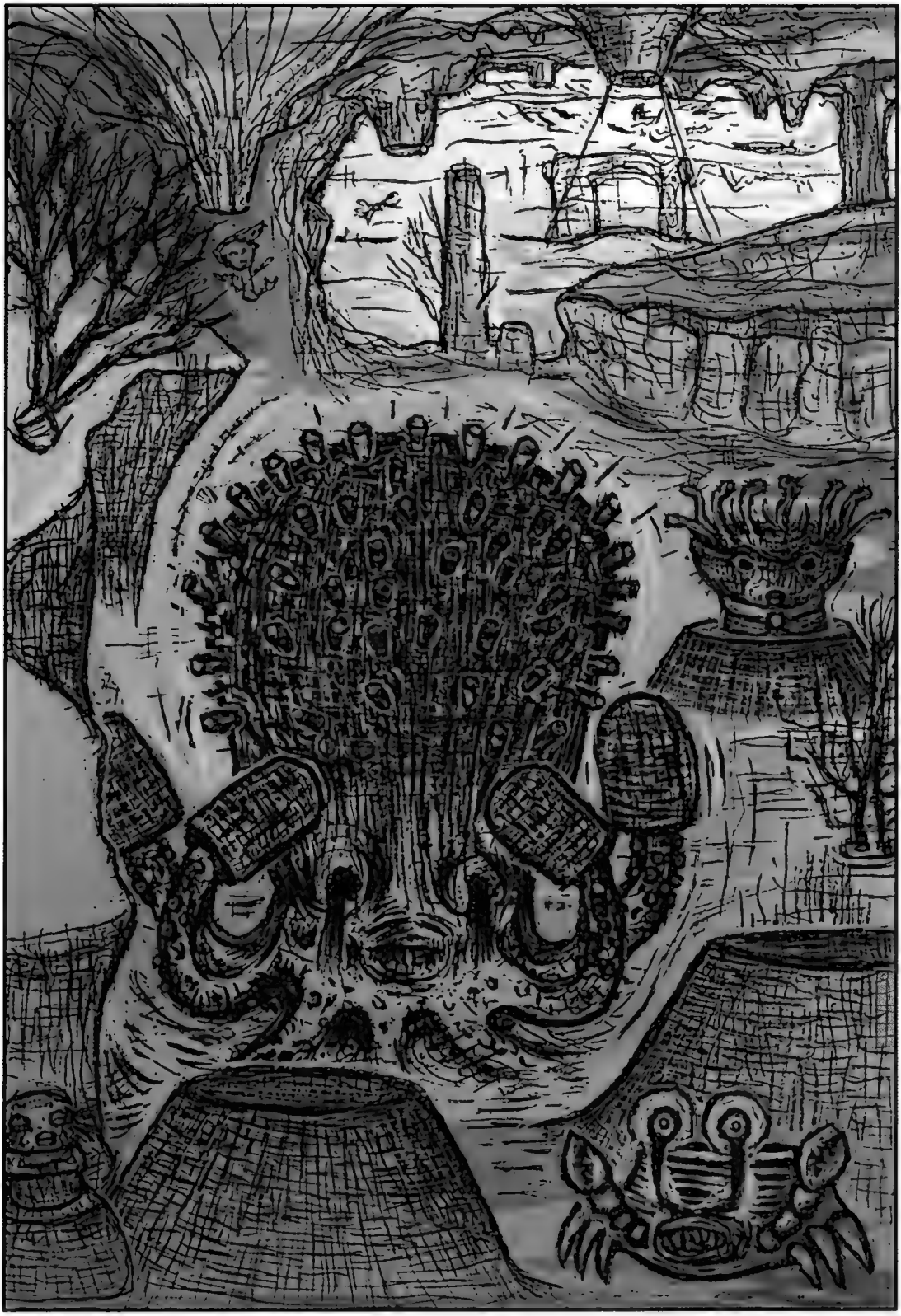
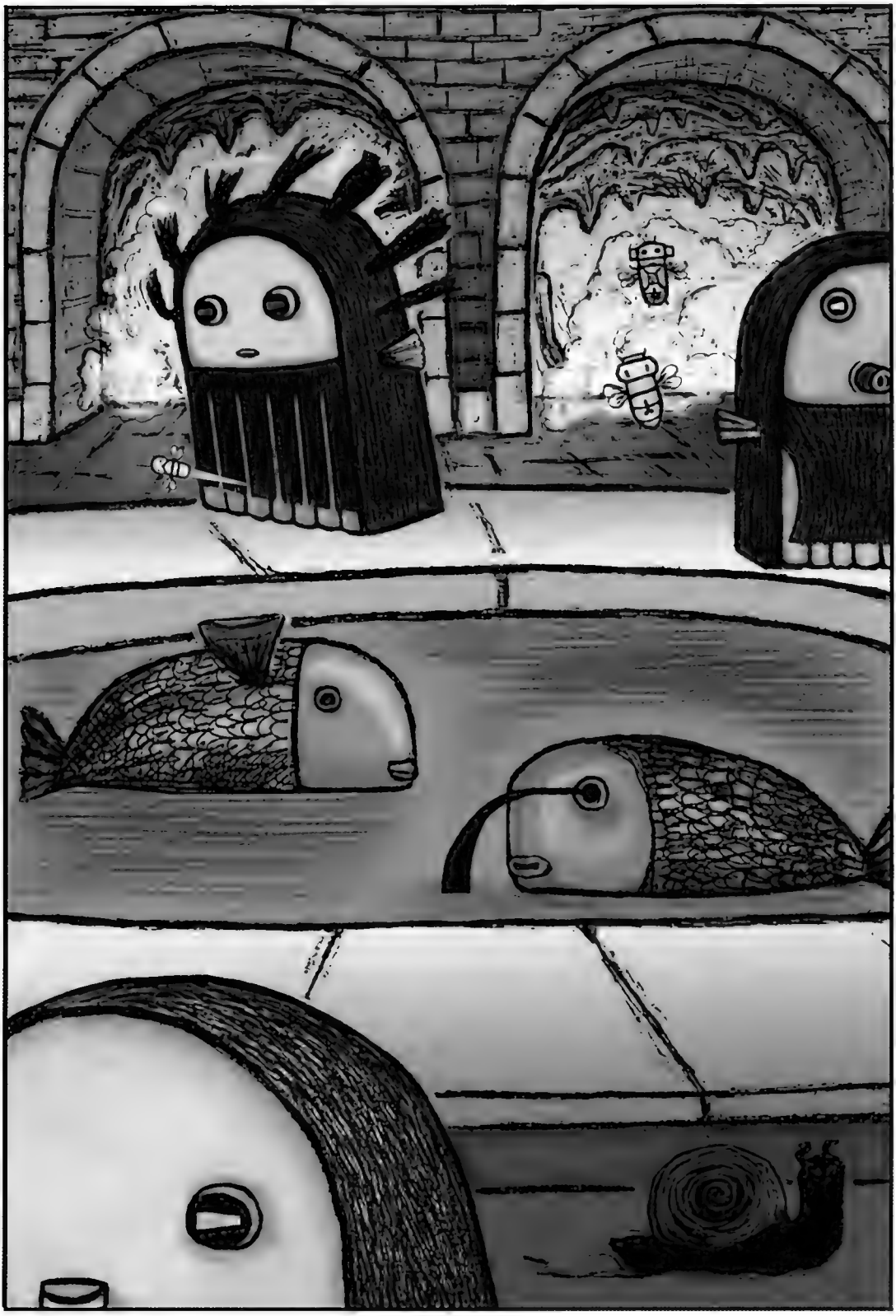
10:56

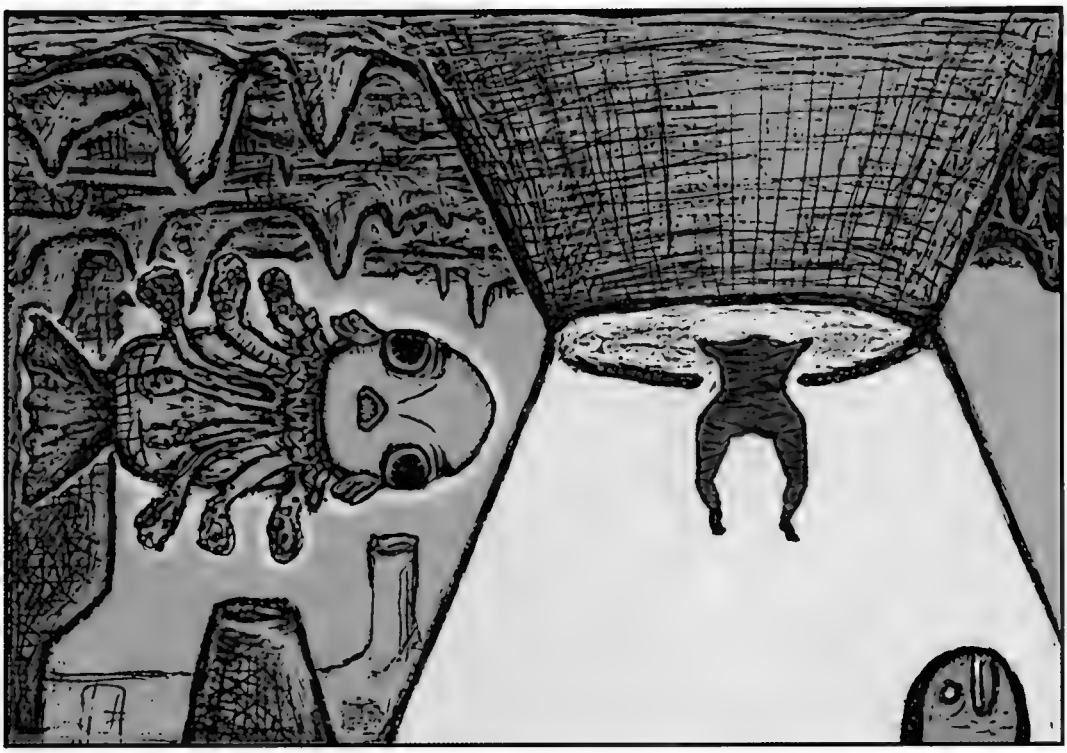
POLICE
POLICE

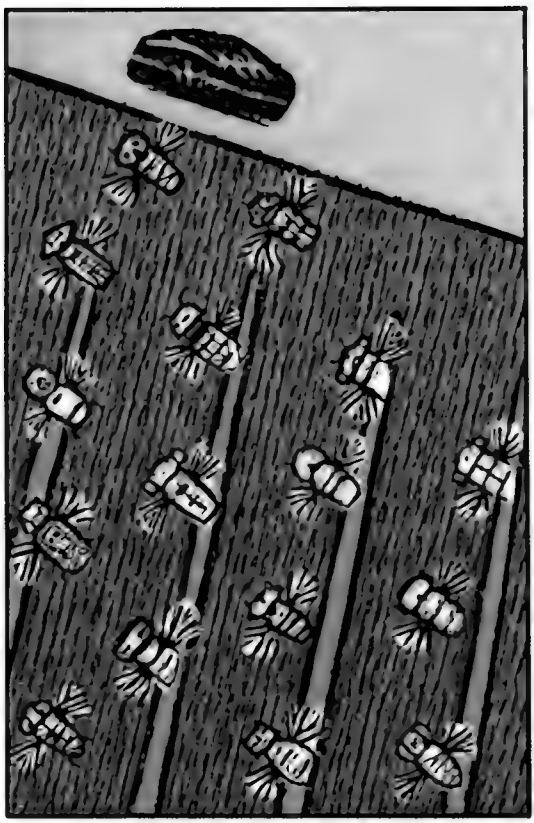
POLICE

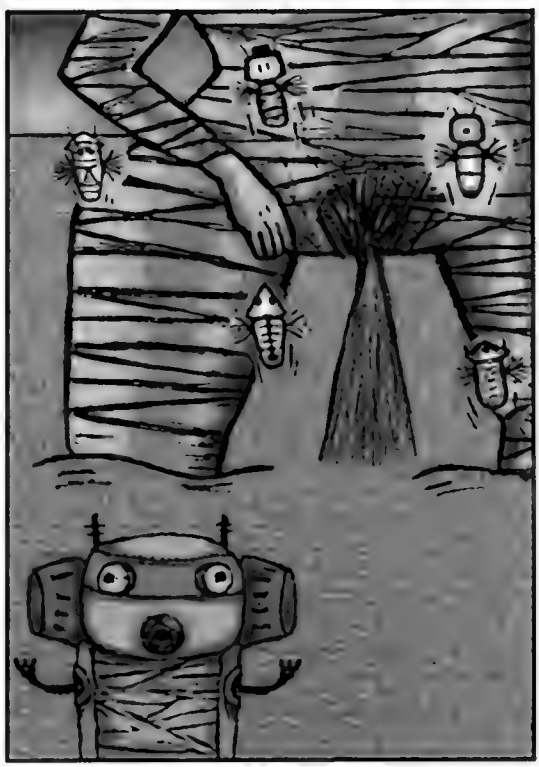
Etienne
DAVODEAU
1999-

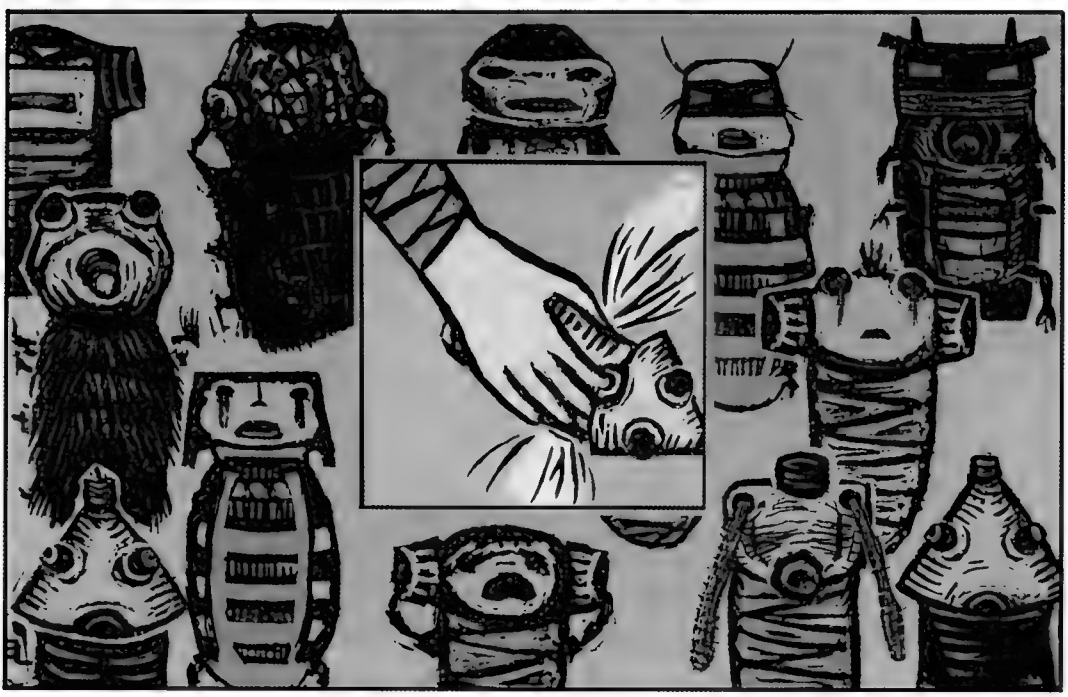


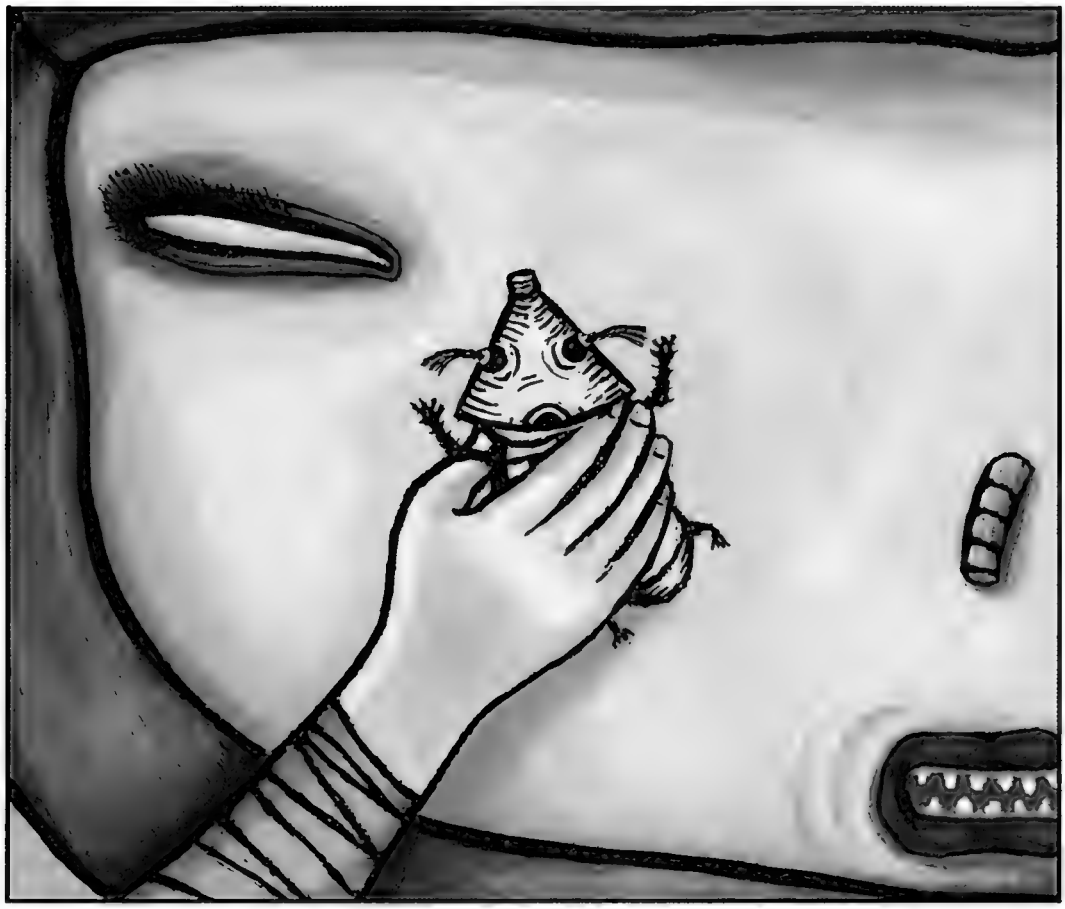


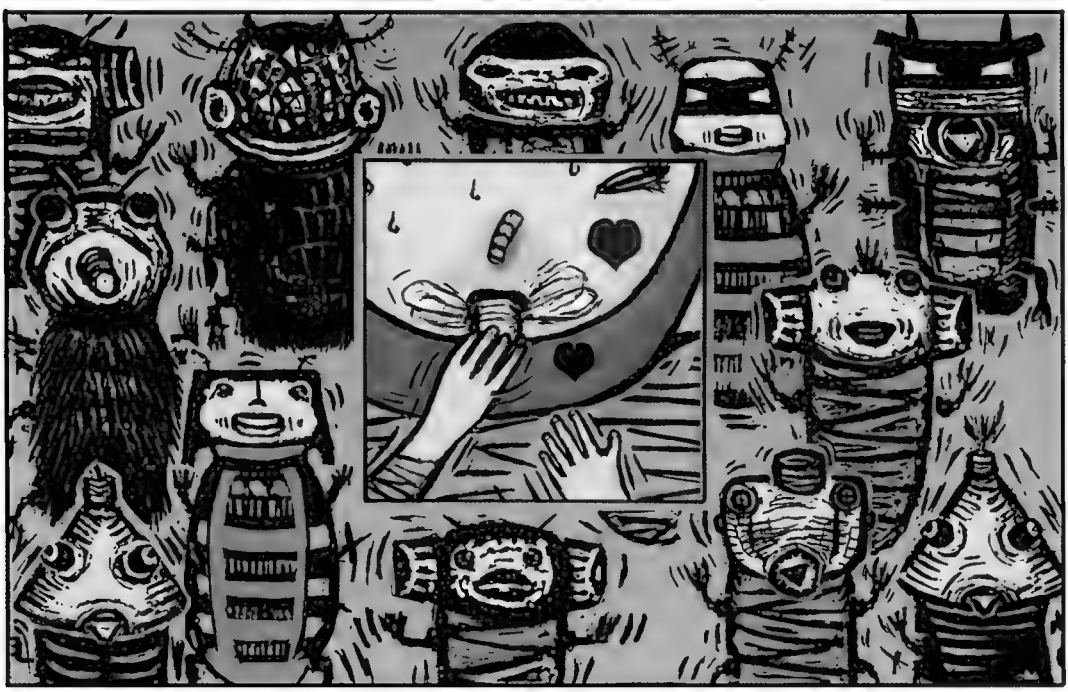


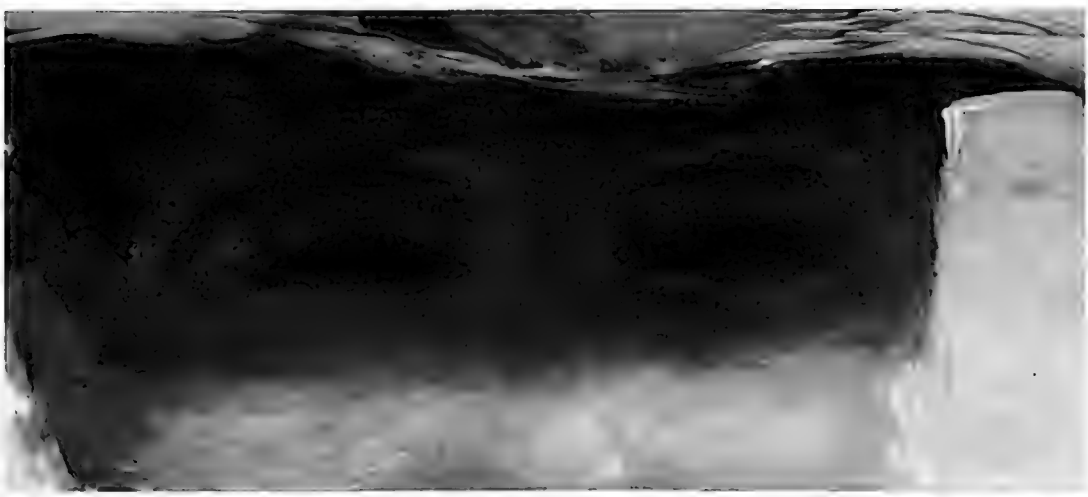


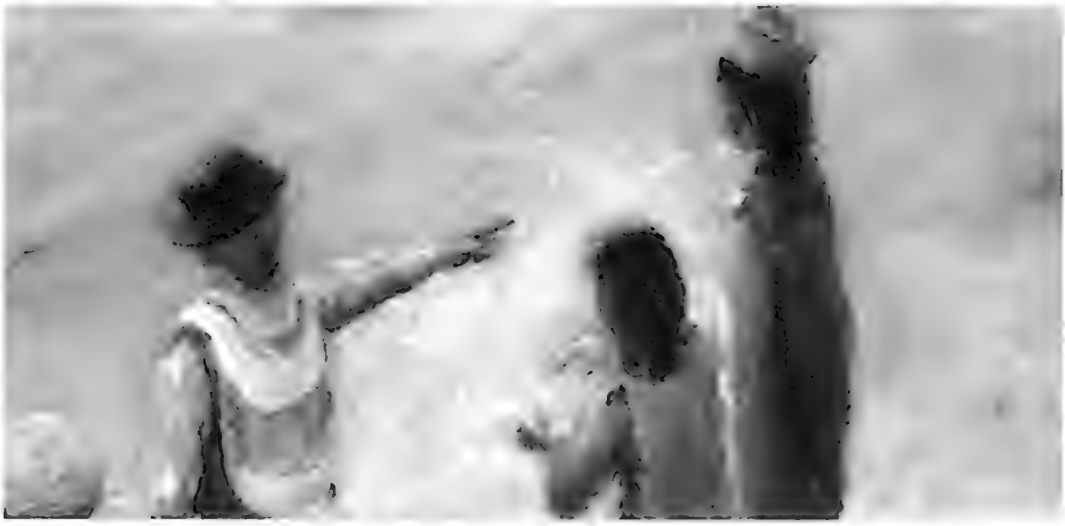


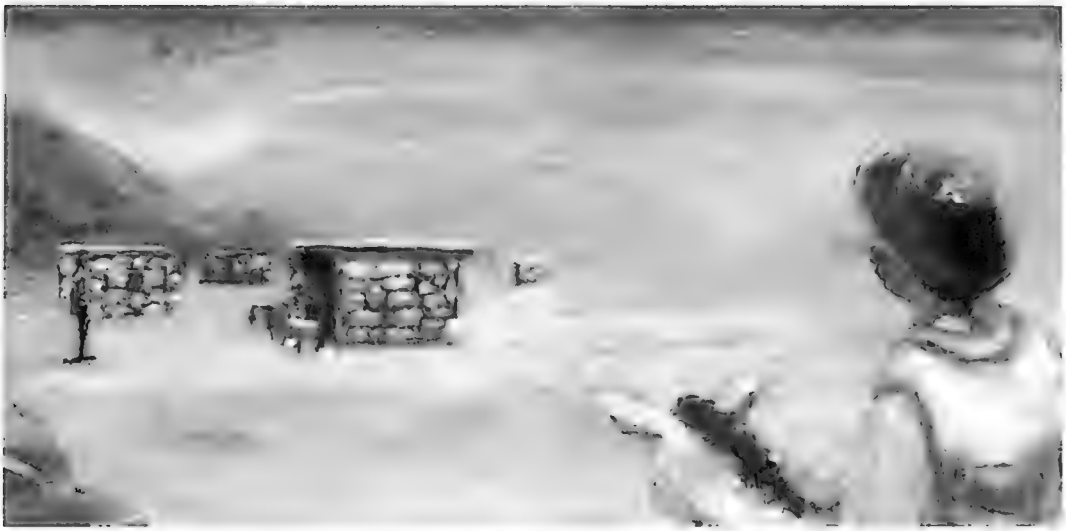


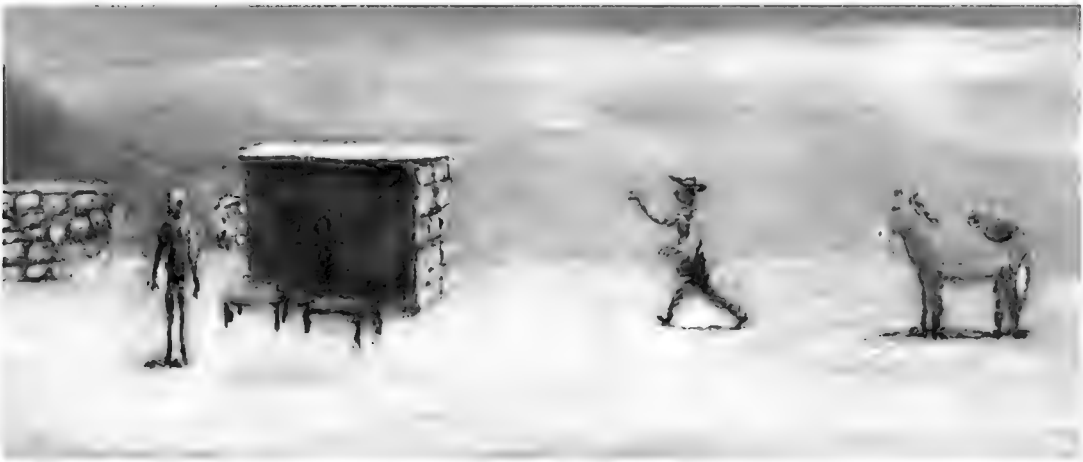


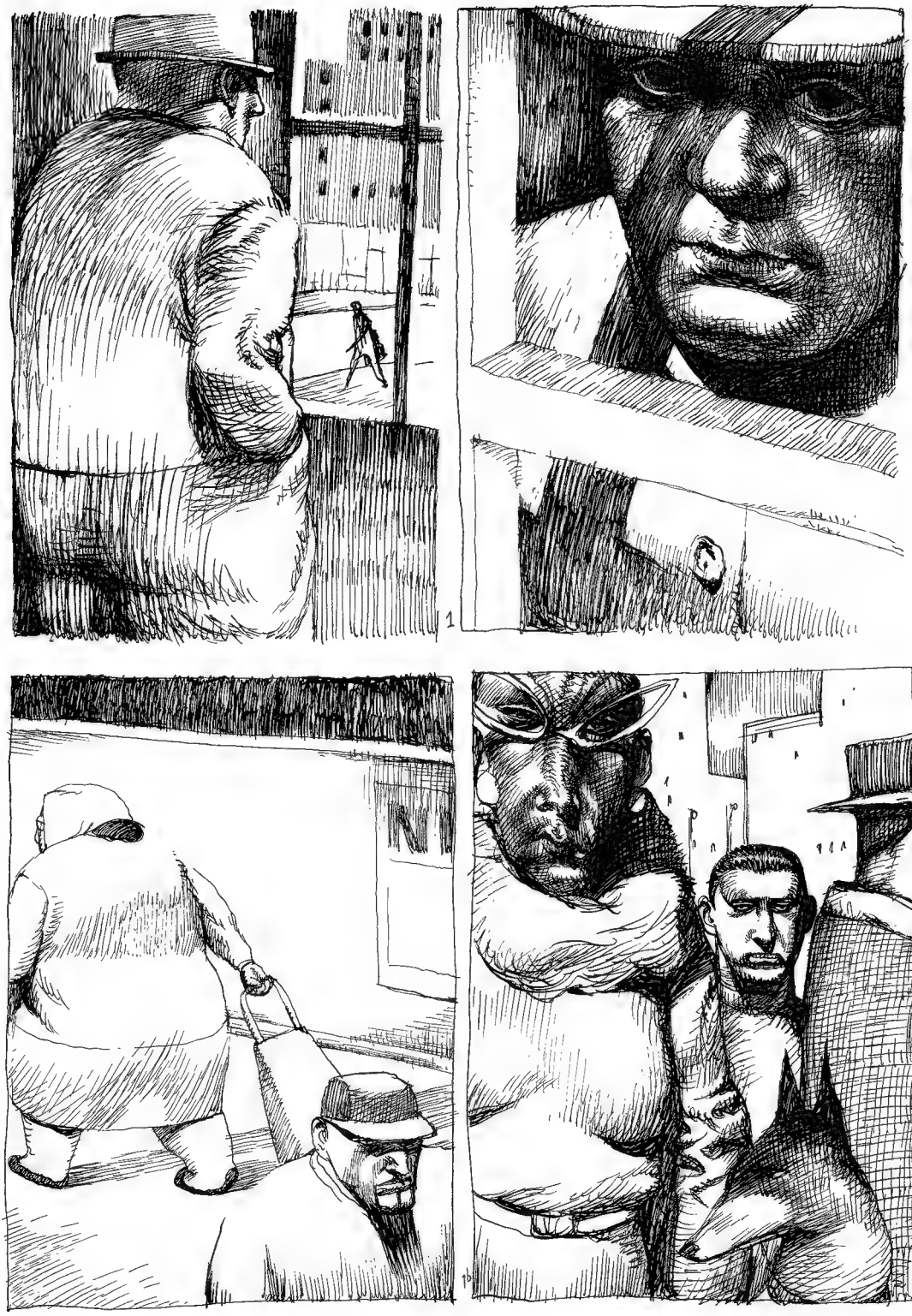


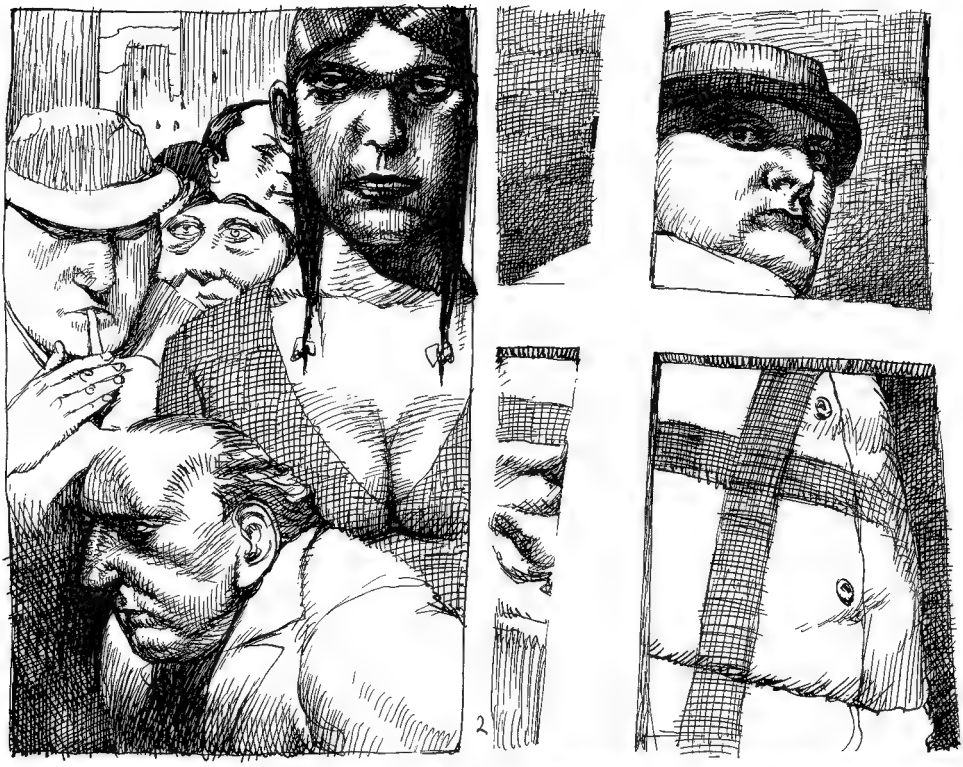


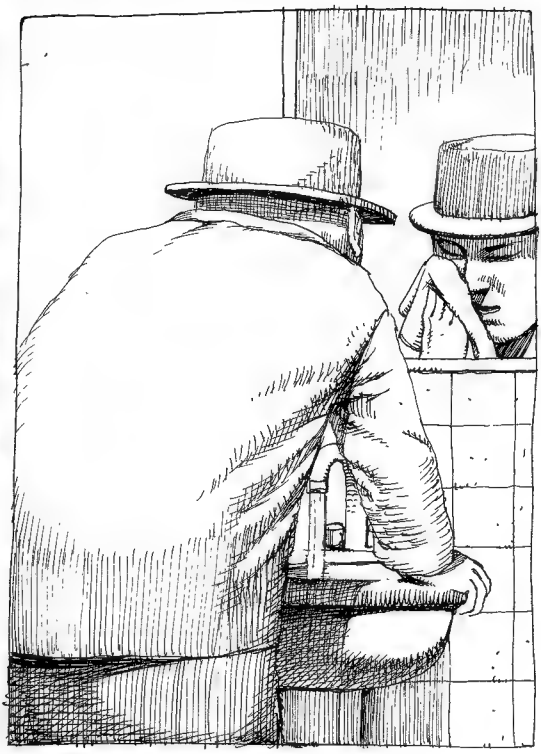


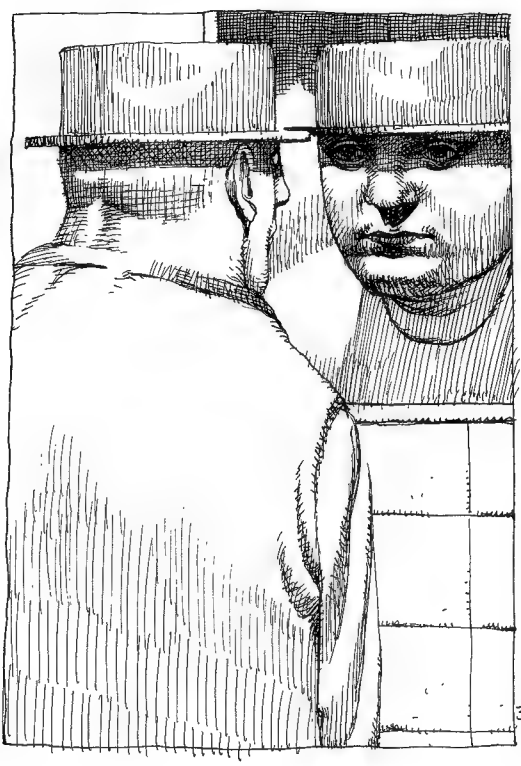


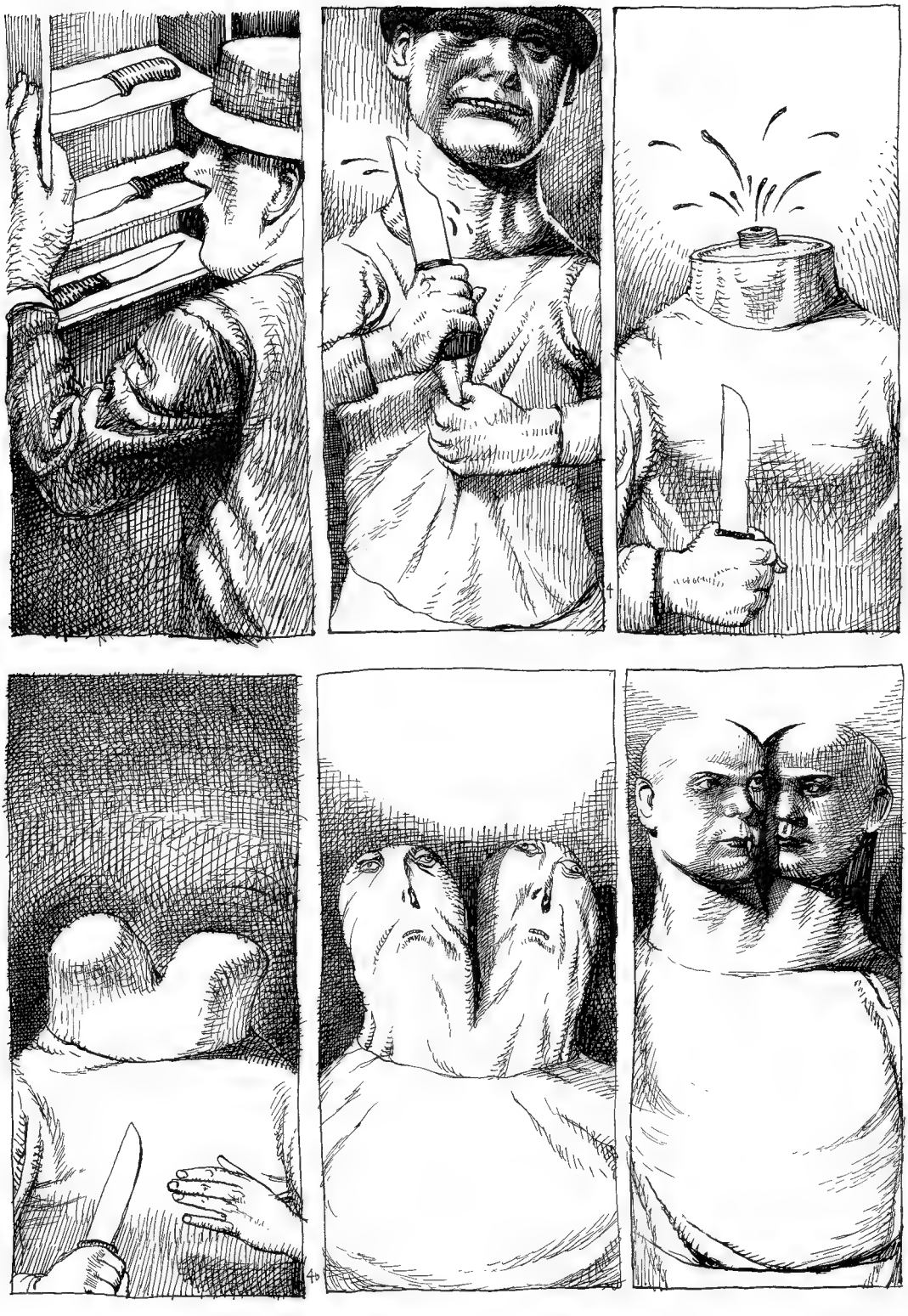


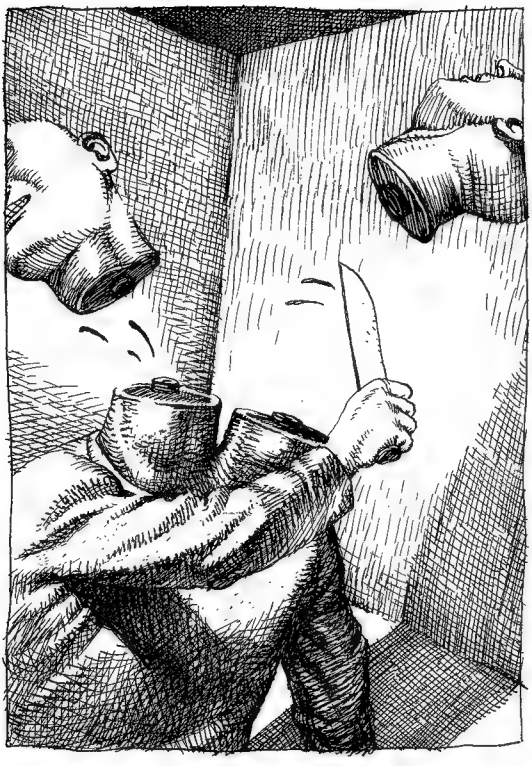


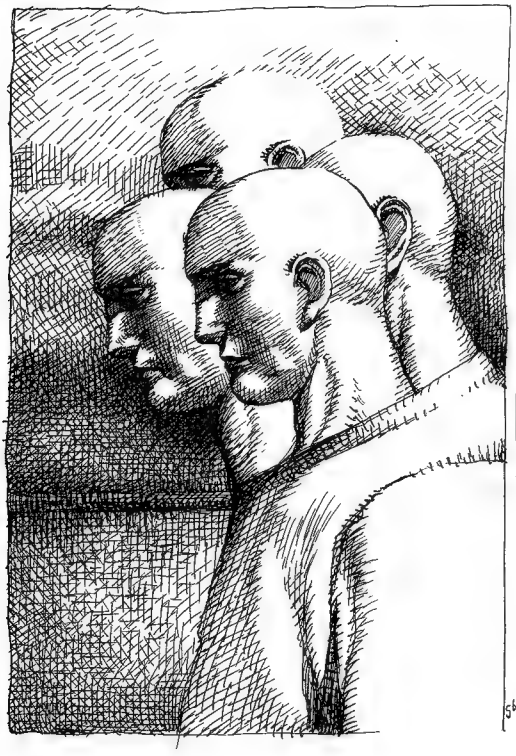


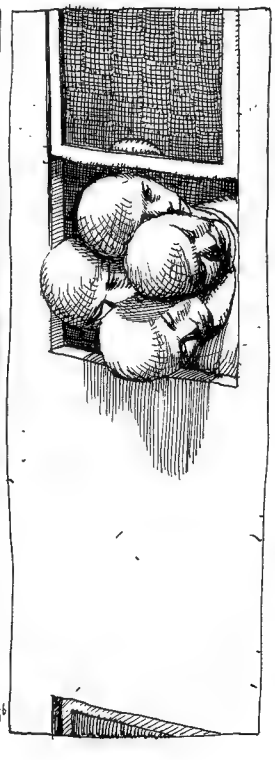


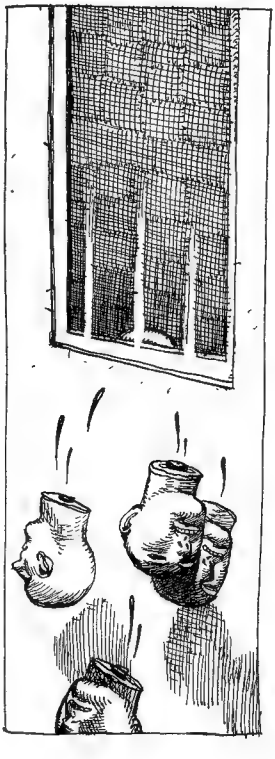


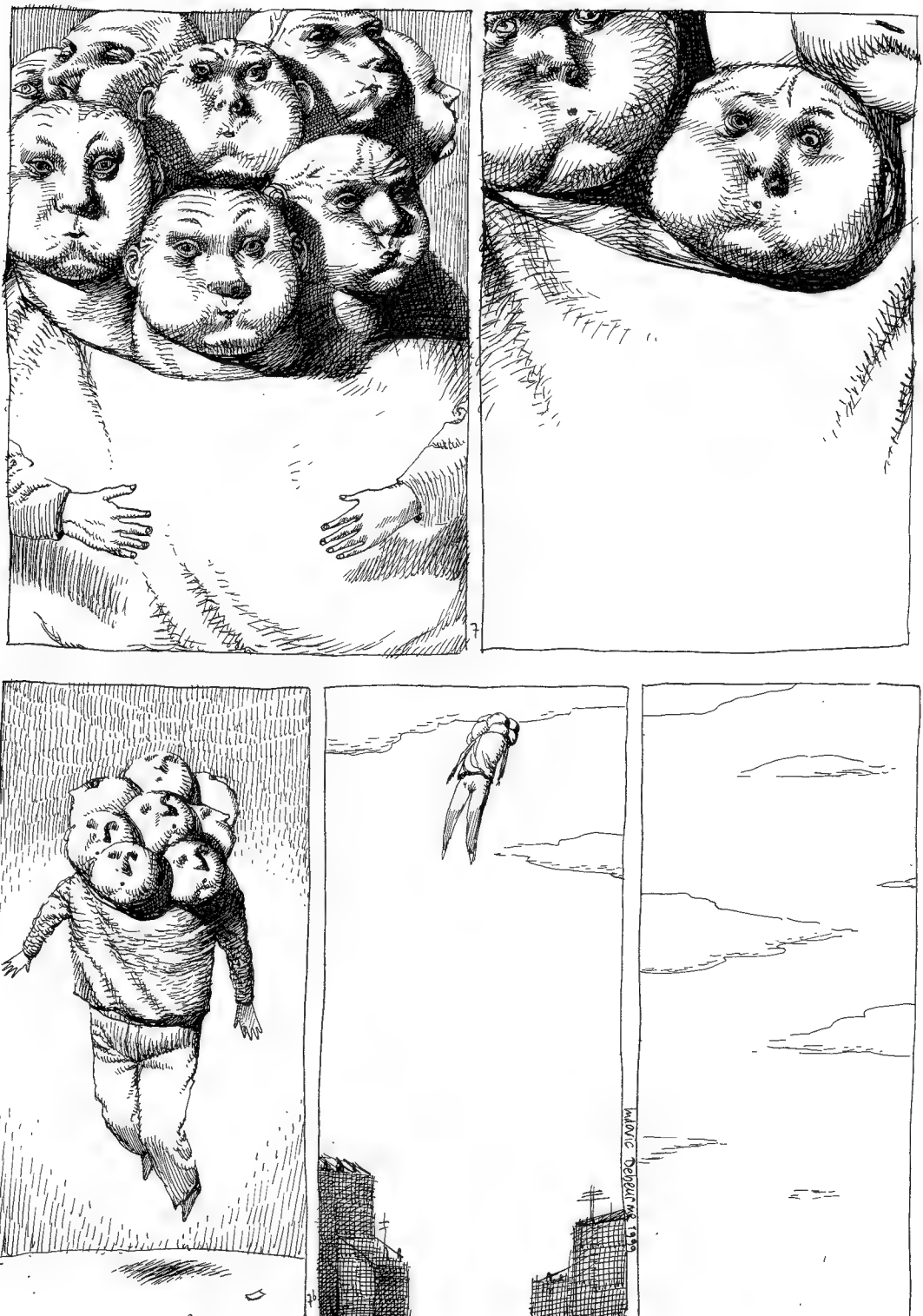








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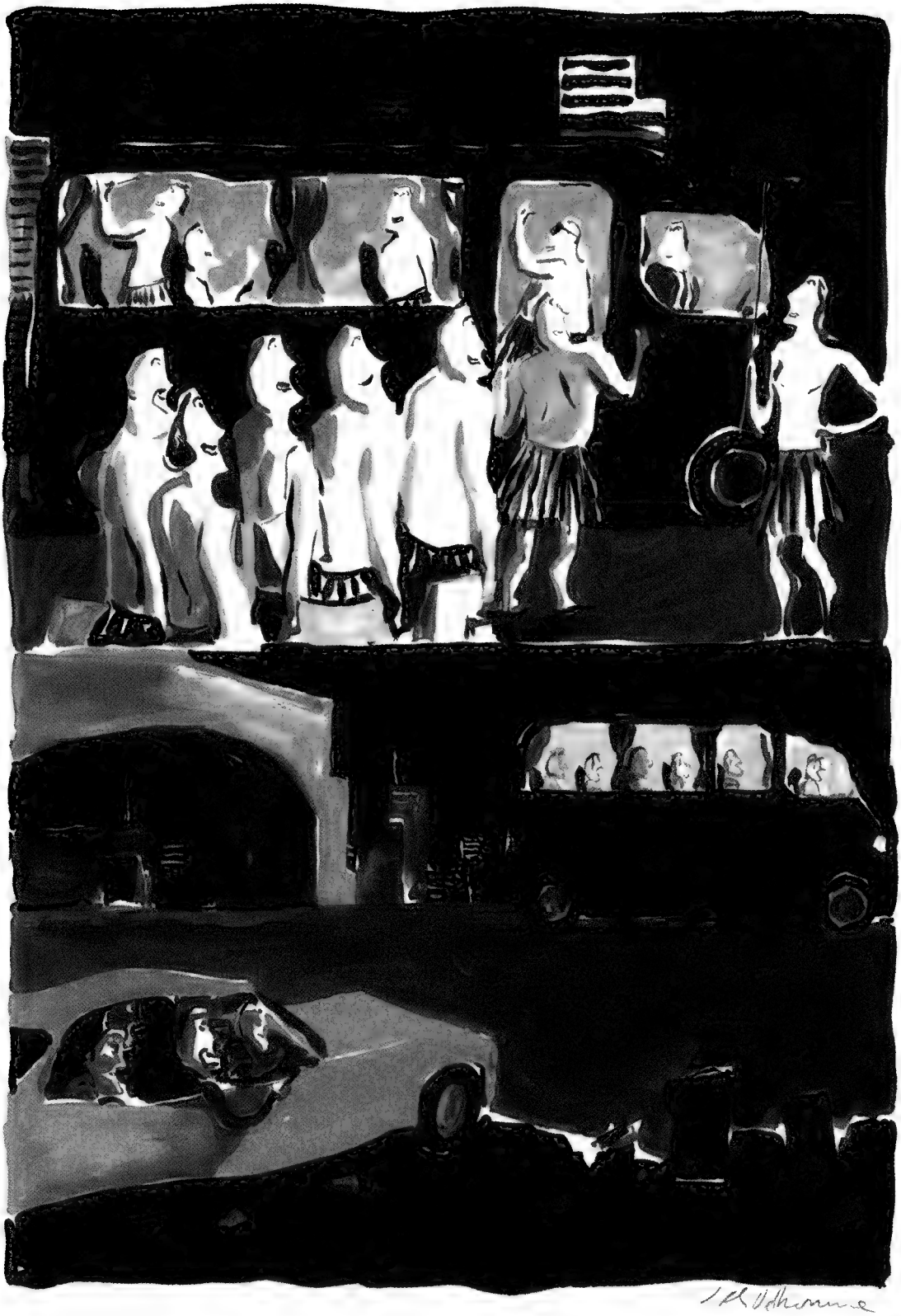

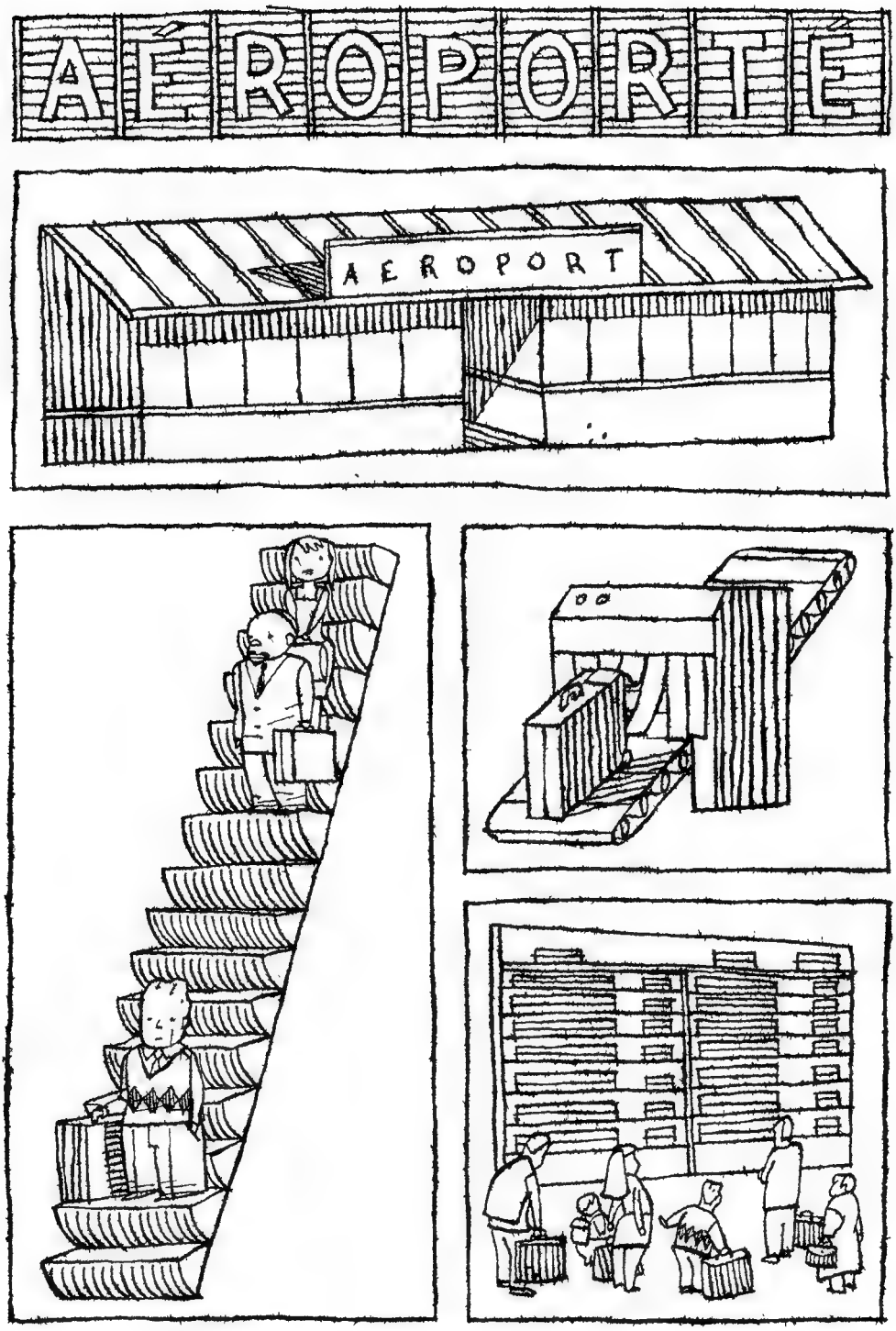
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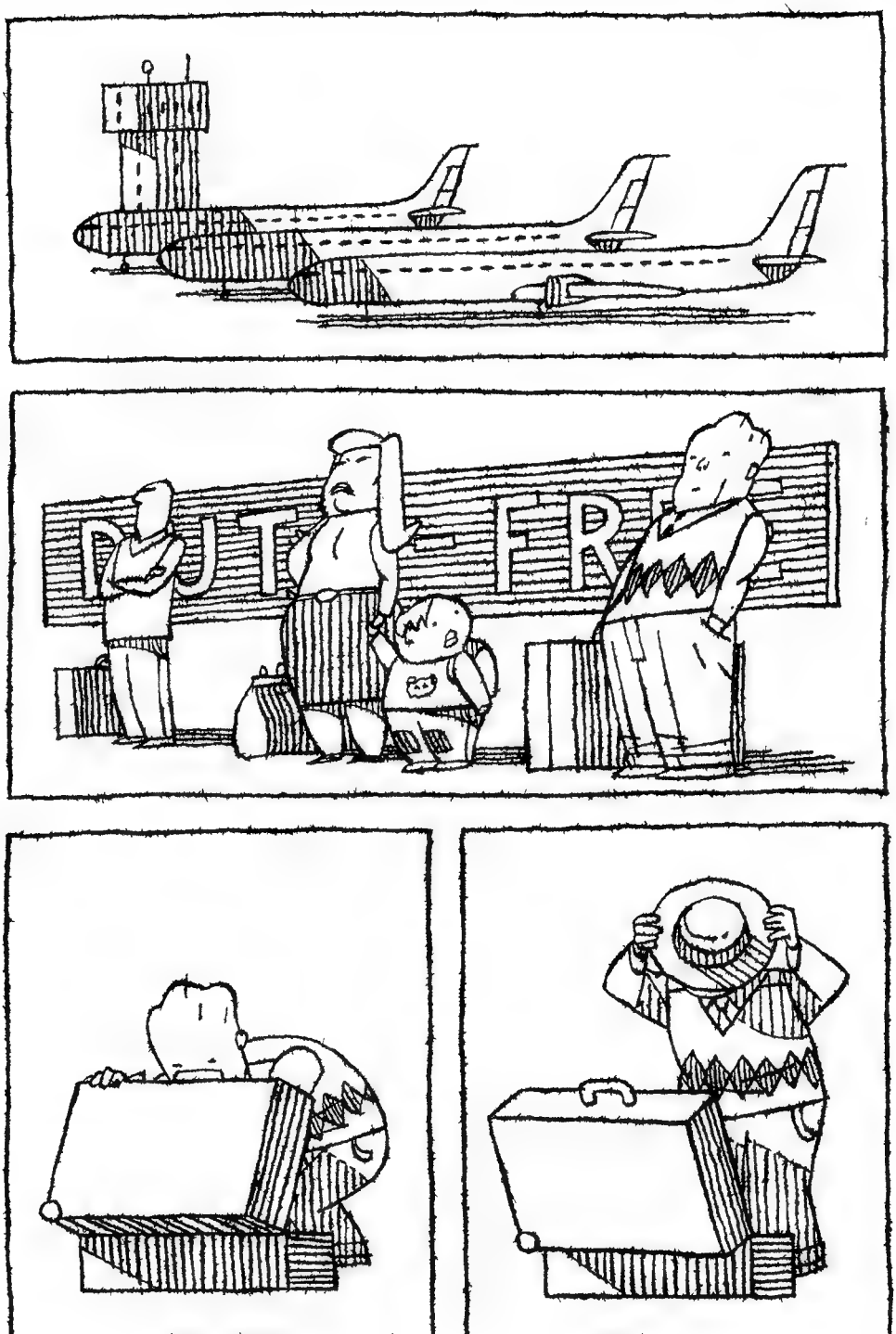

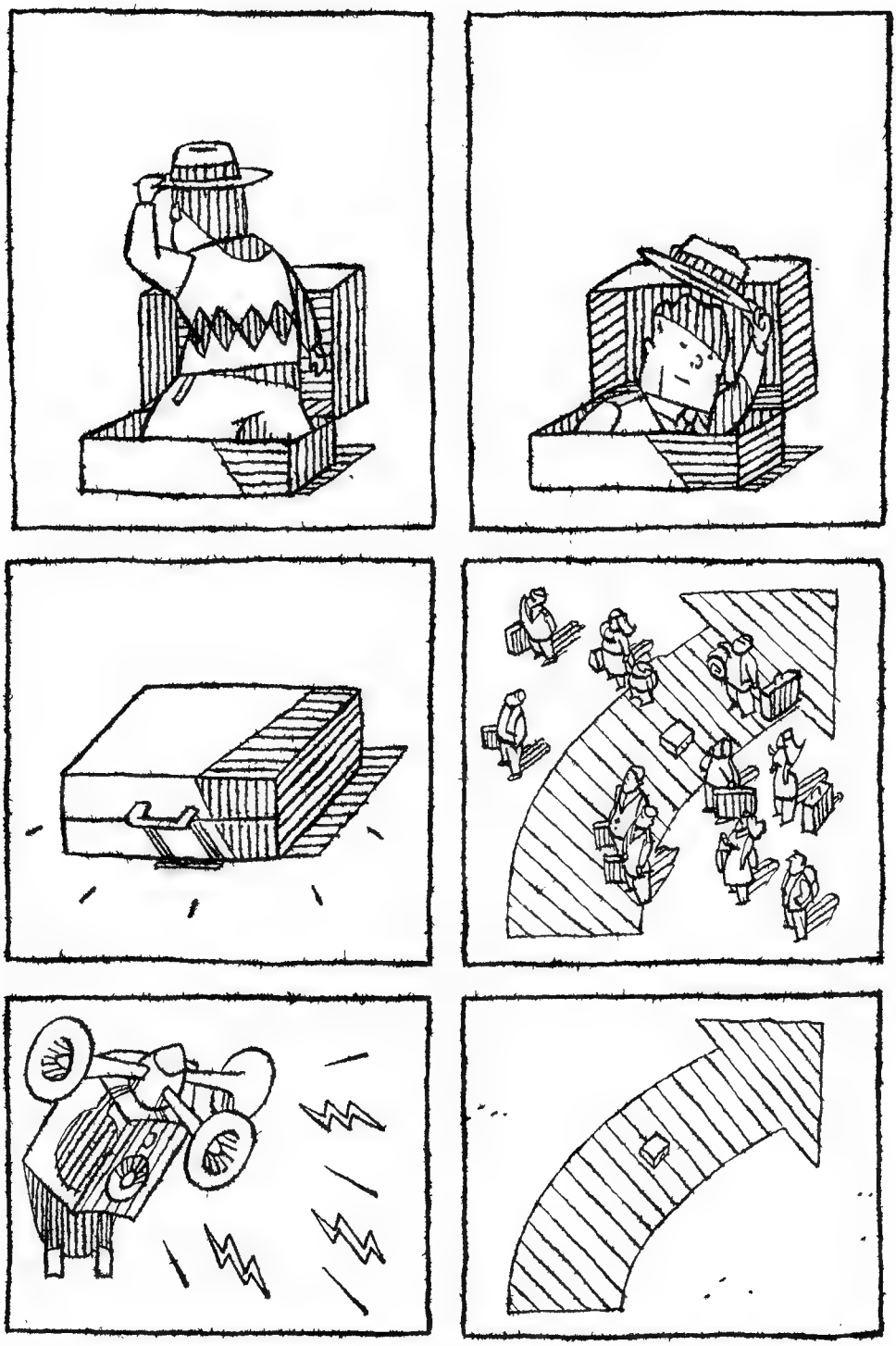

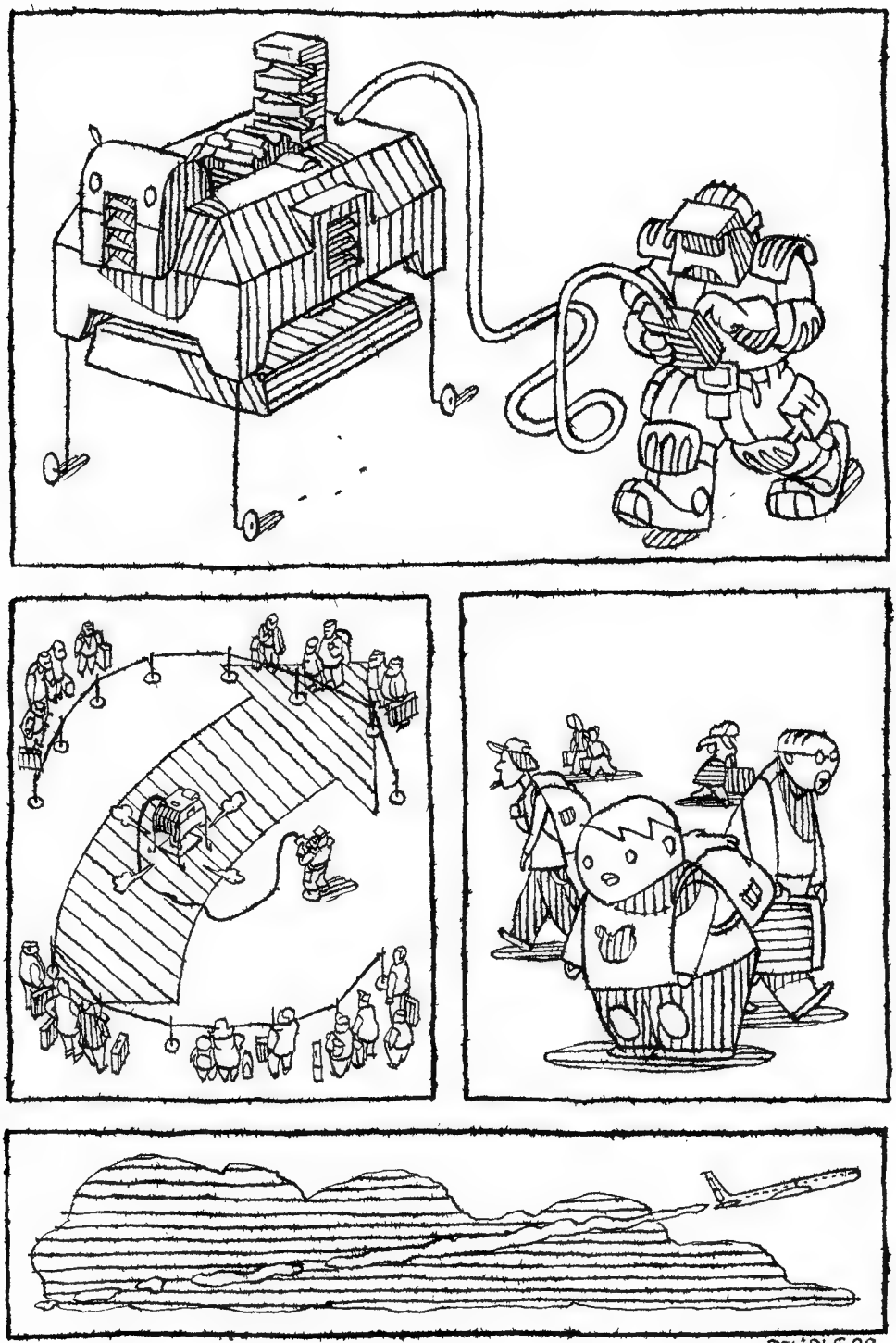
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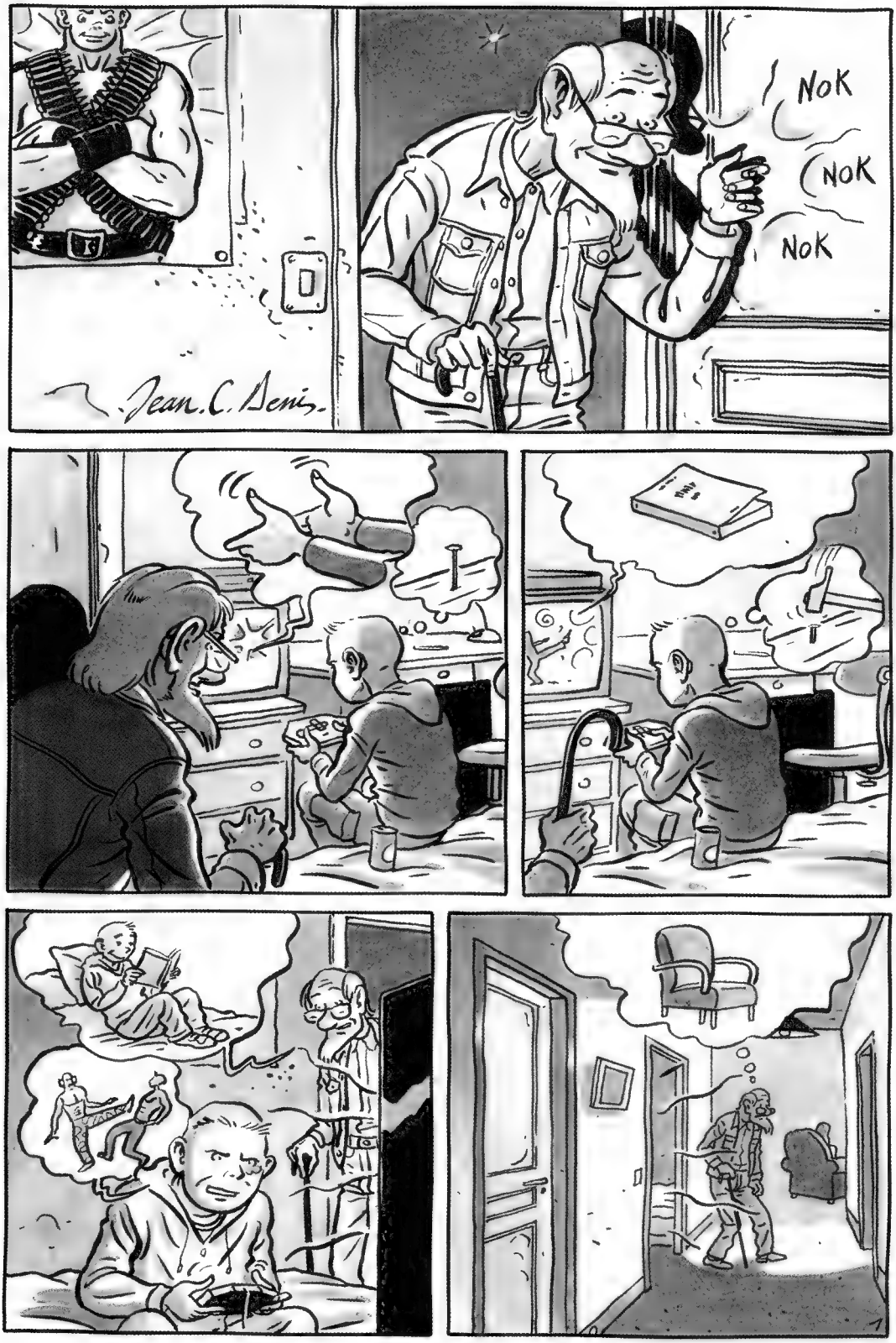
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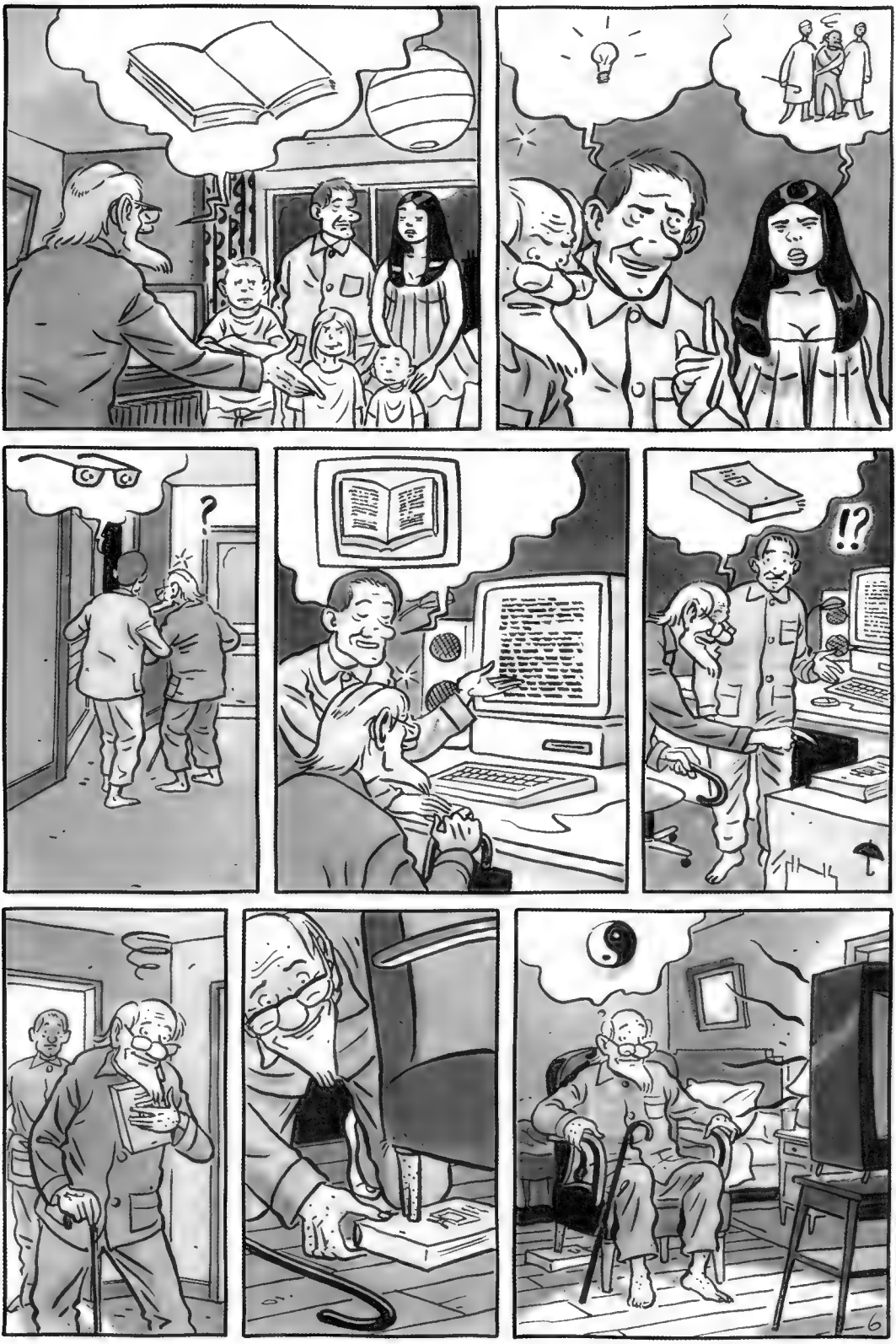
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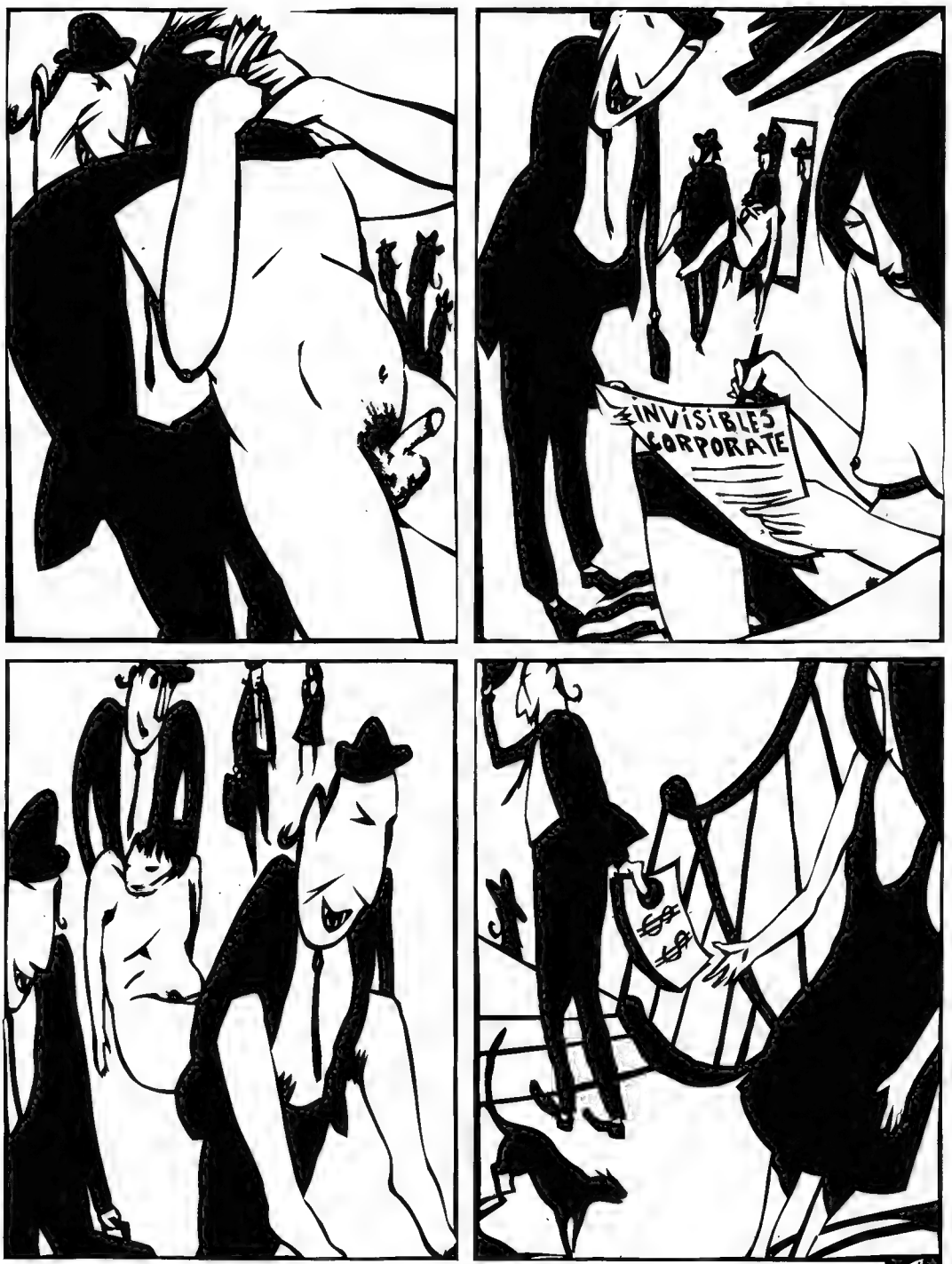
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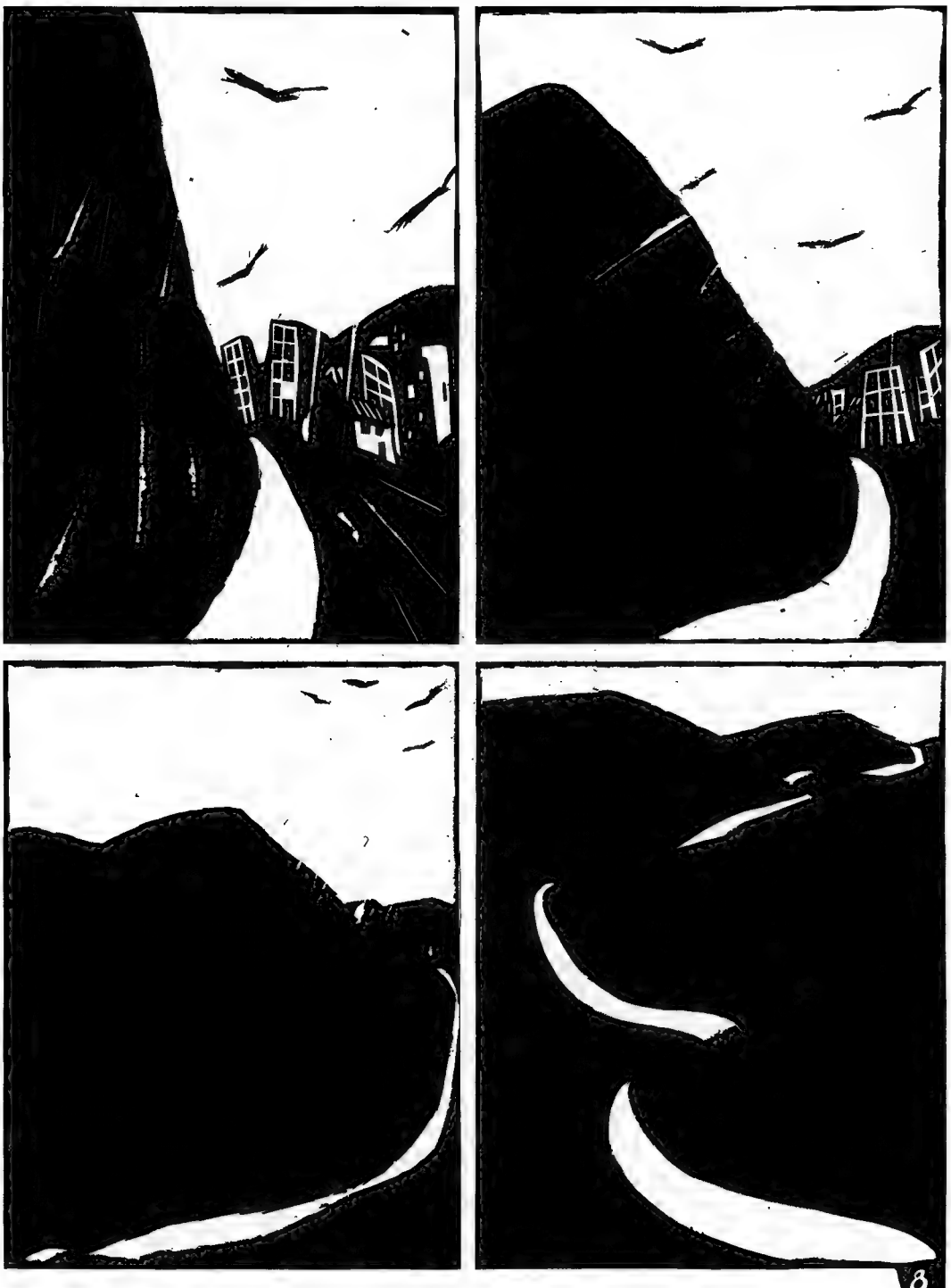
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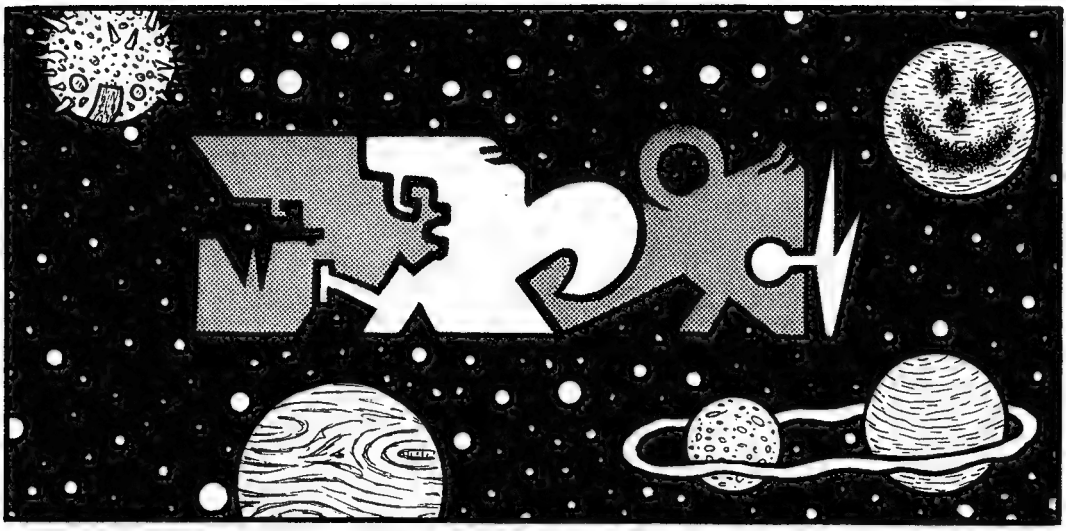

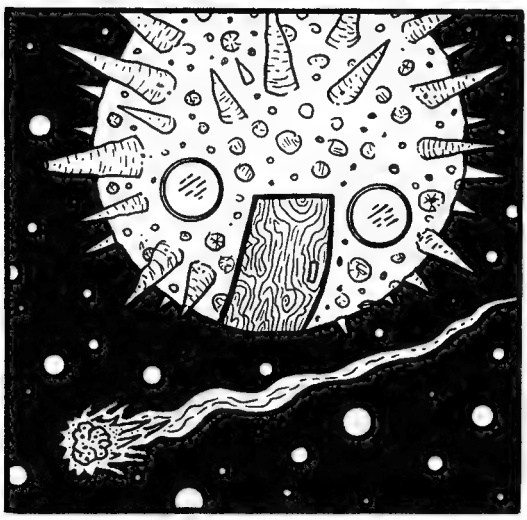

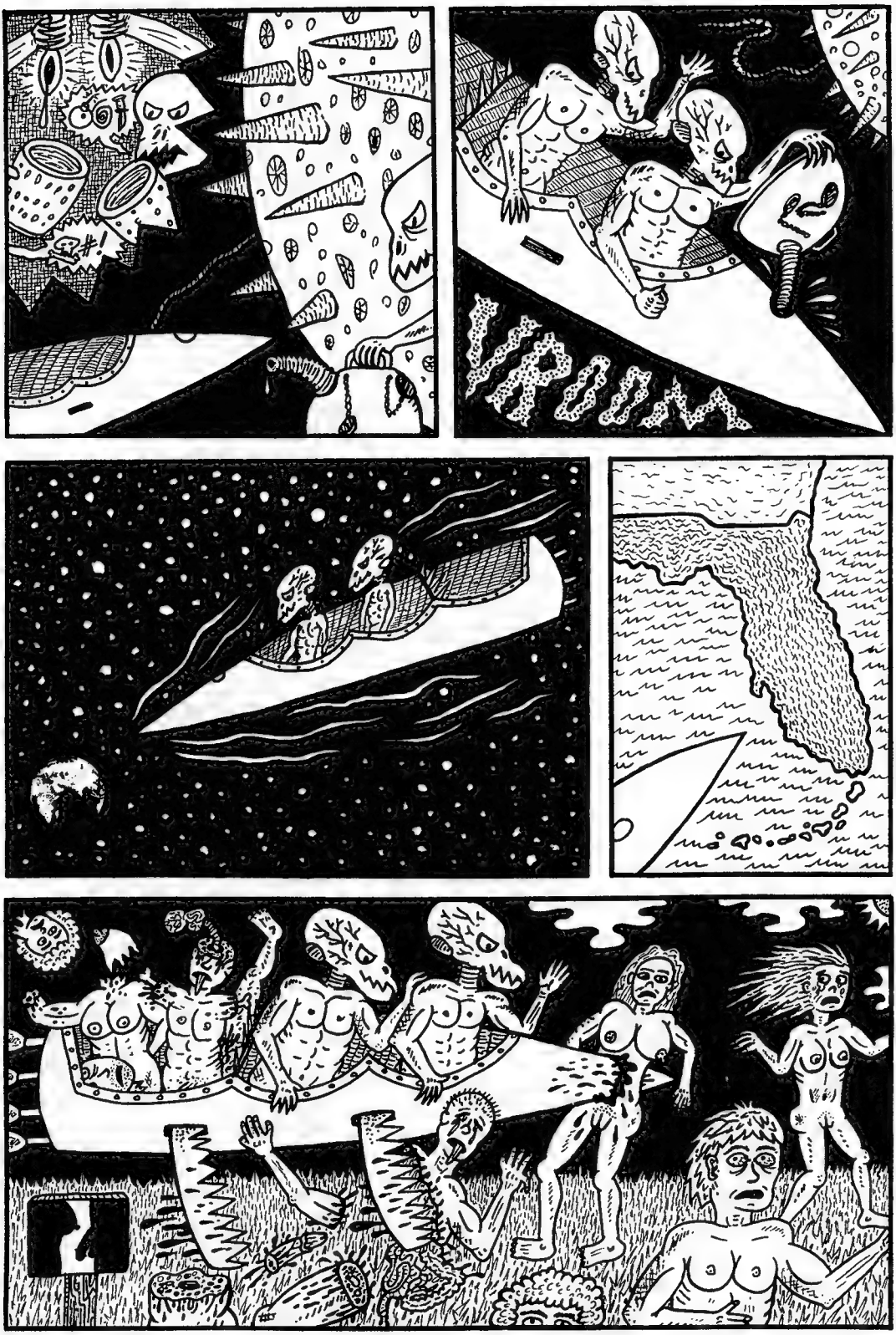
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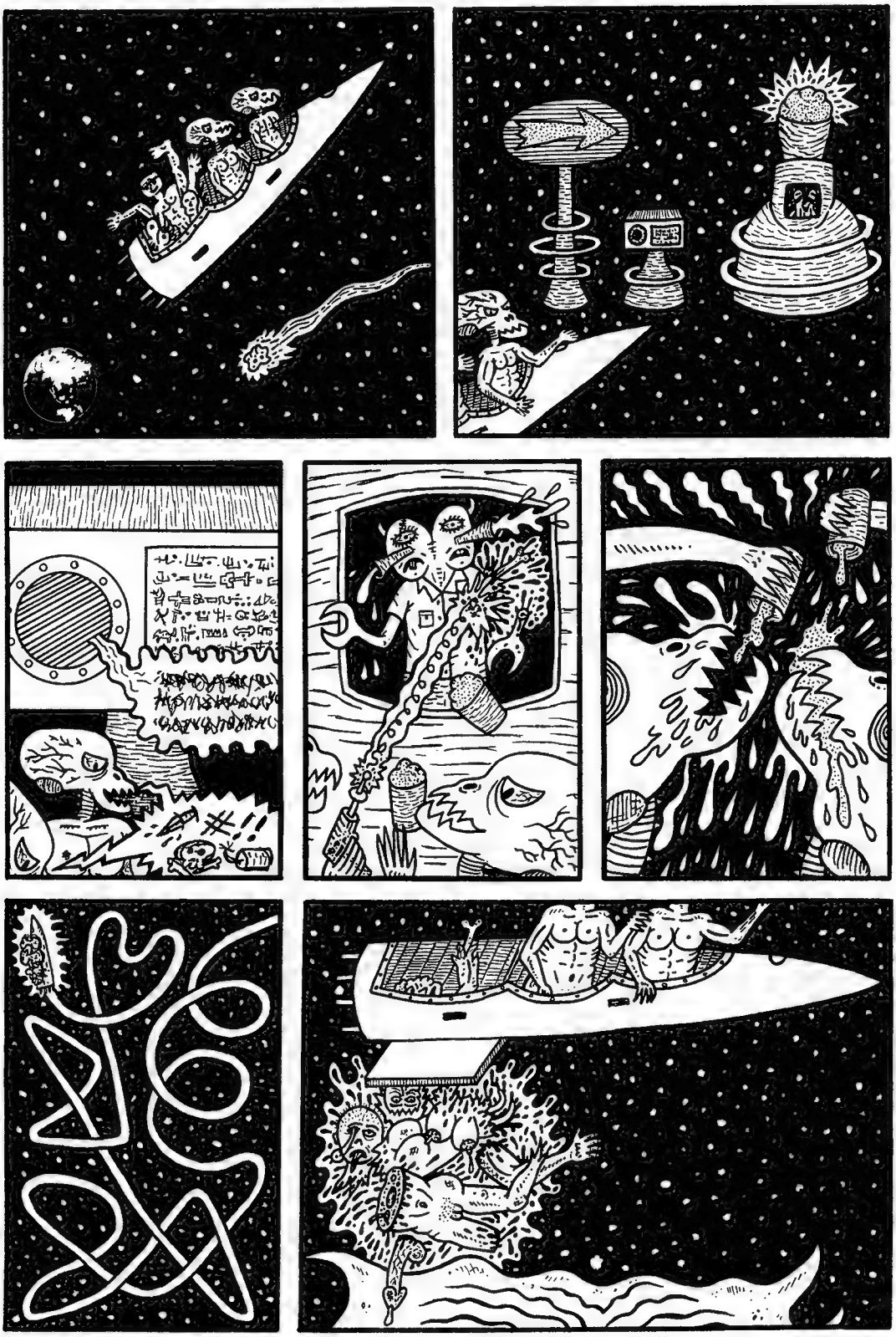

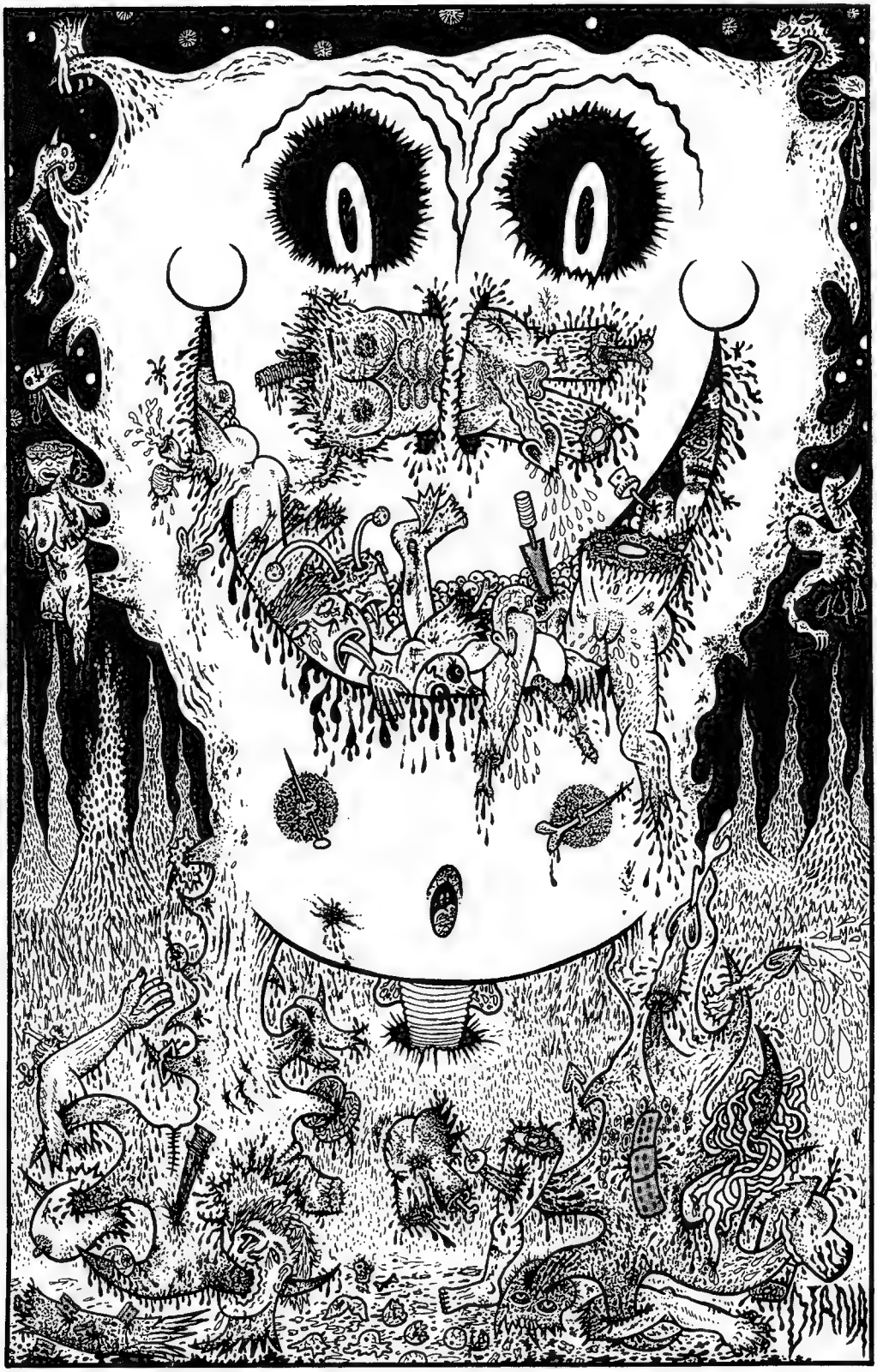

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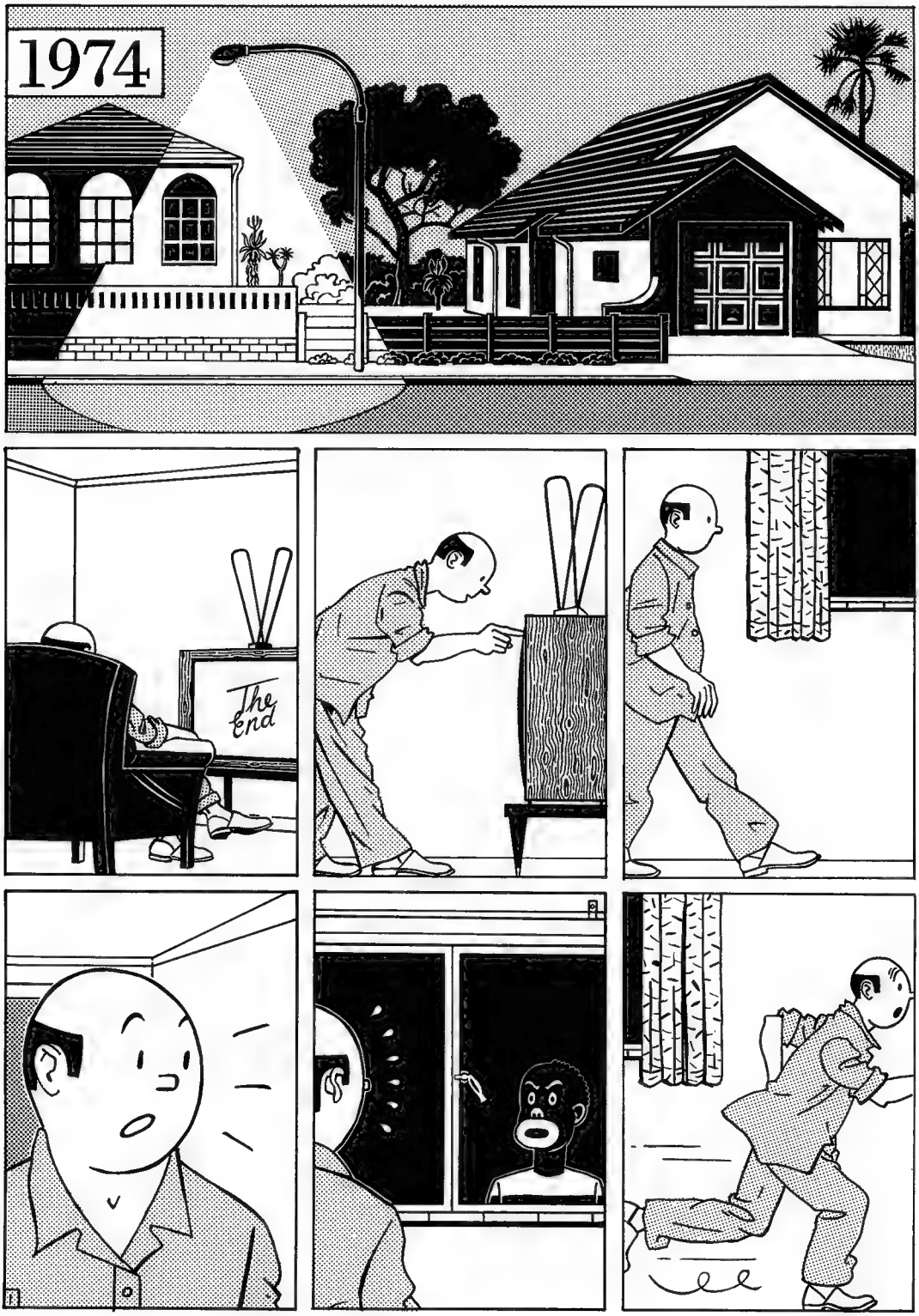
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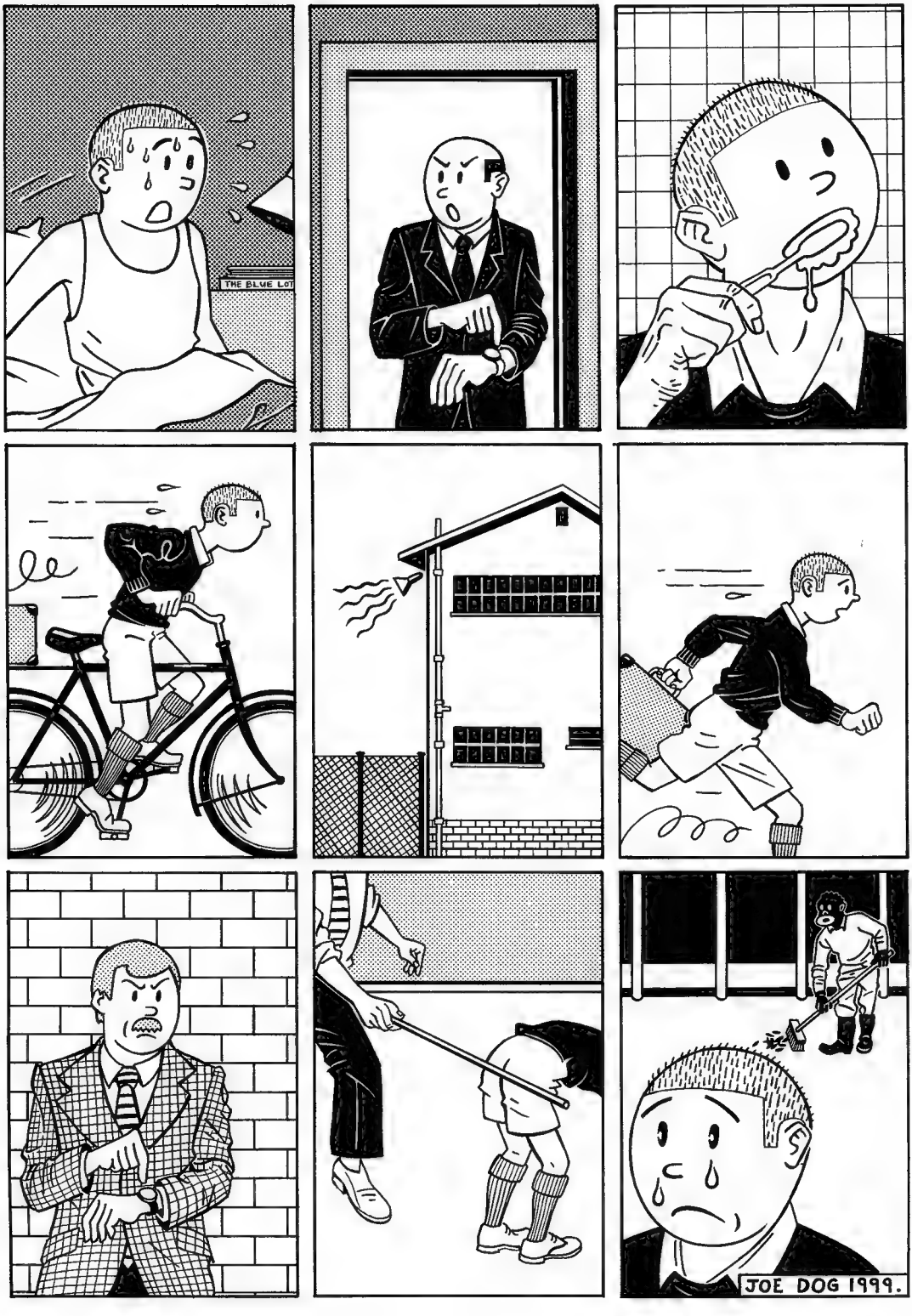
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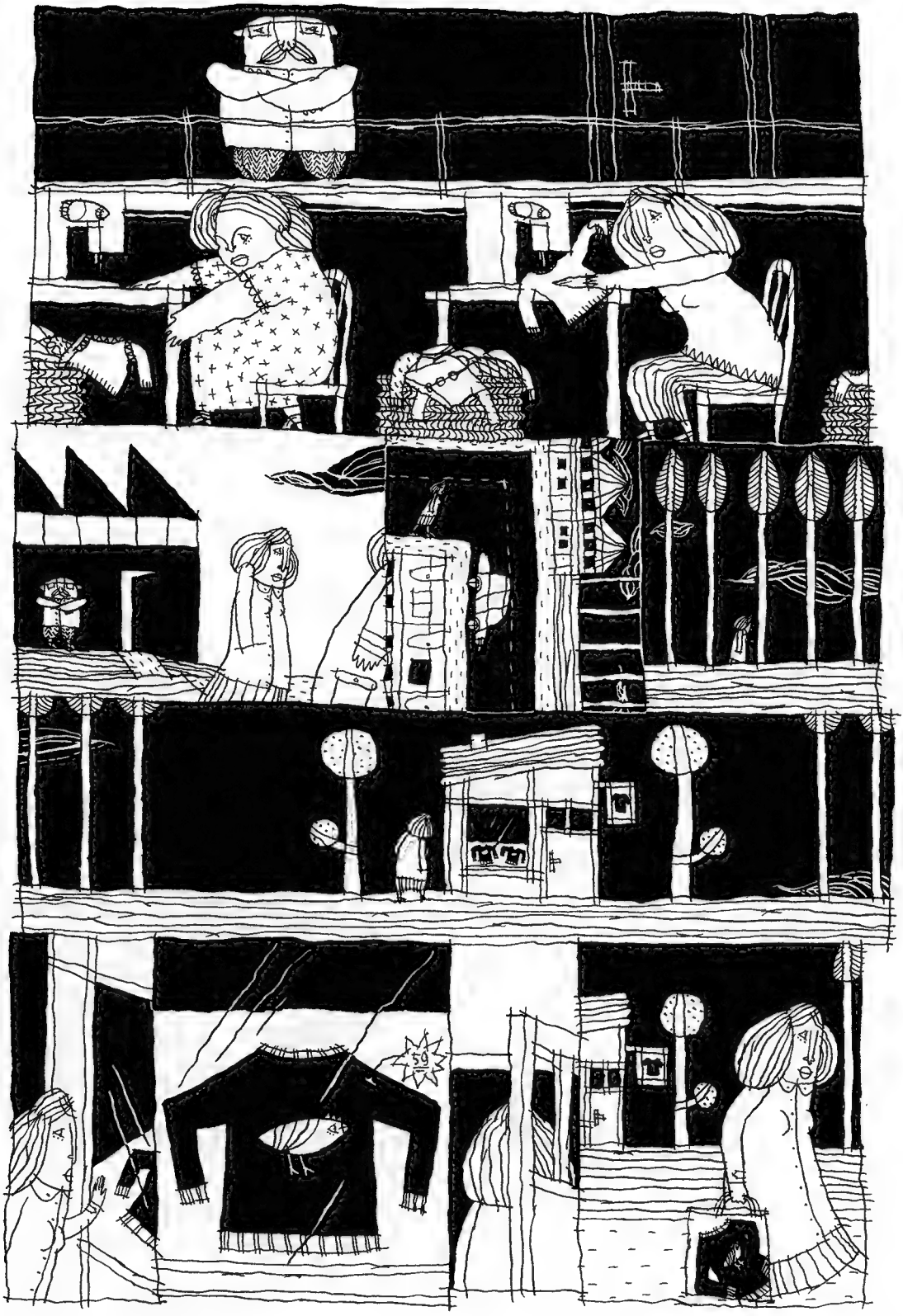

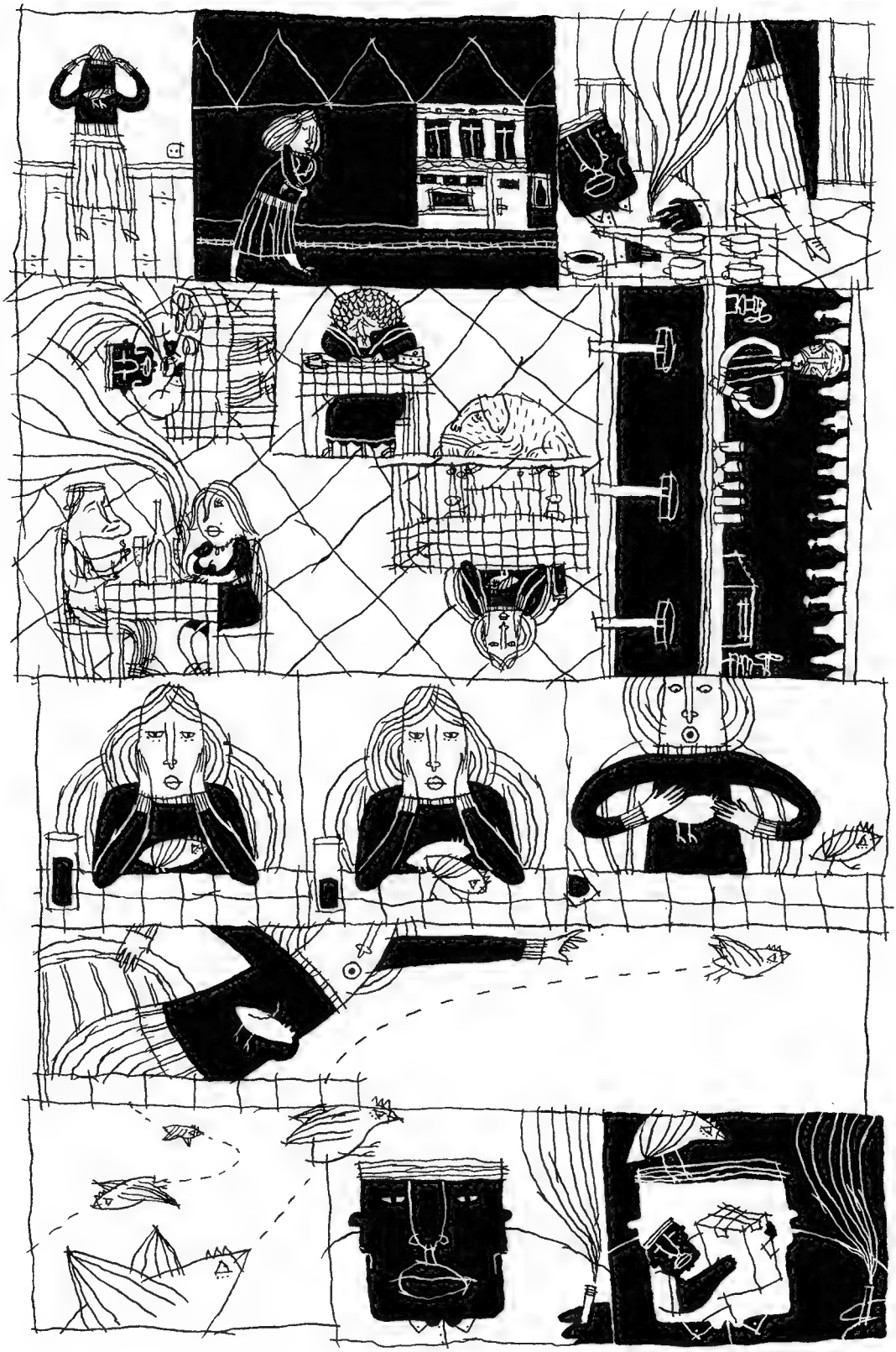

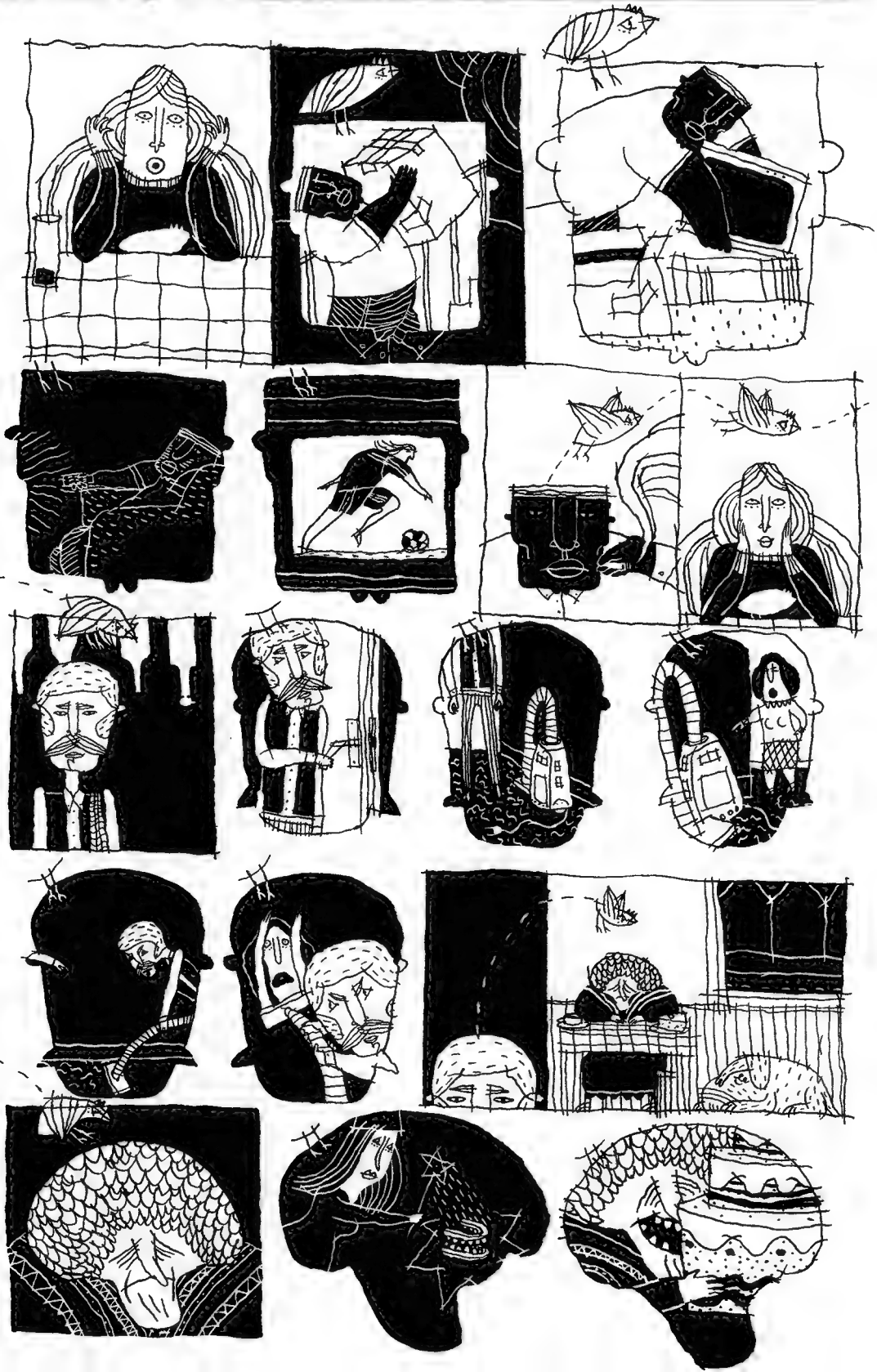

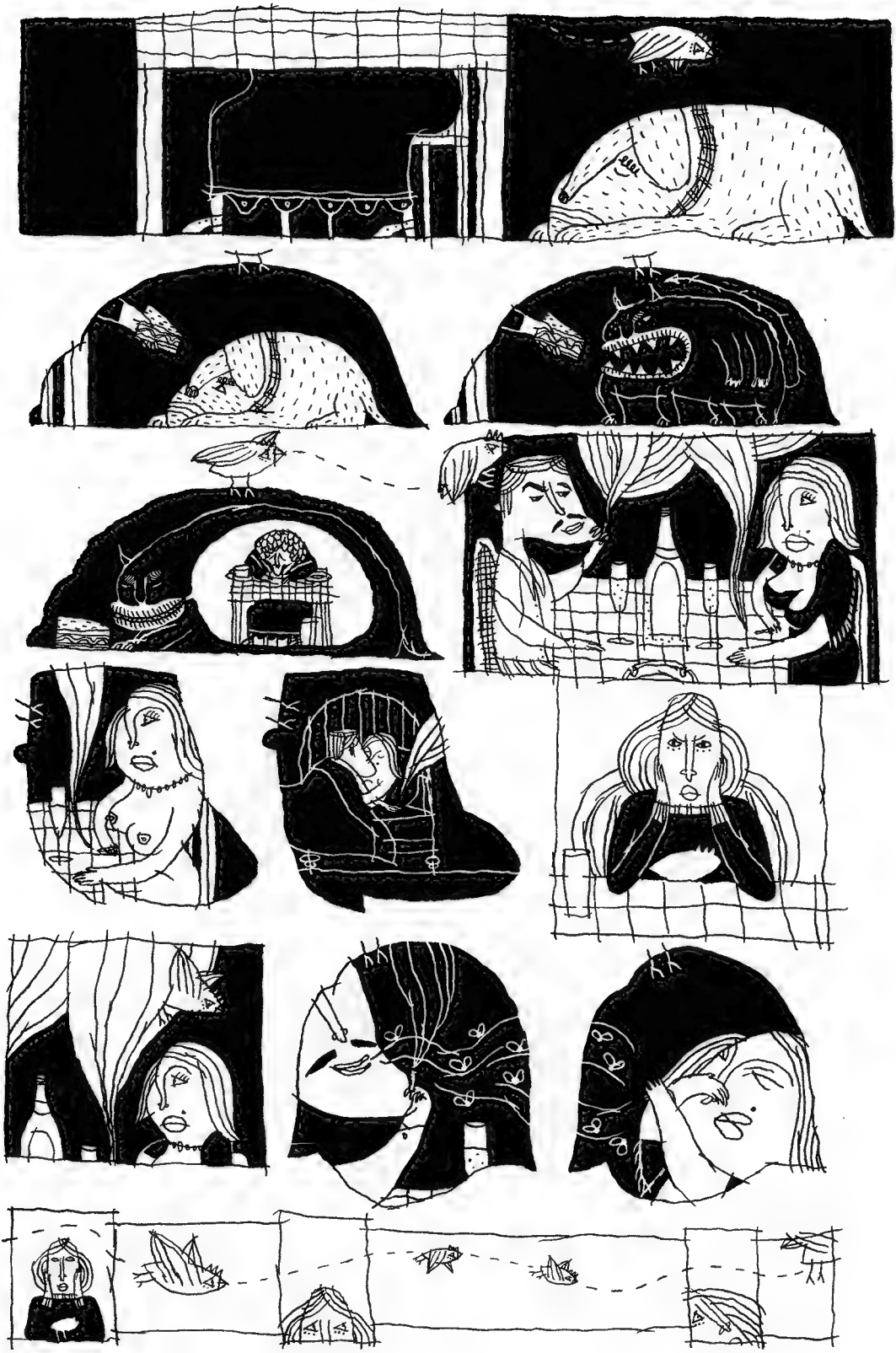

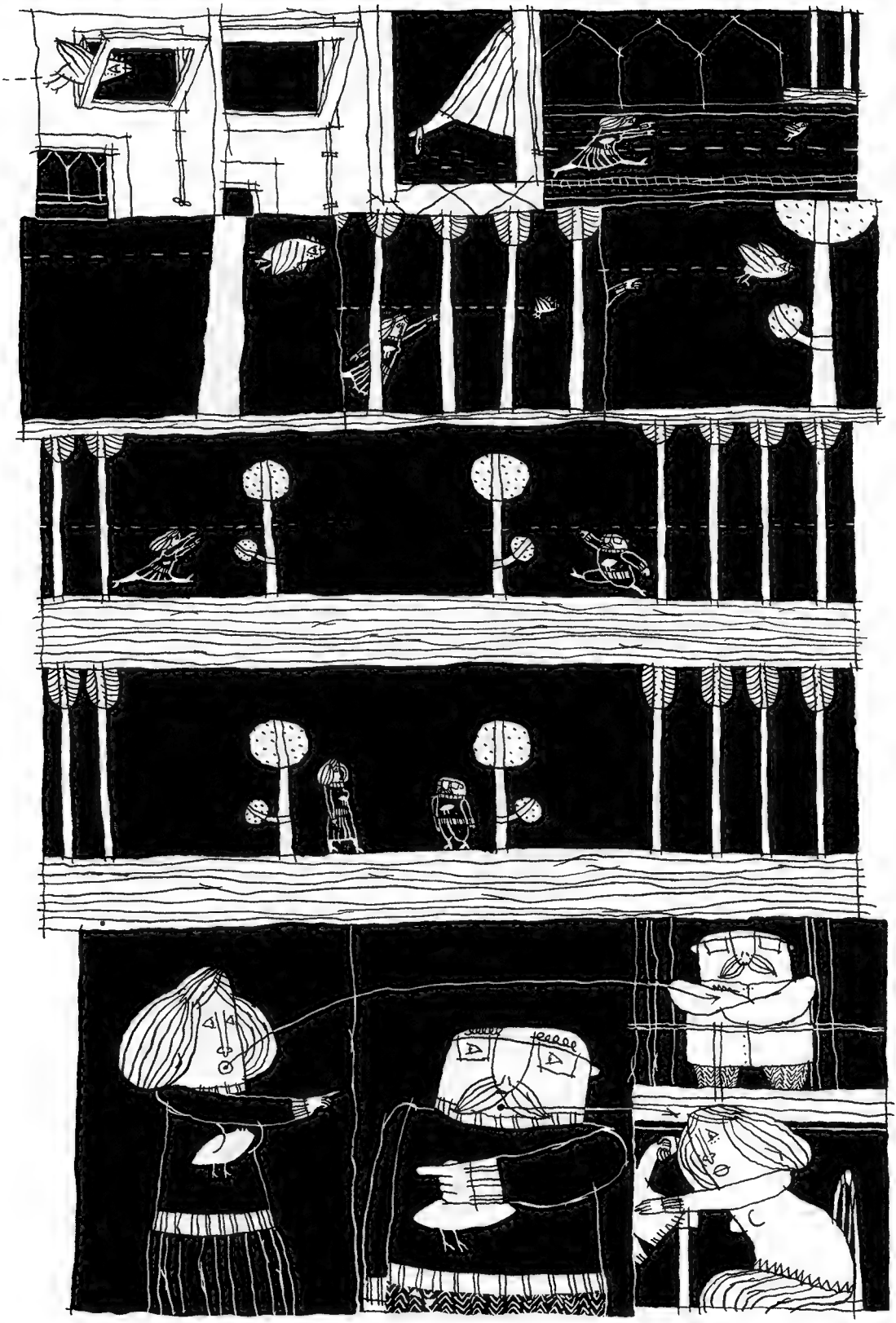

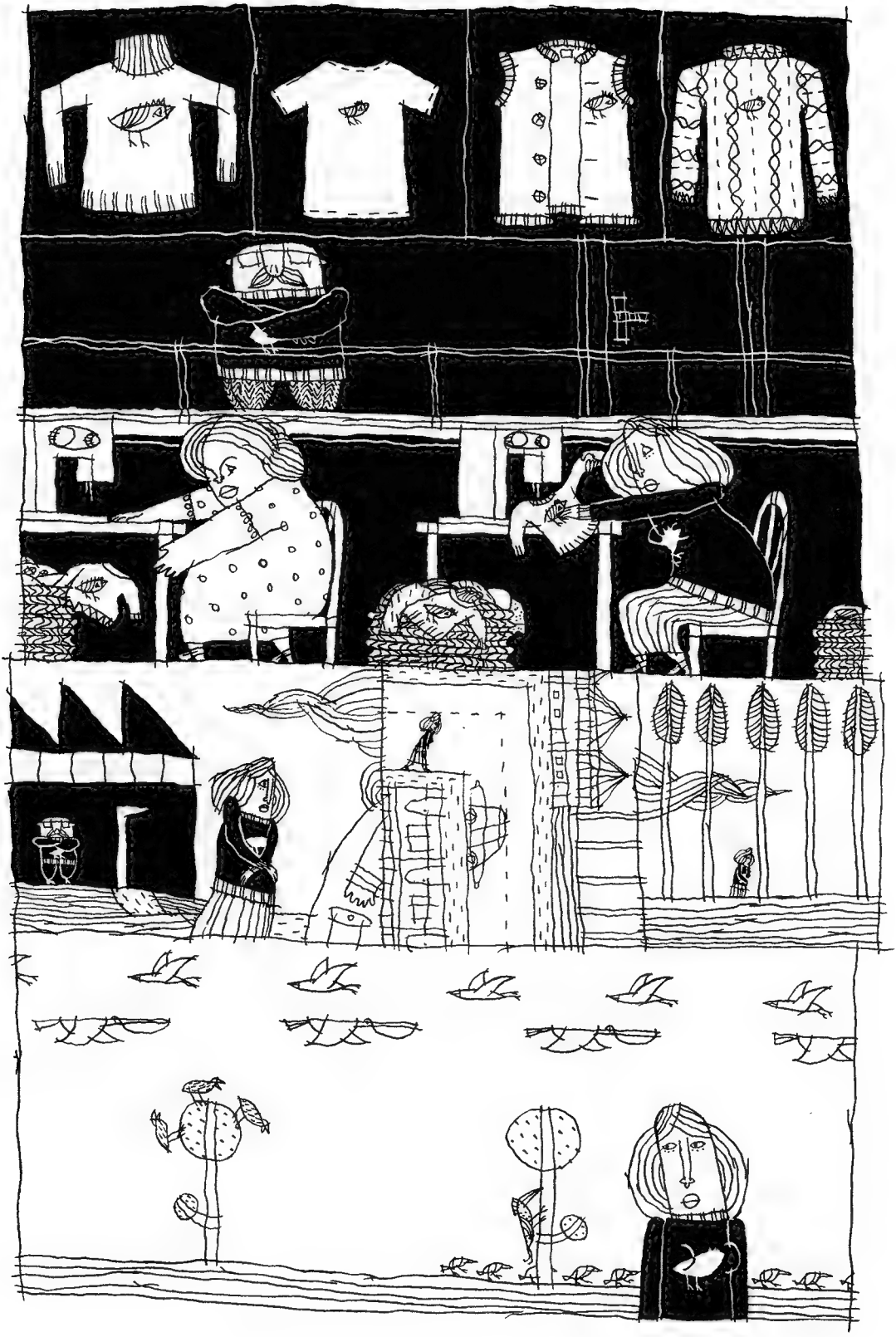

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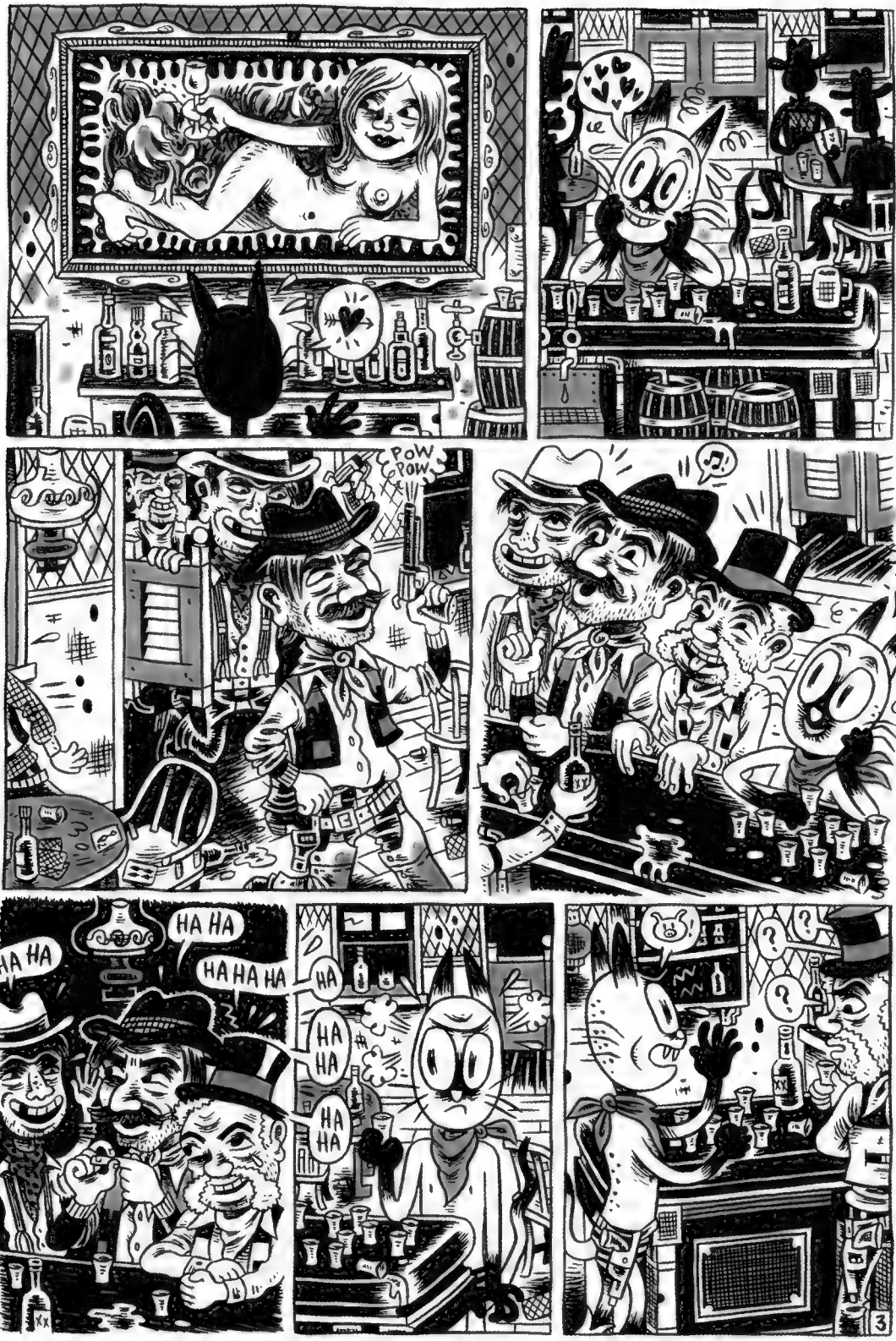
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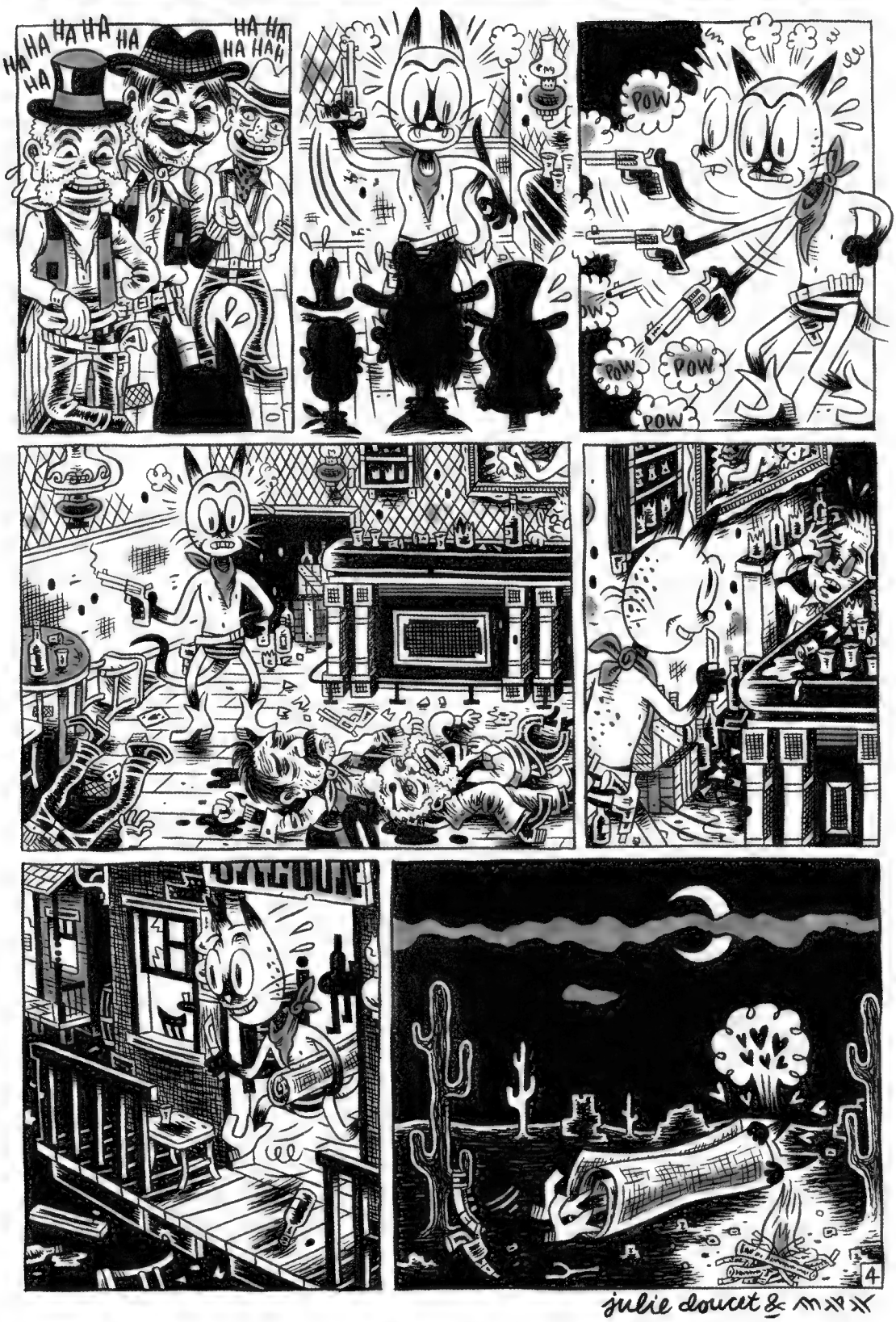

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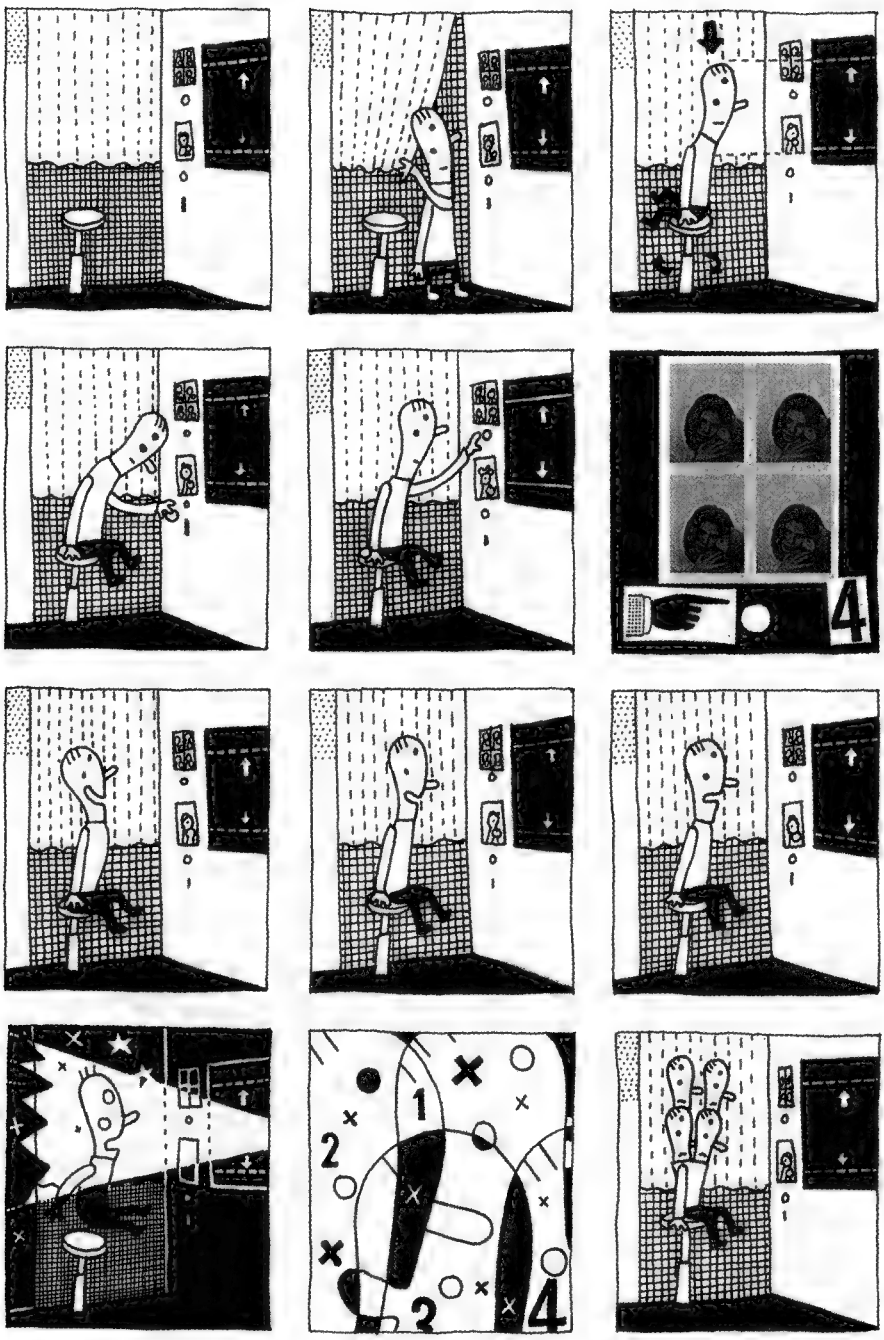

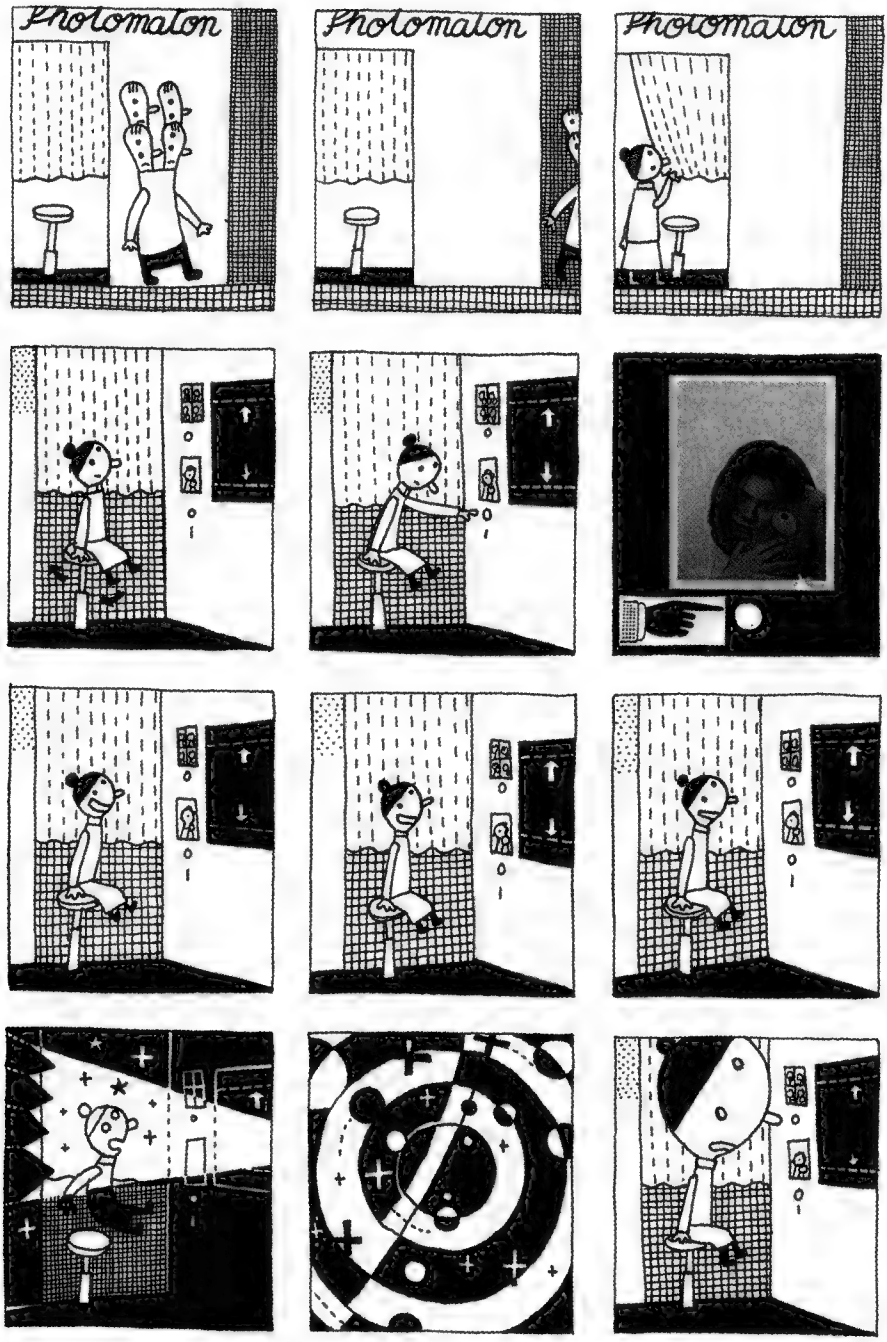
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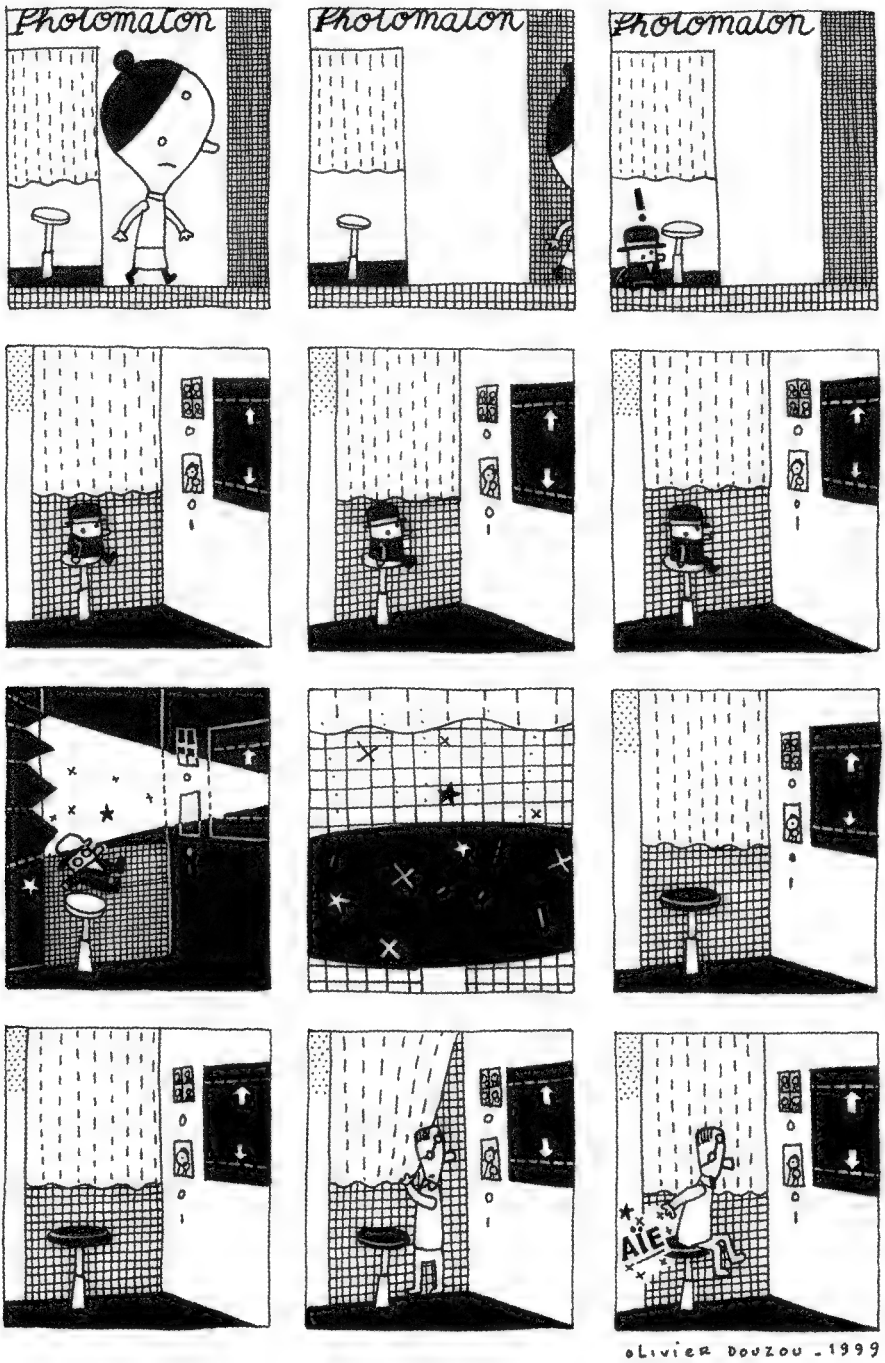
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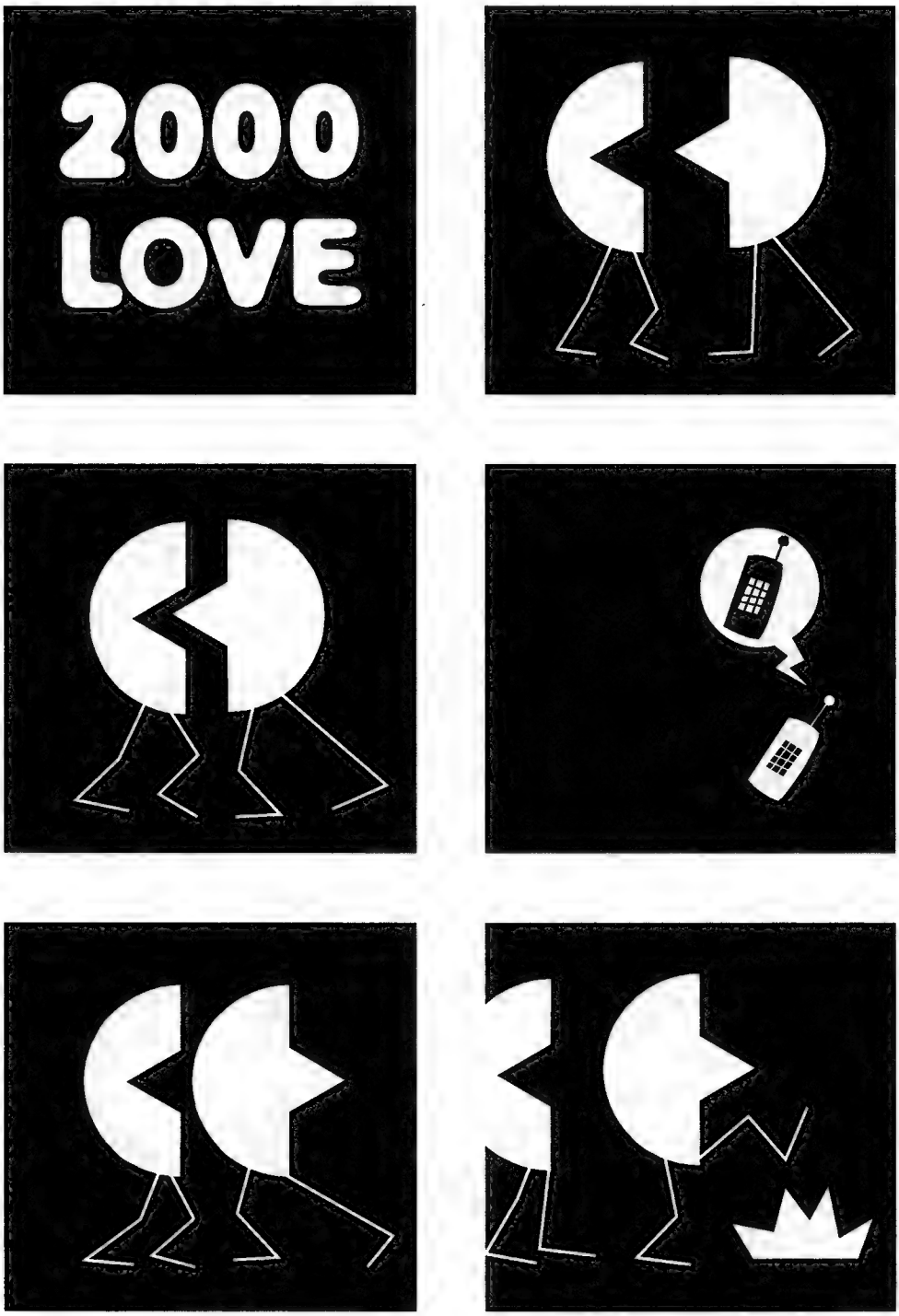
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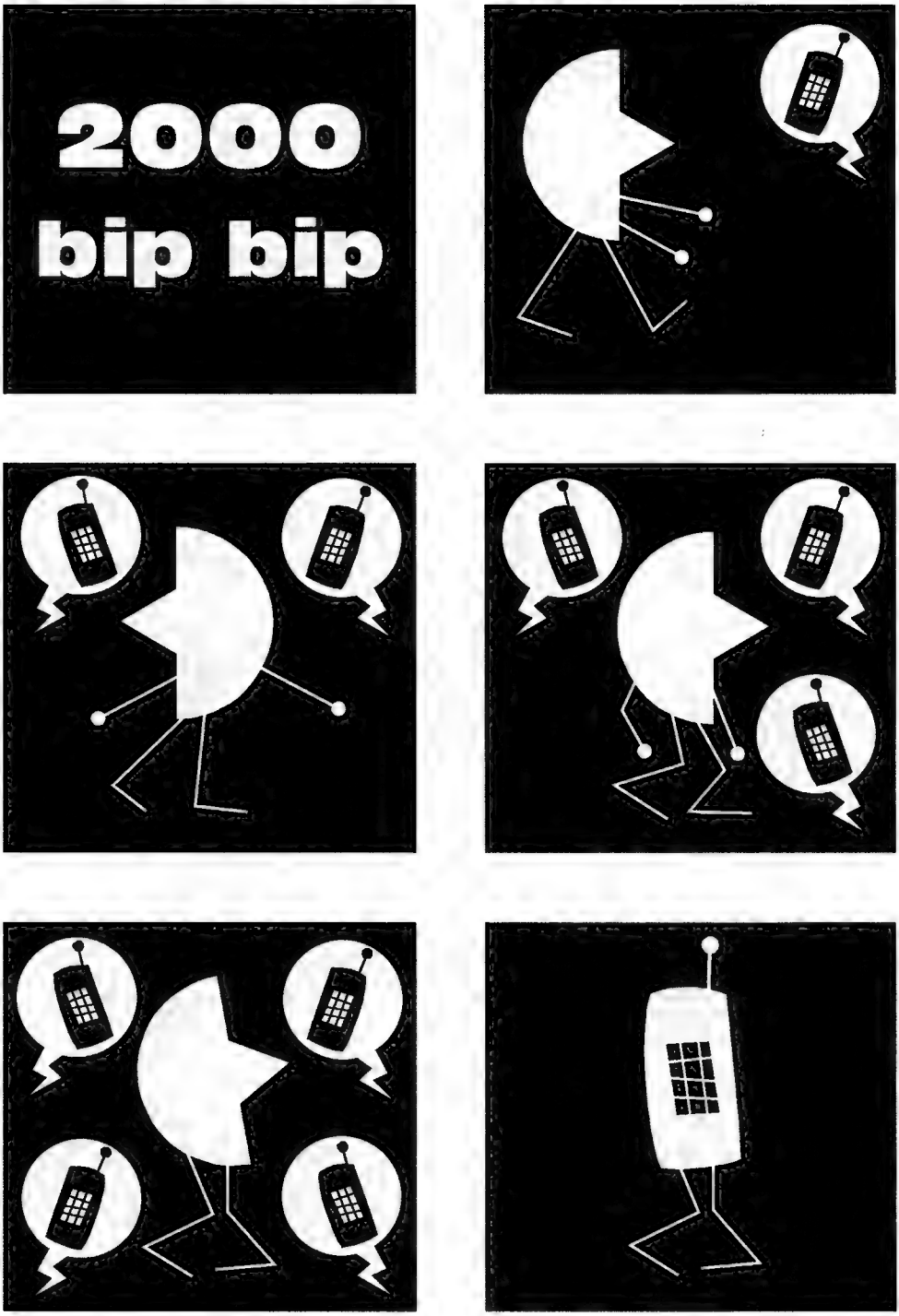
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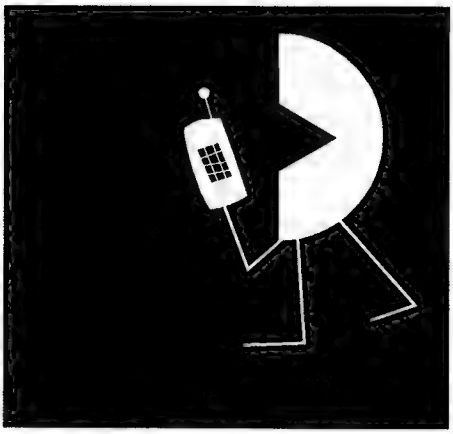

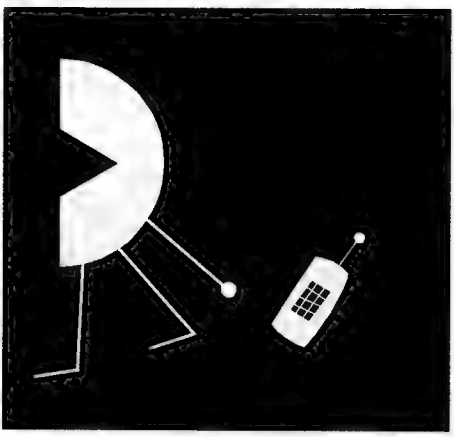

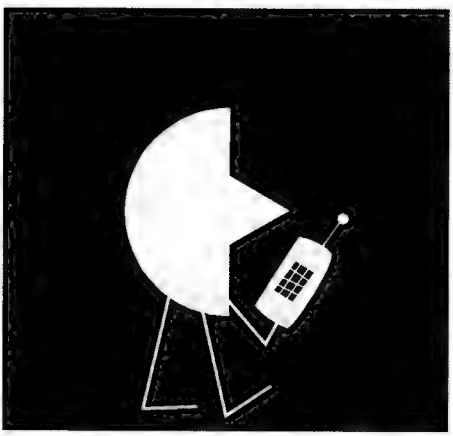

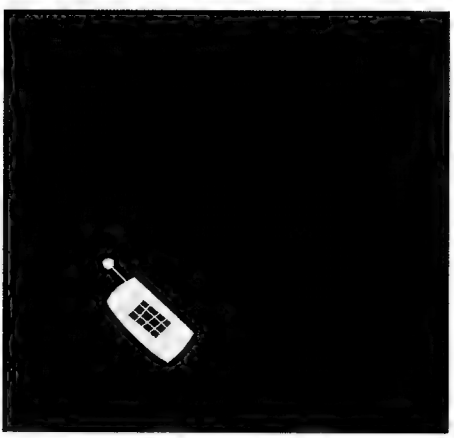

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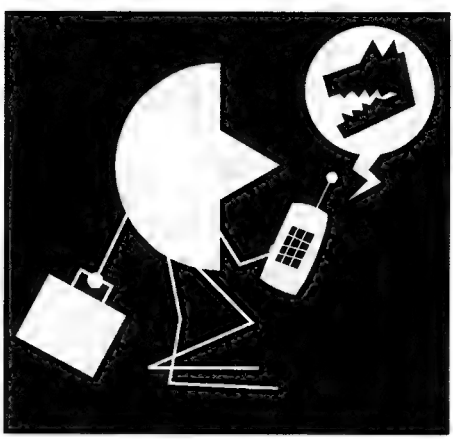

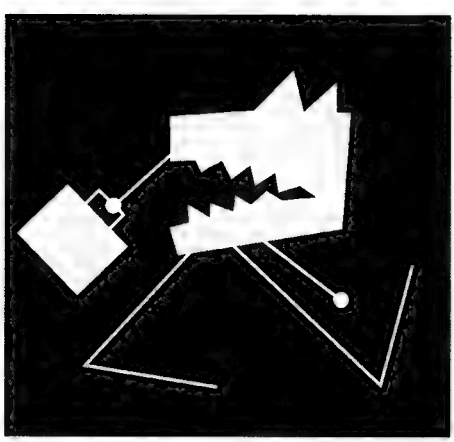

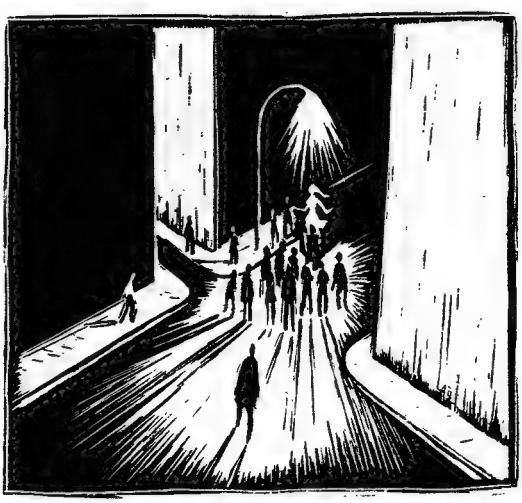

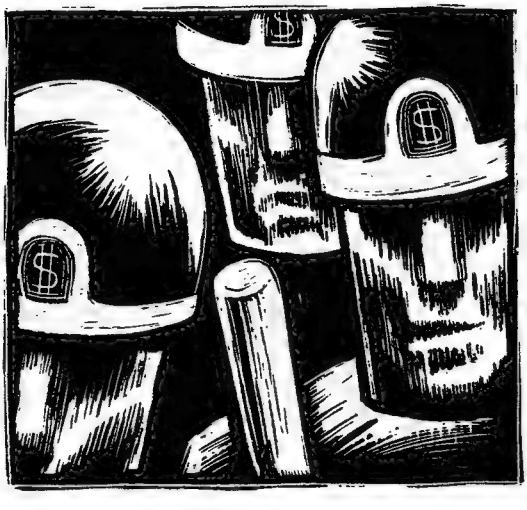

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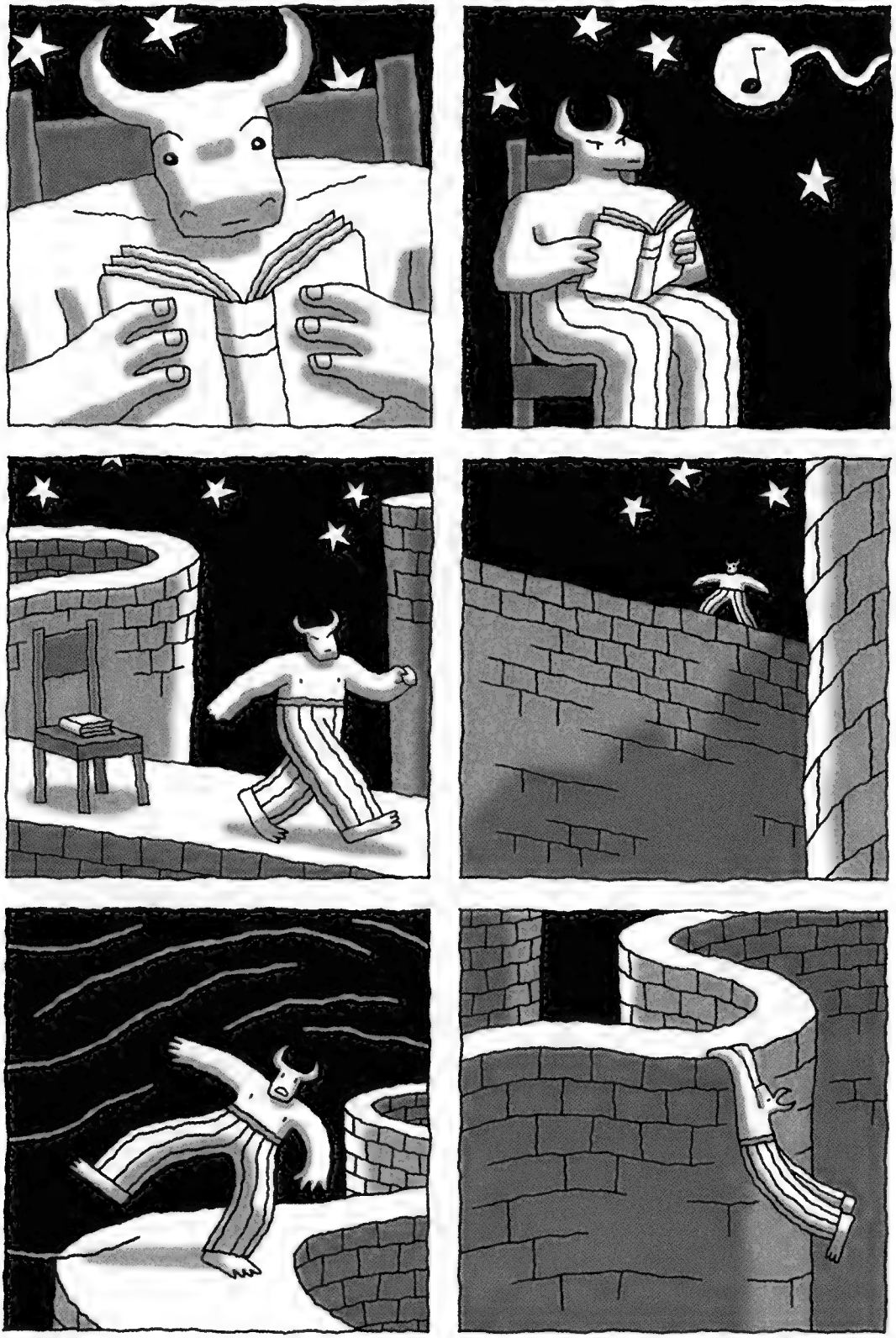

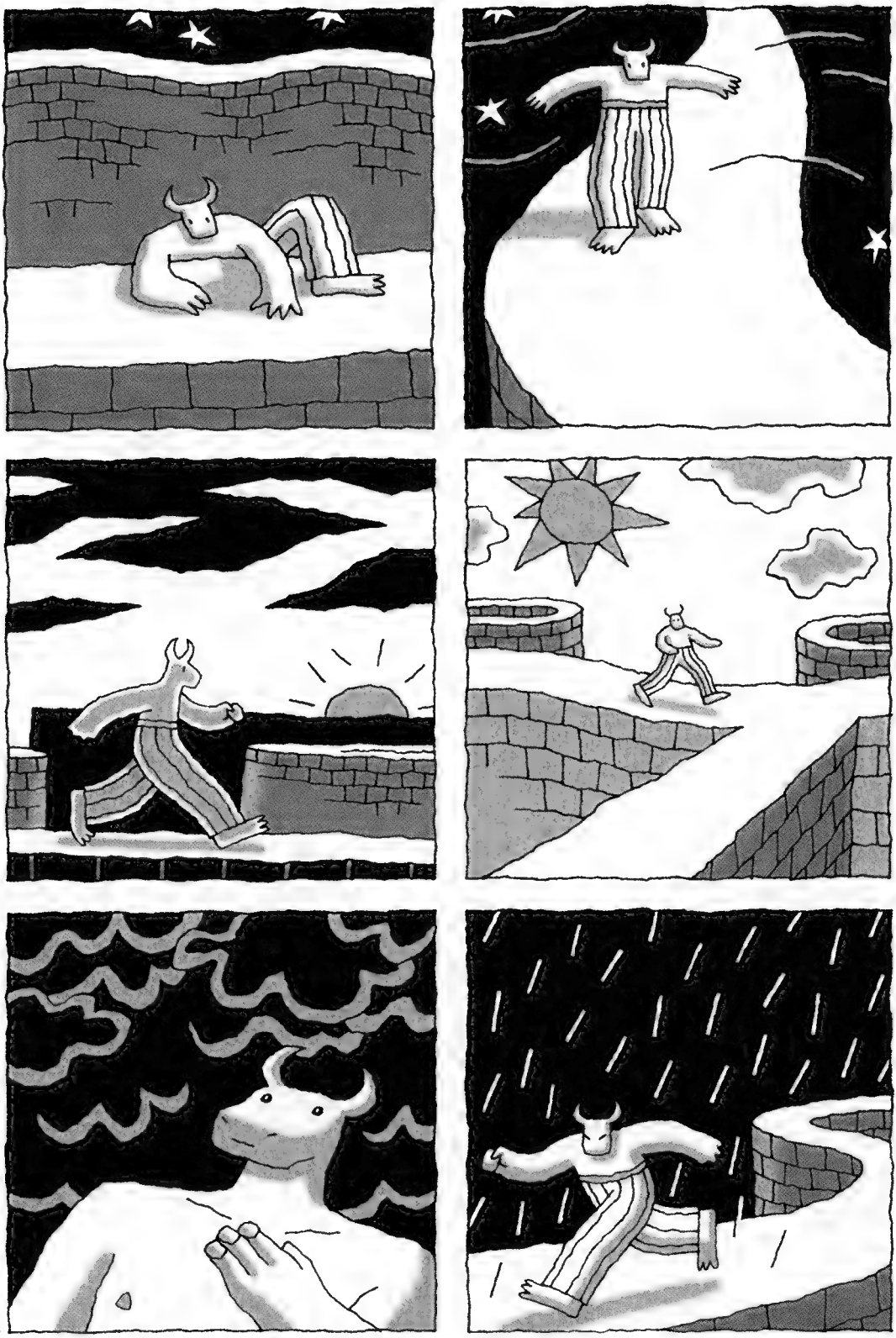

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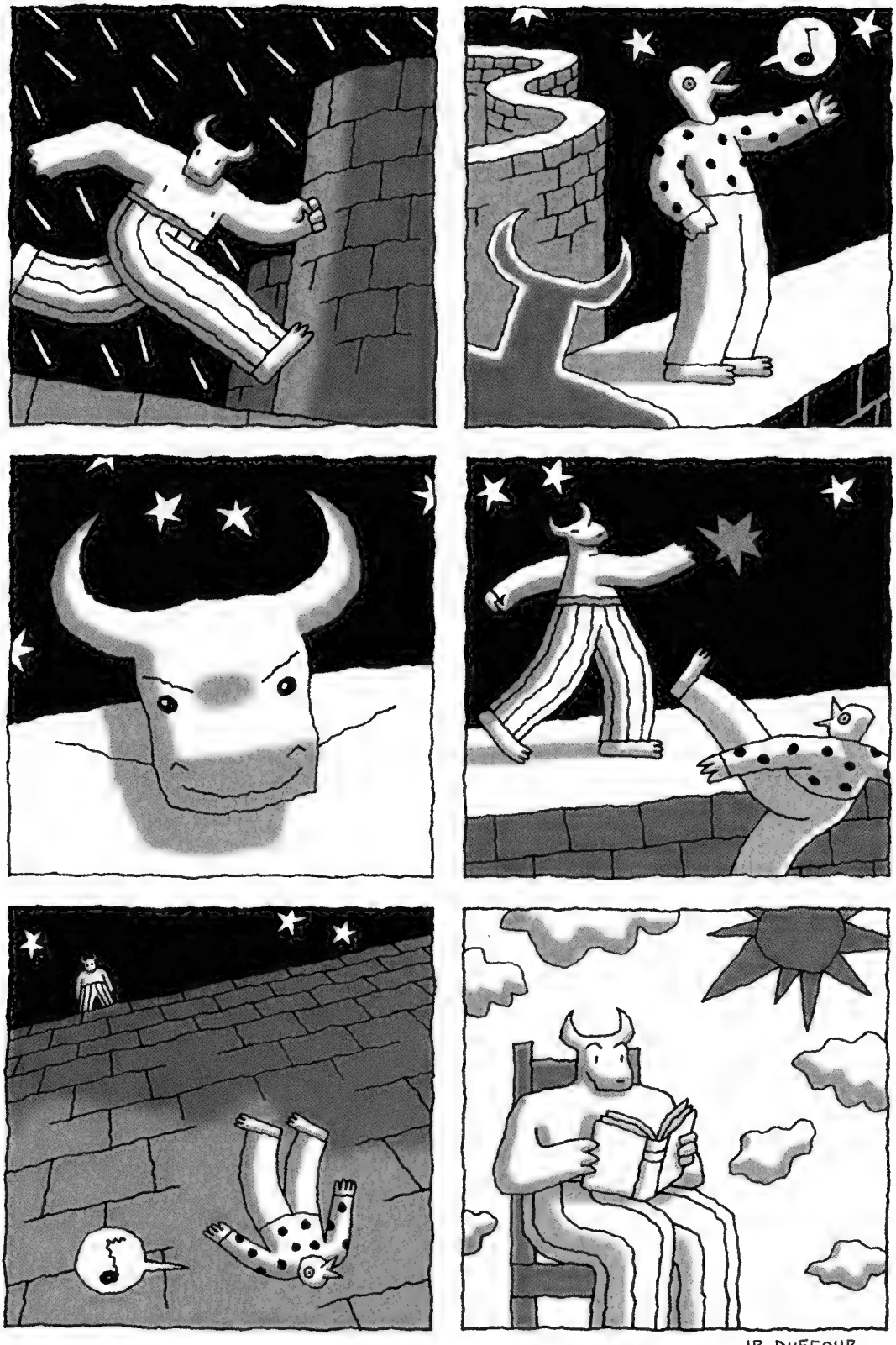
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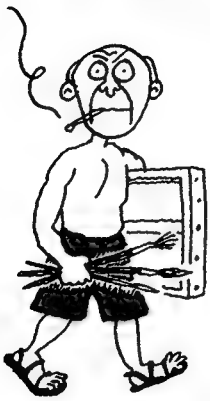

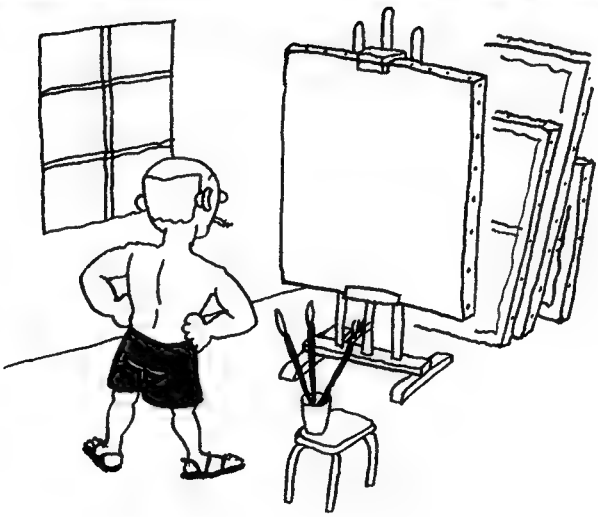

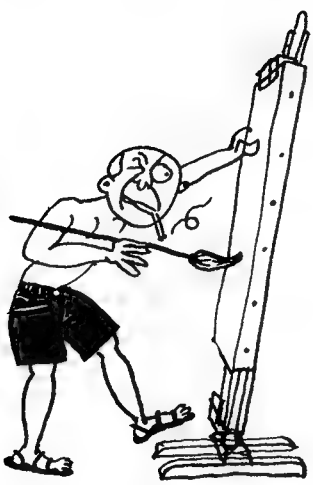

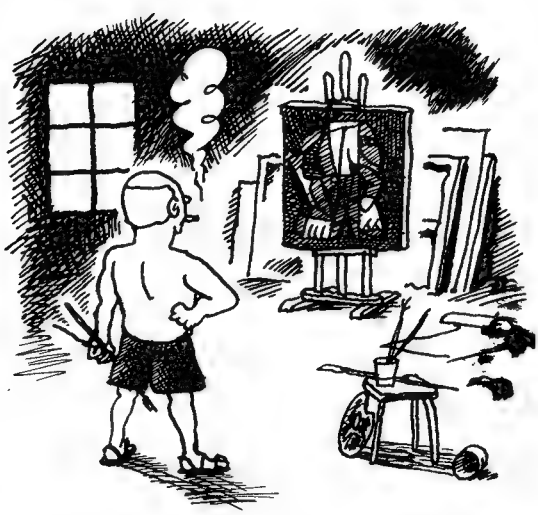

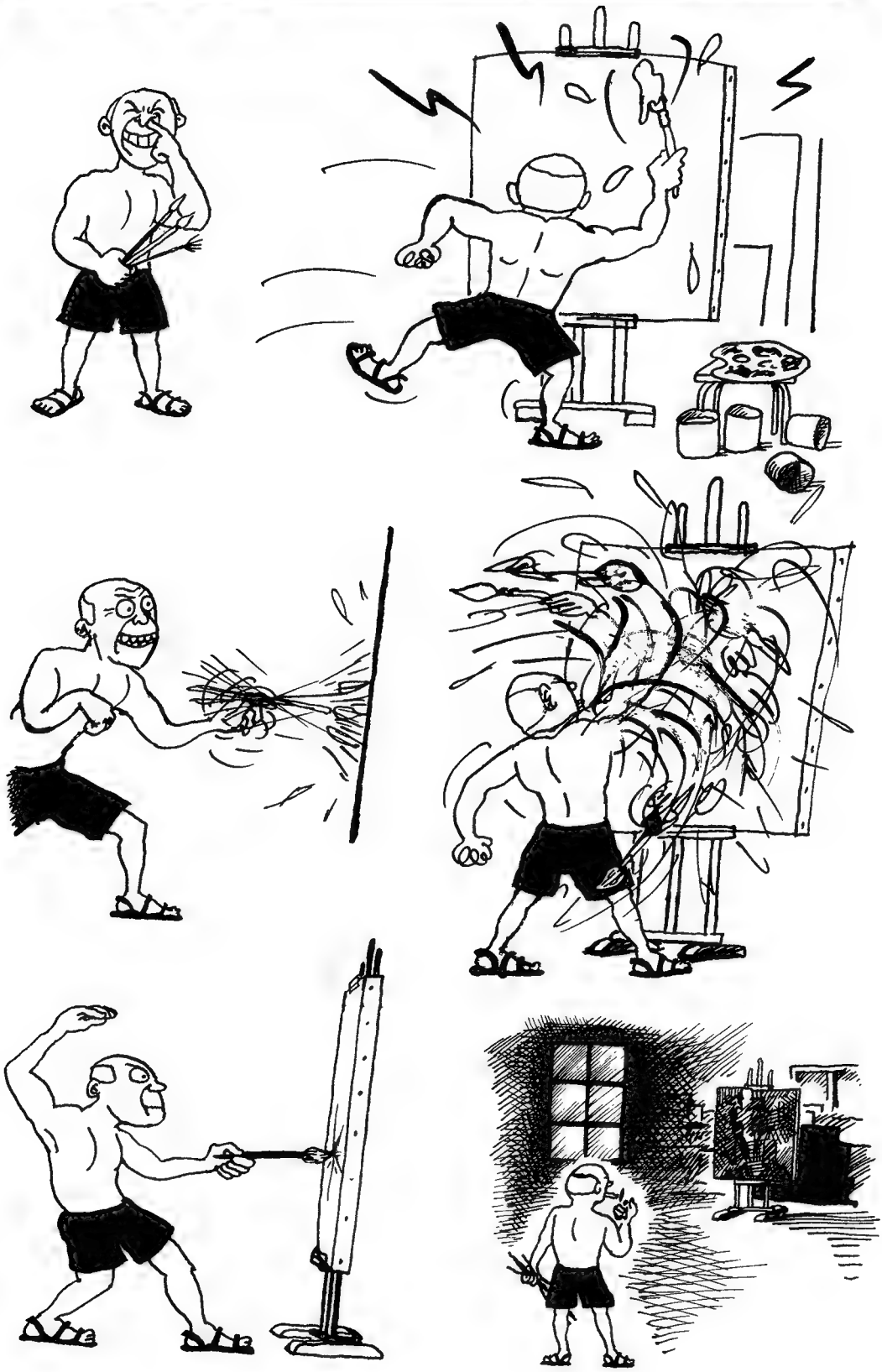

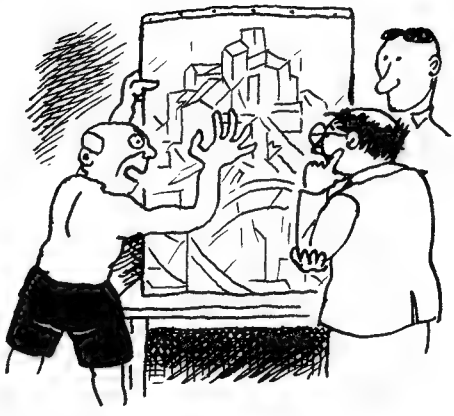

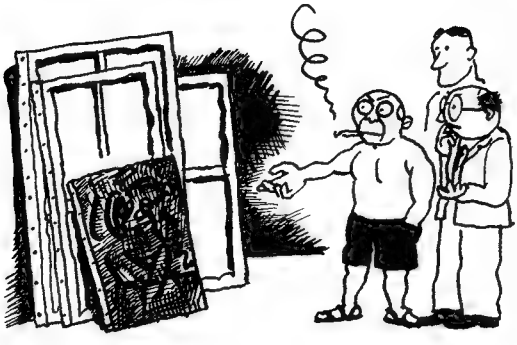

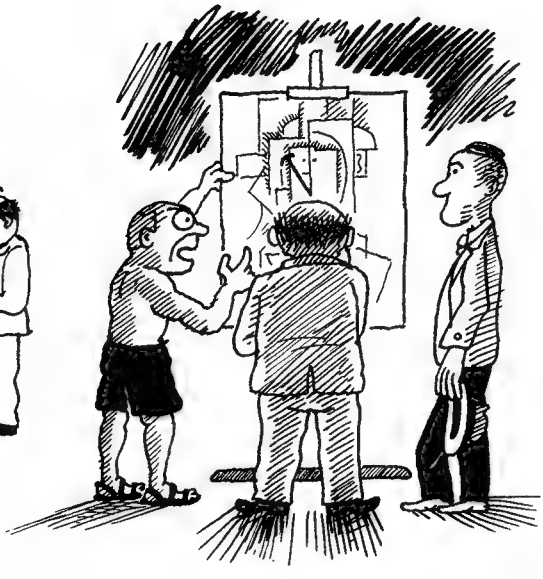

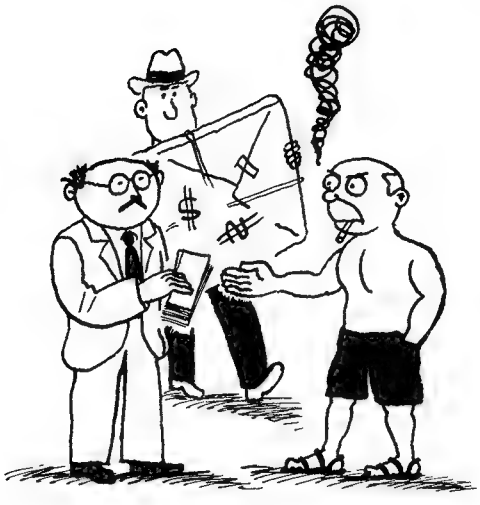

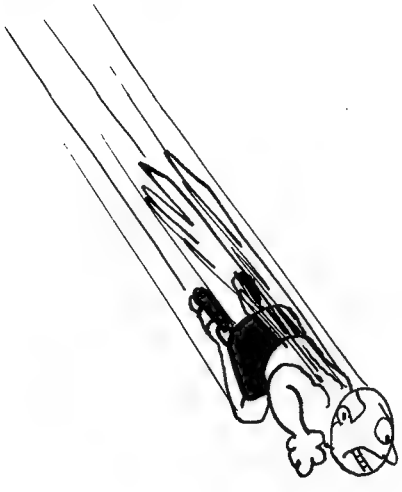

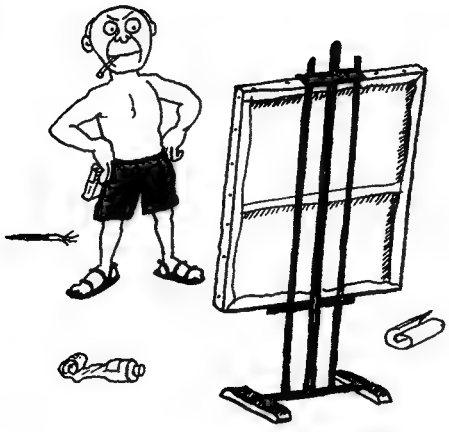

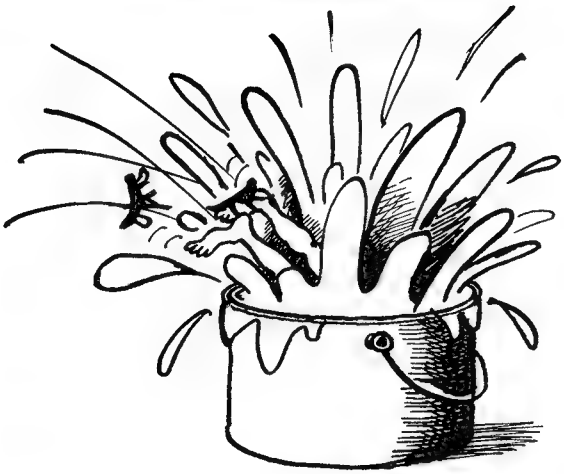

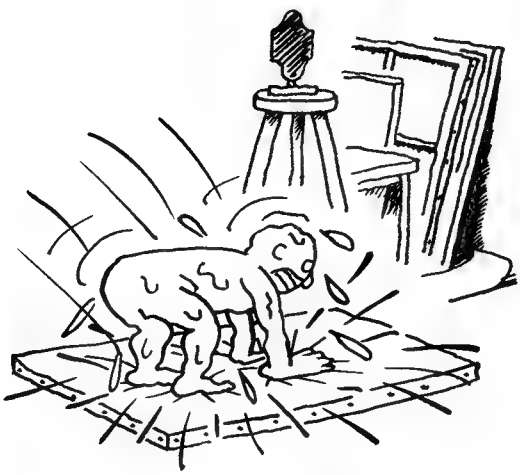

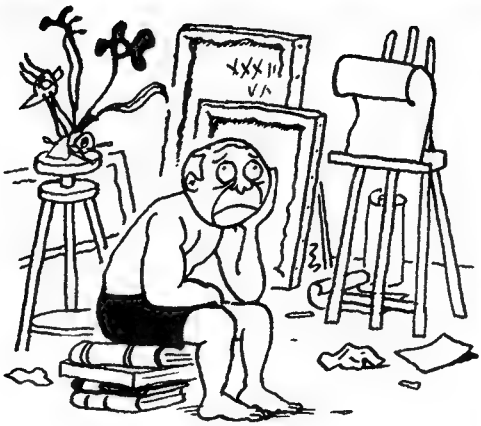

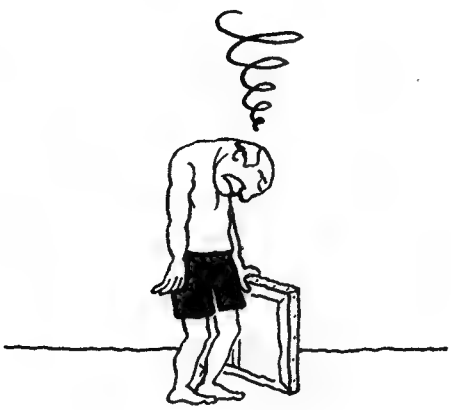

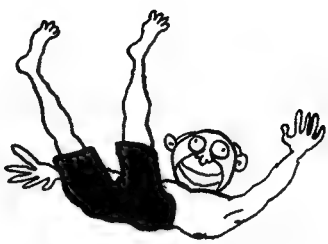

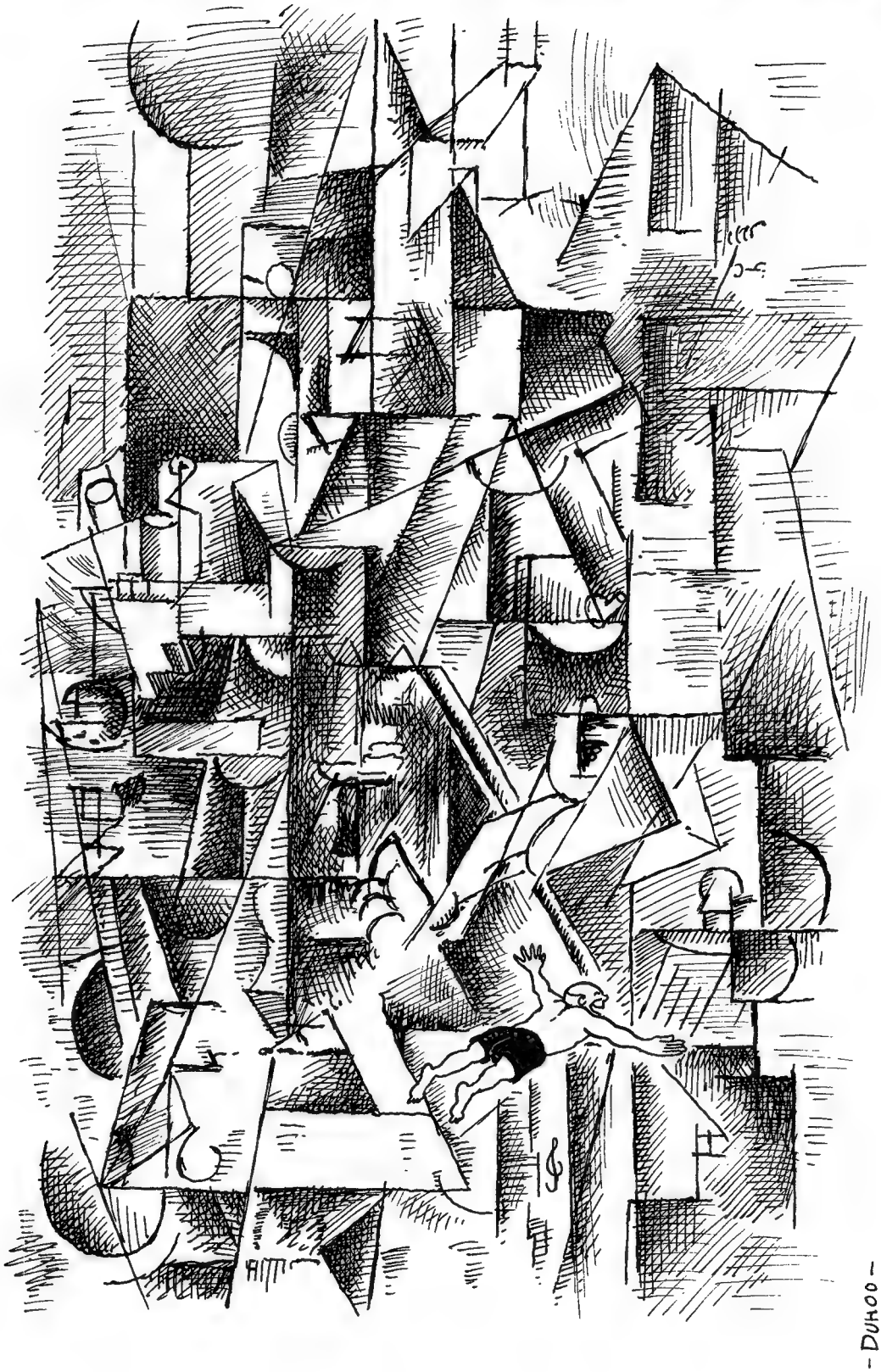
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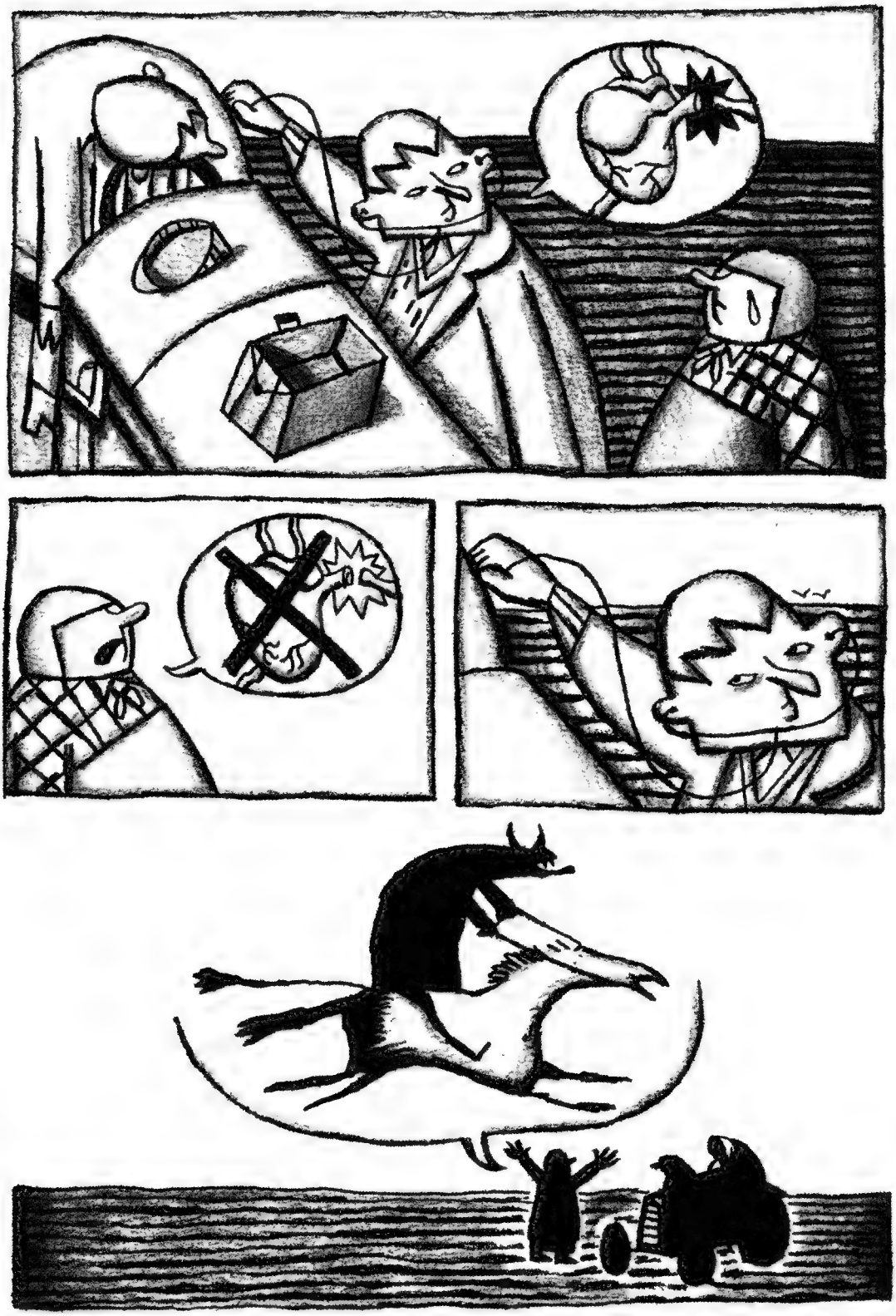

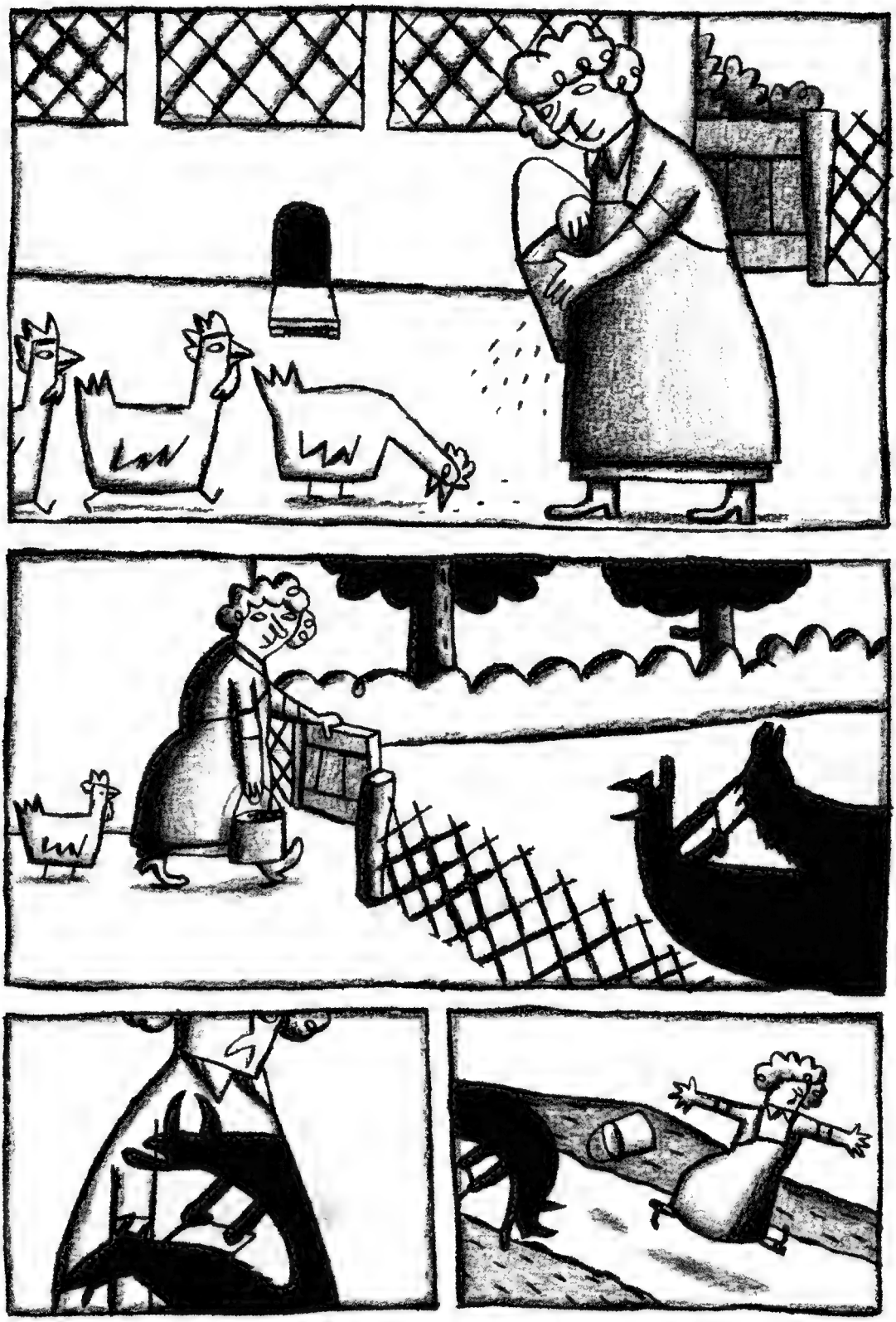

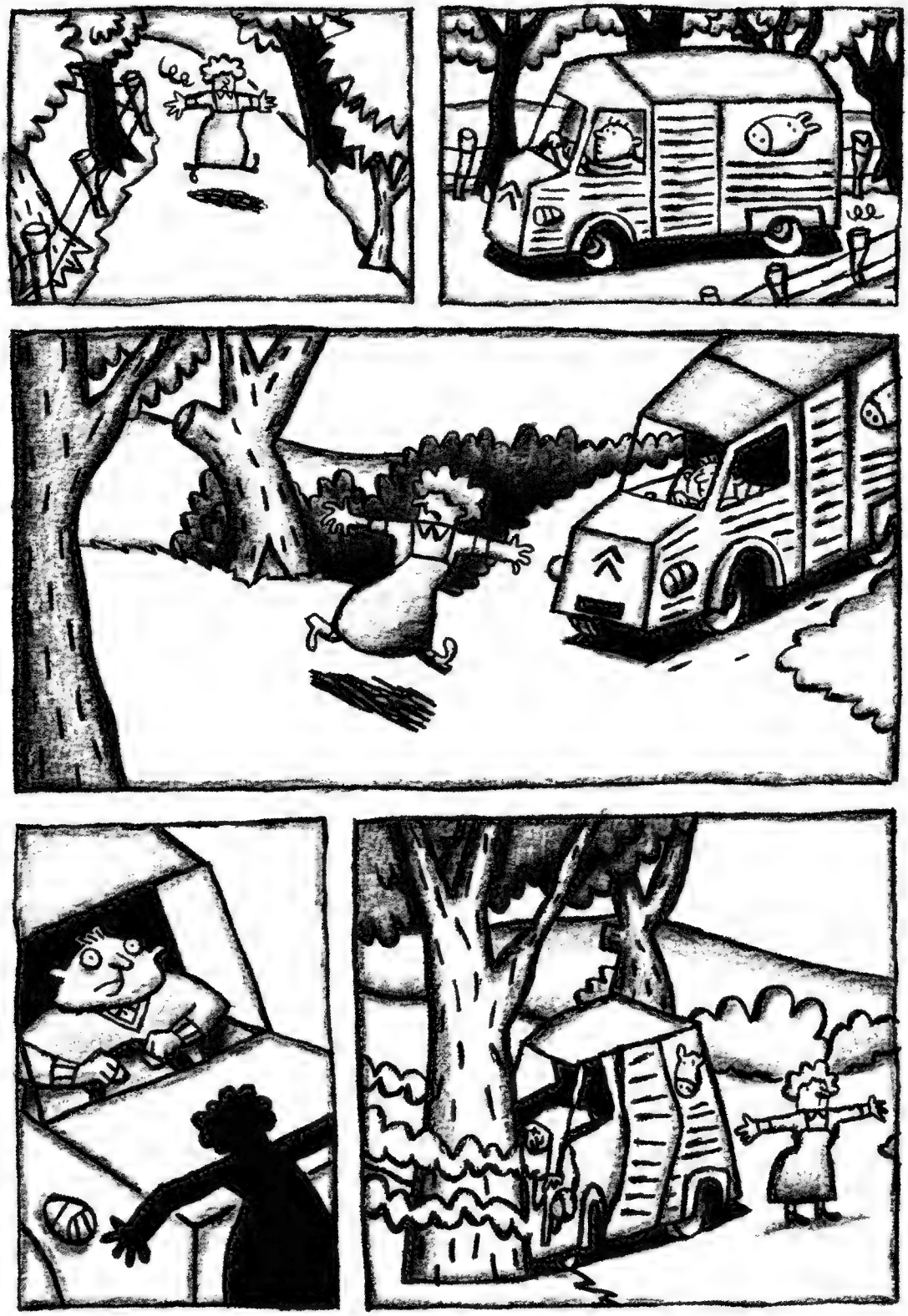

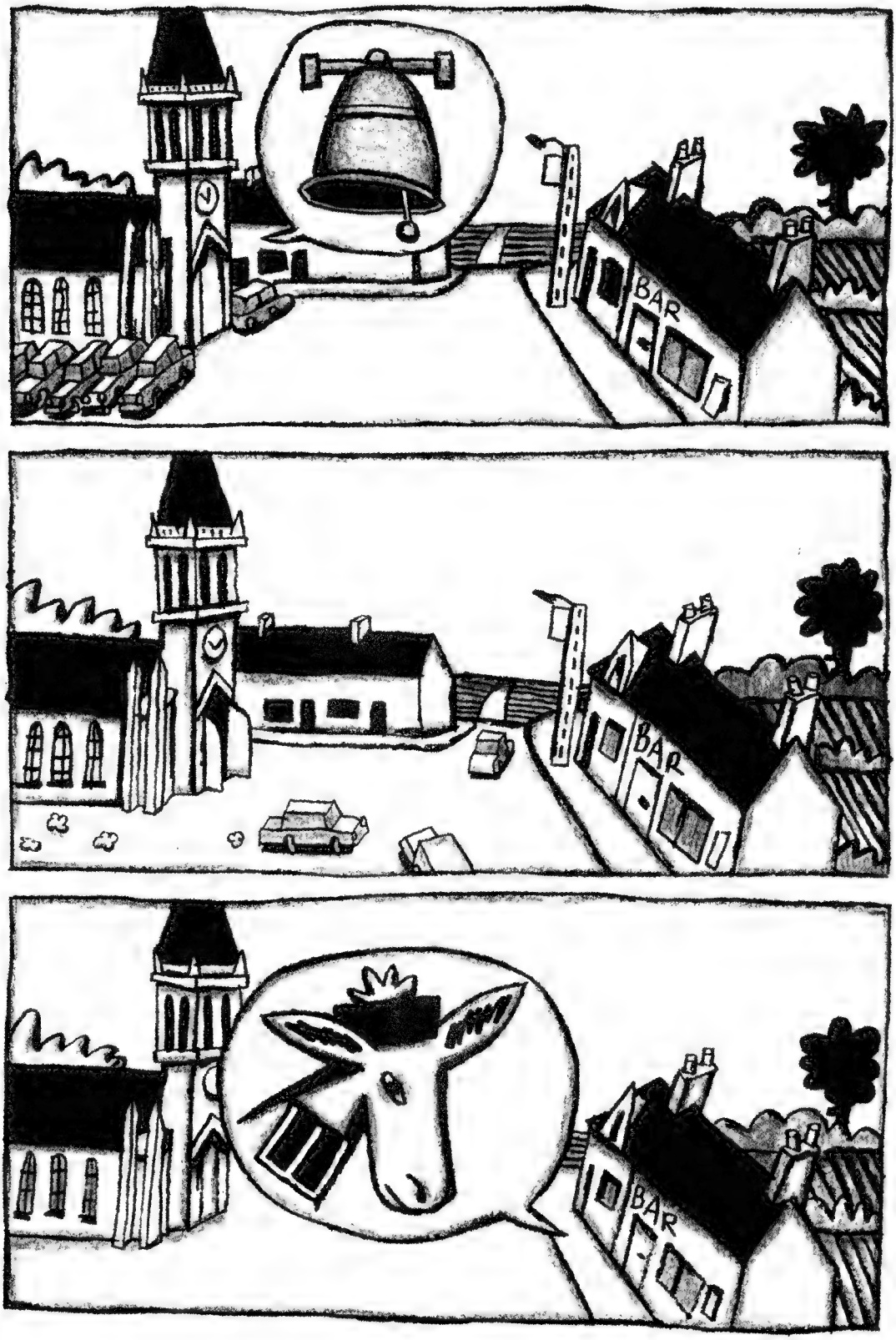
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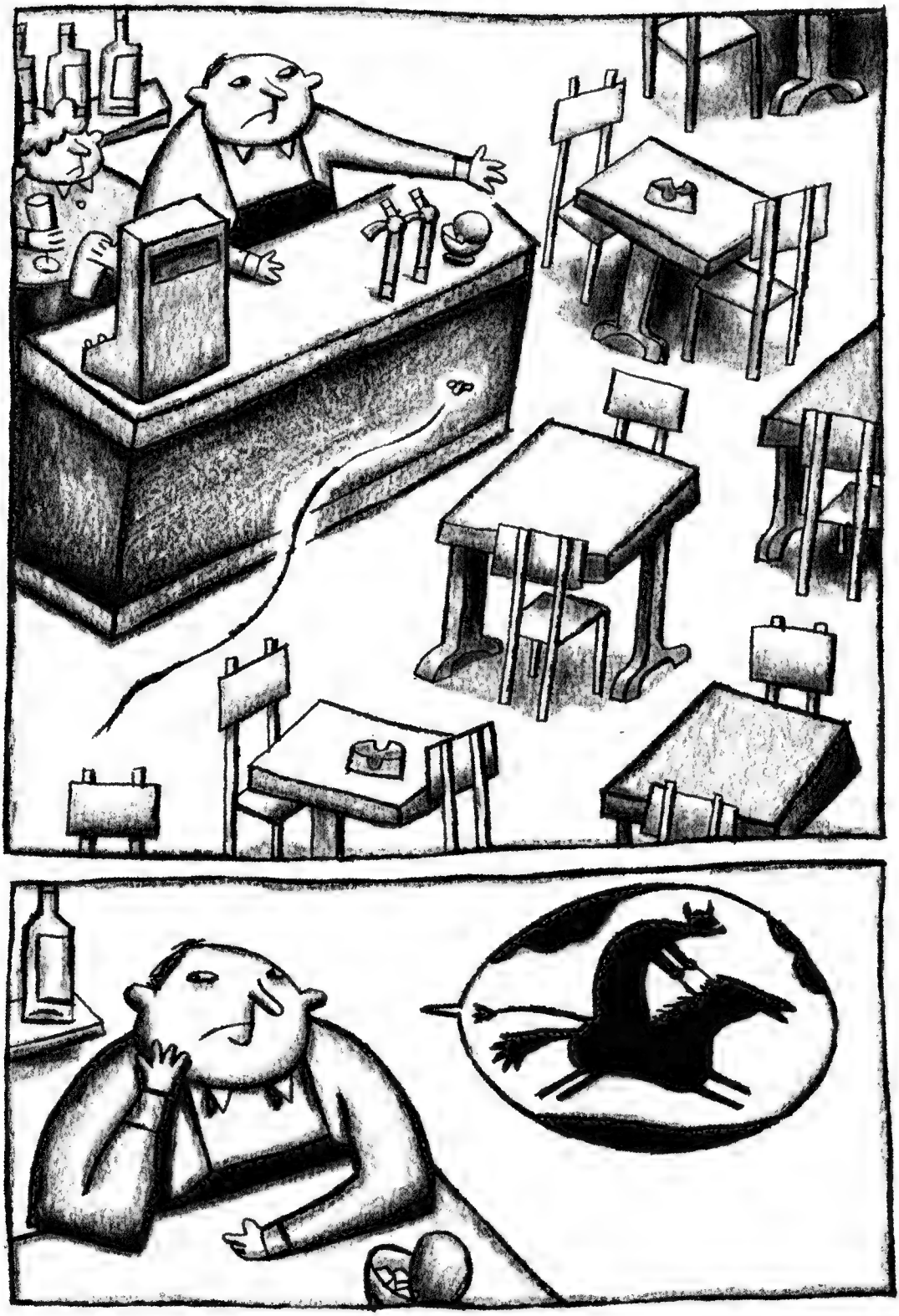

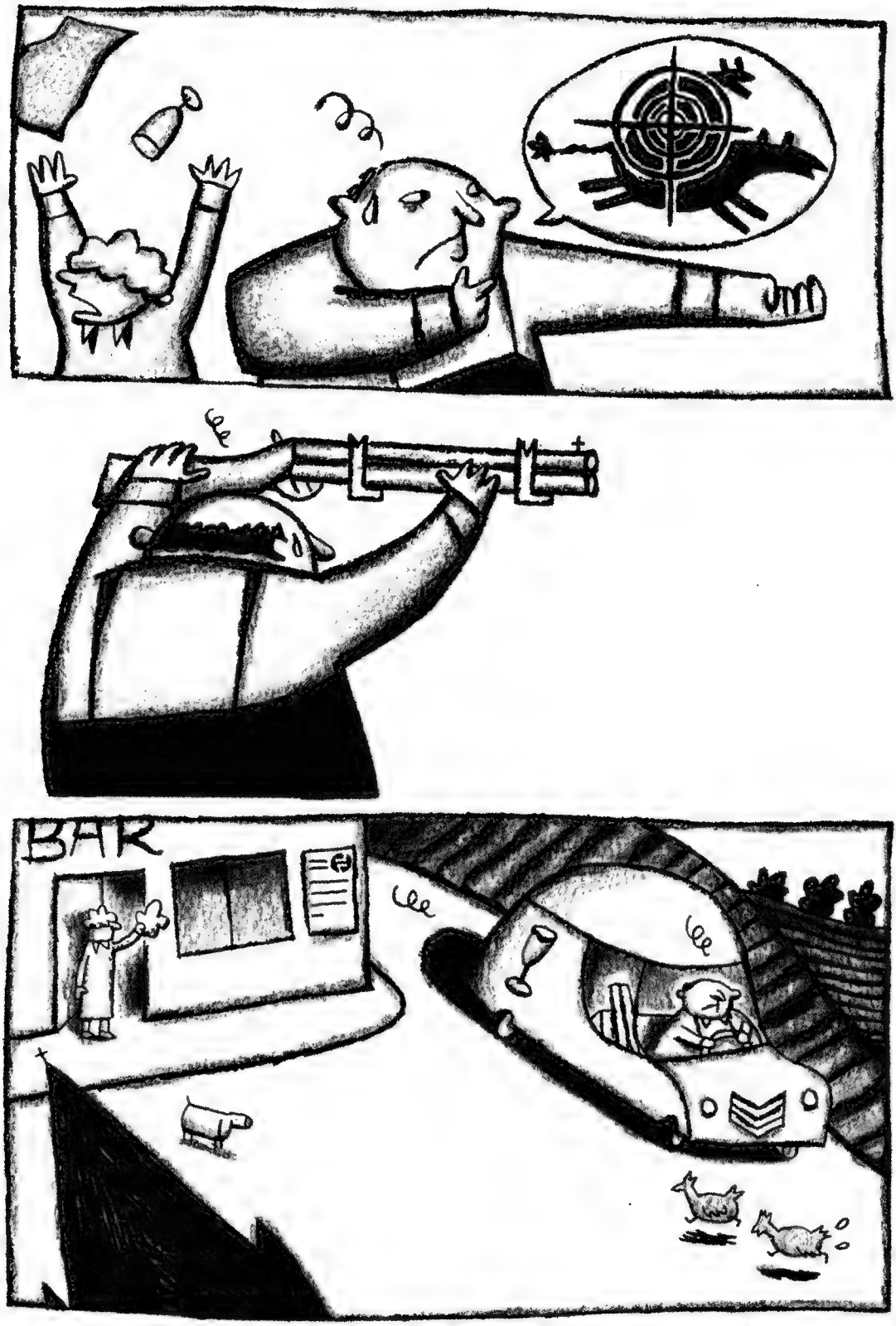
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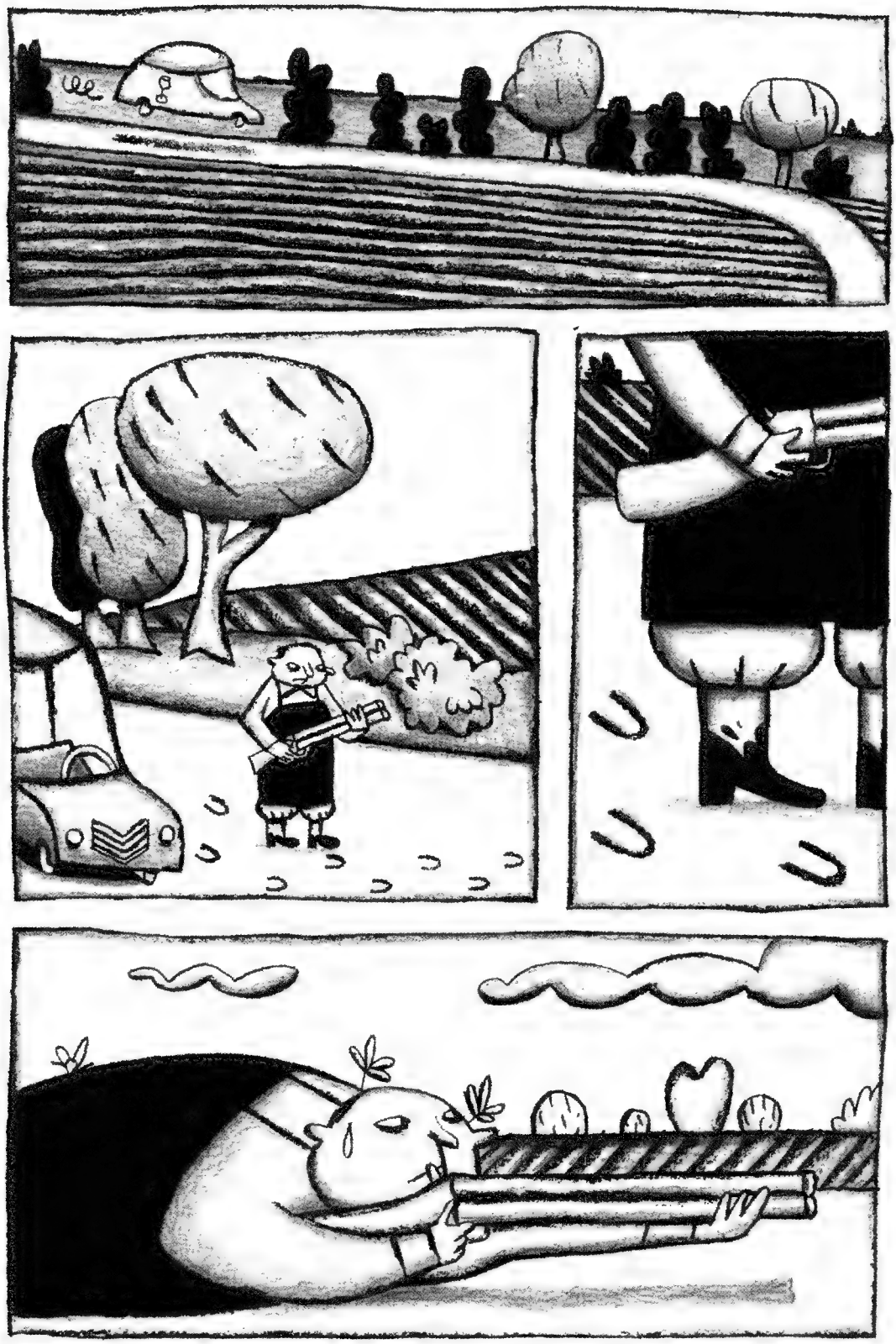

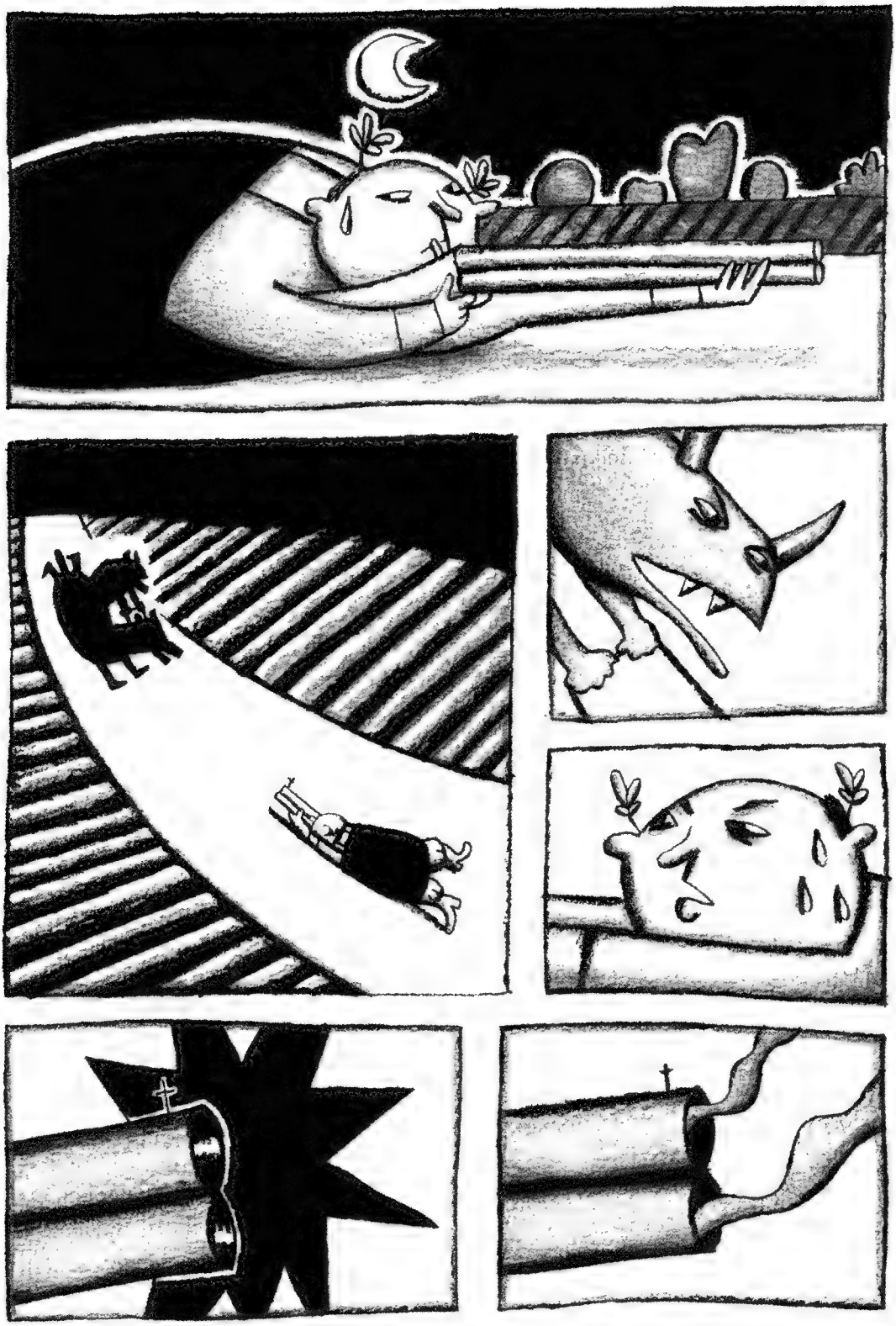

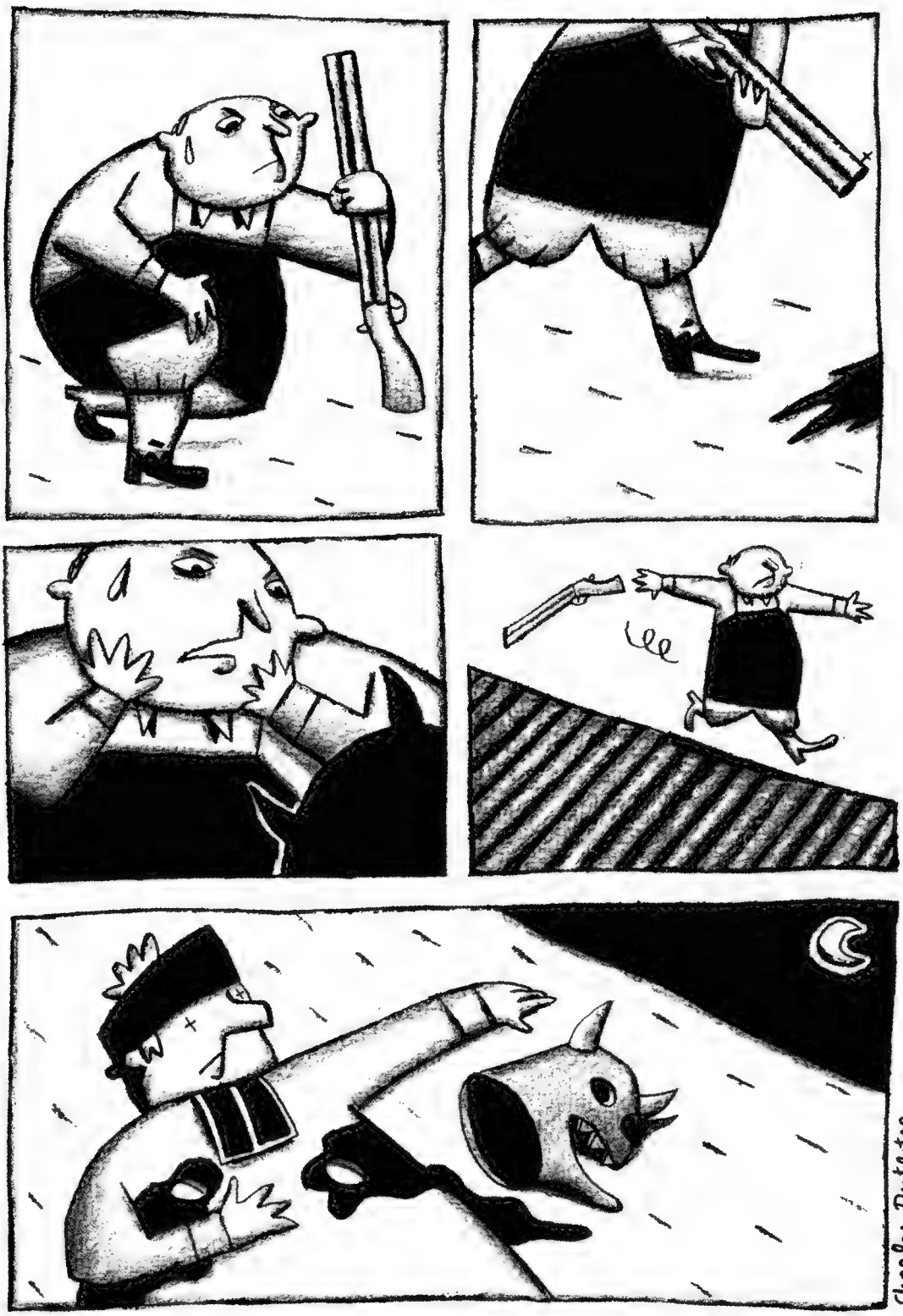
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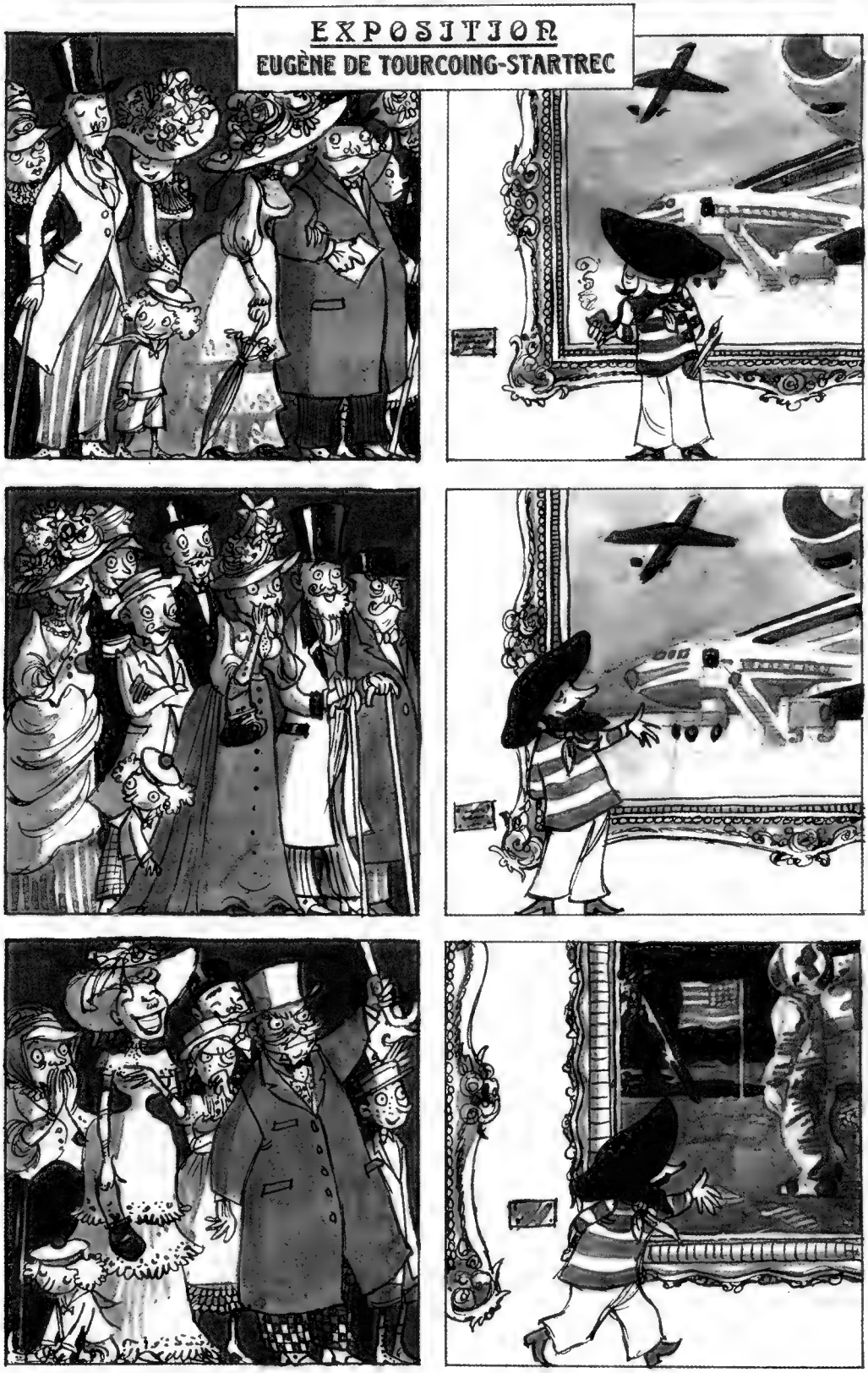
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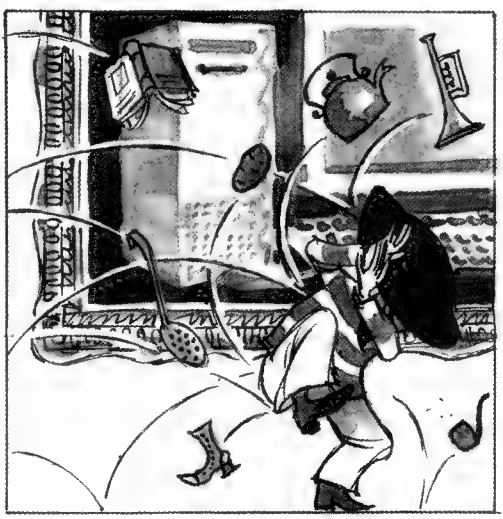

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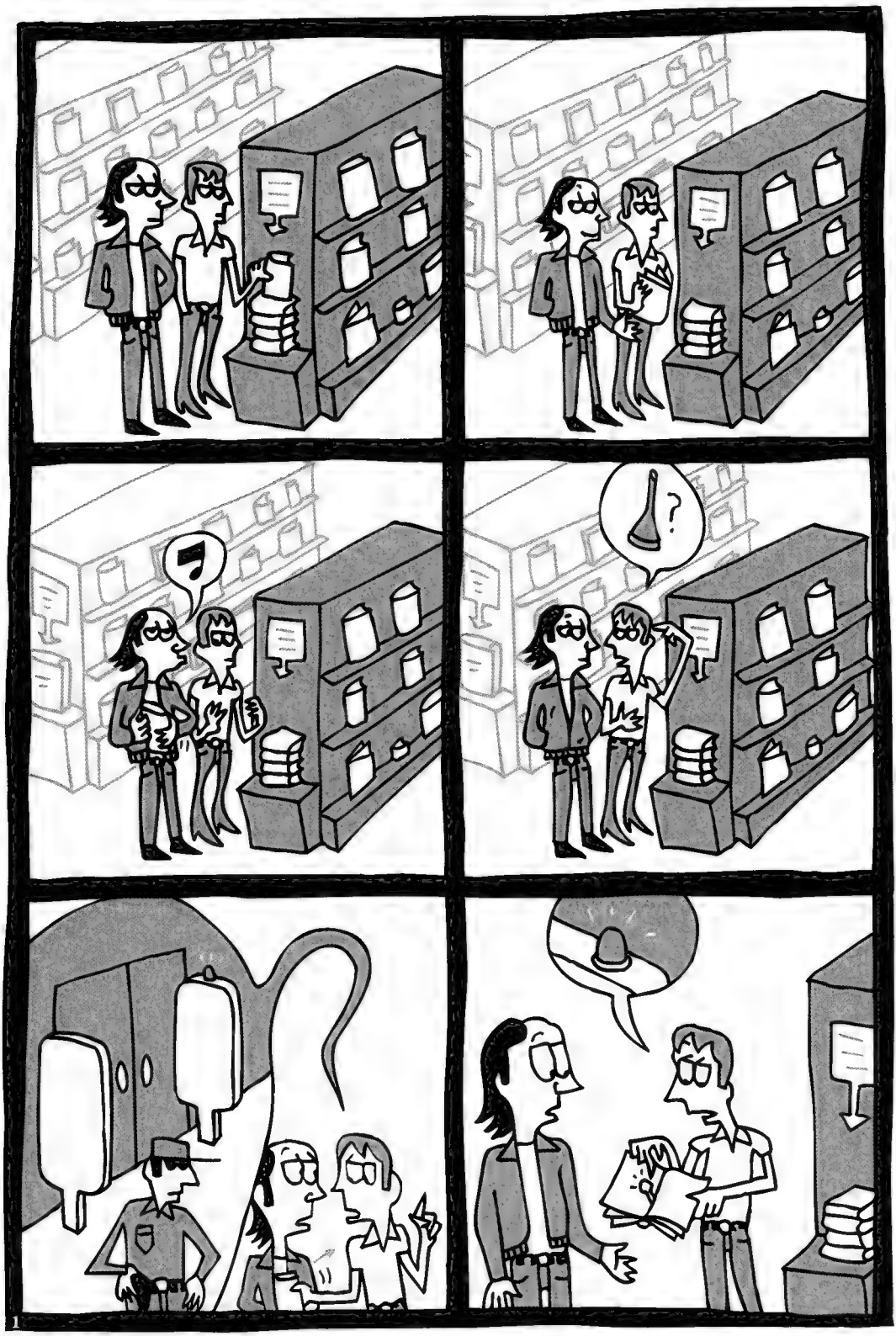

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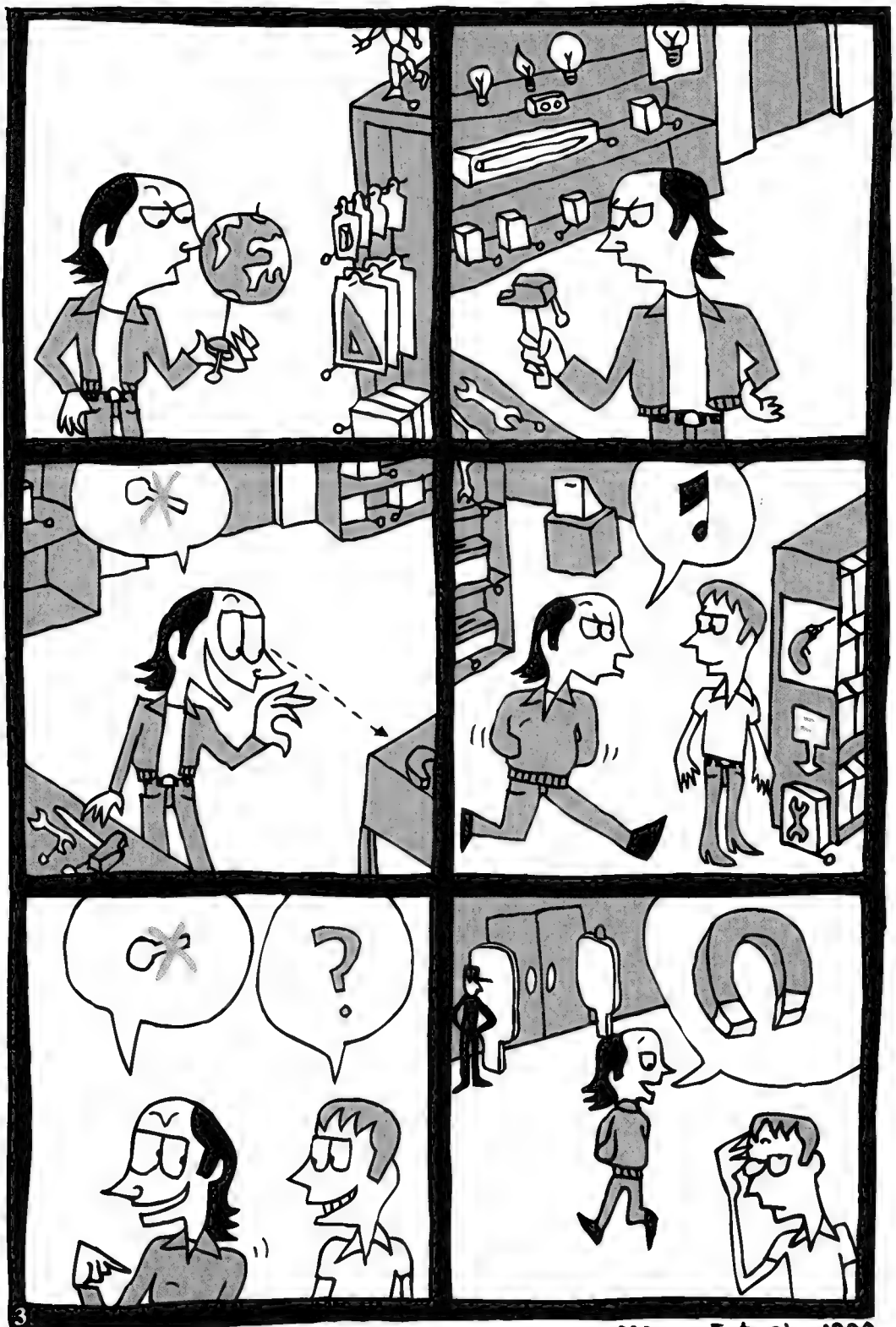
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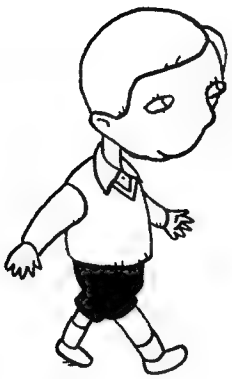

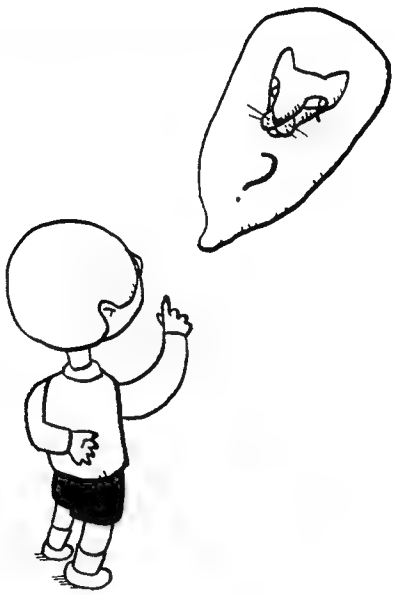

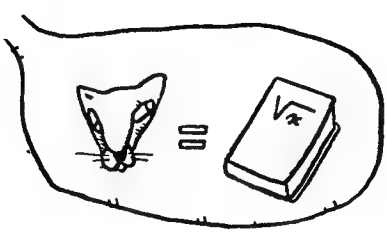

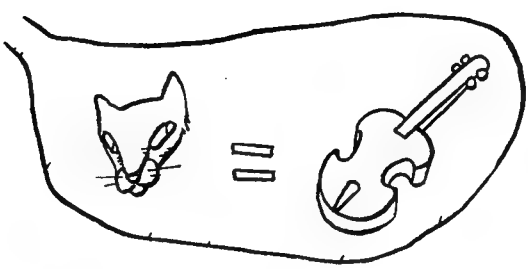

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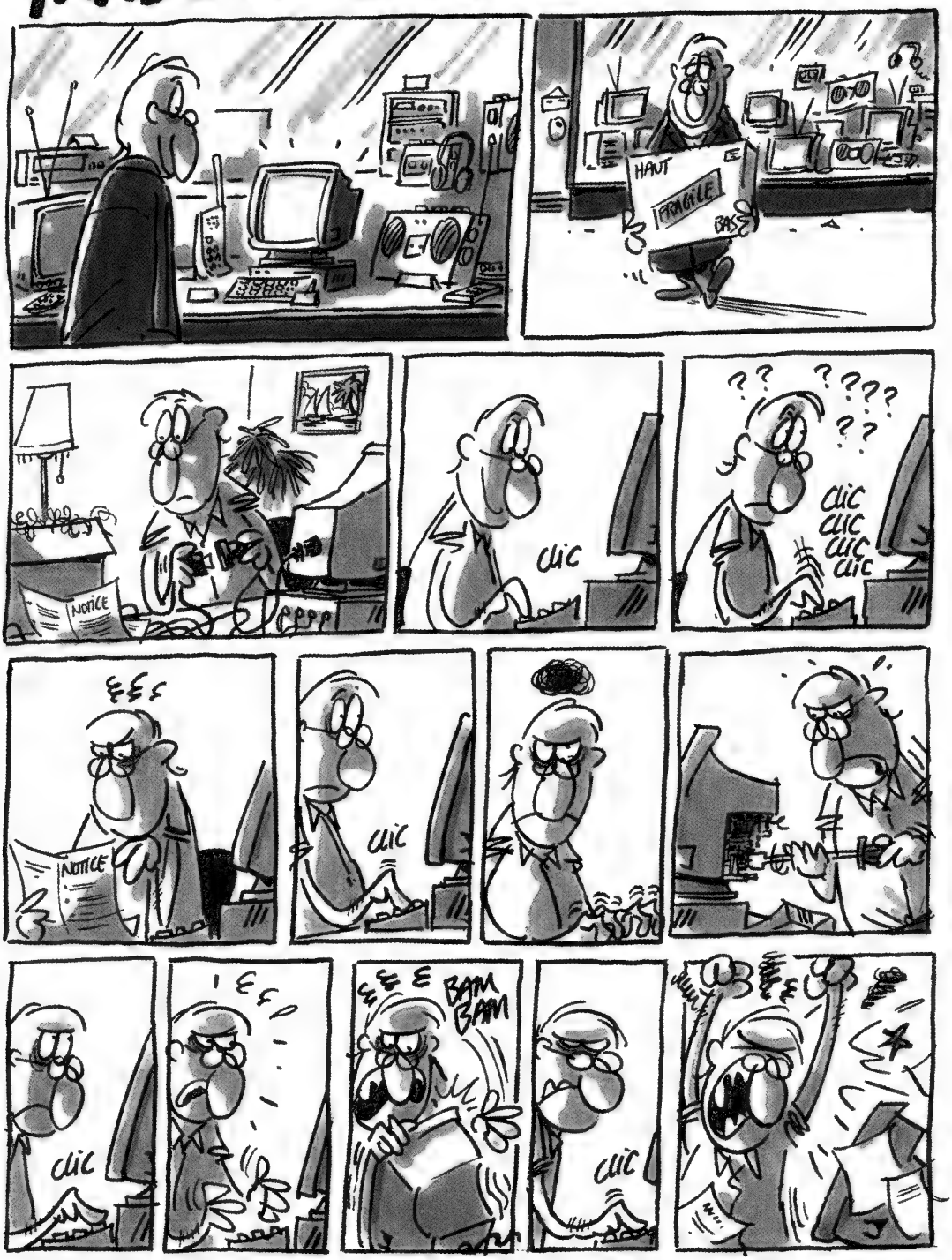

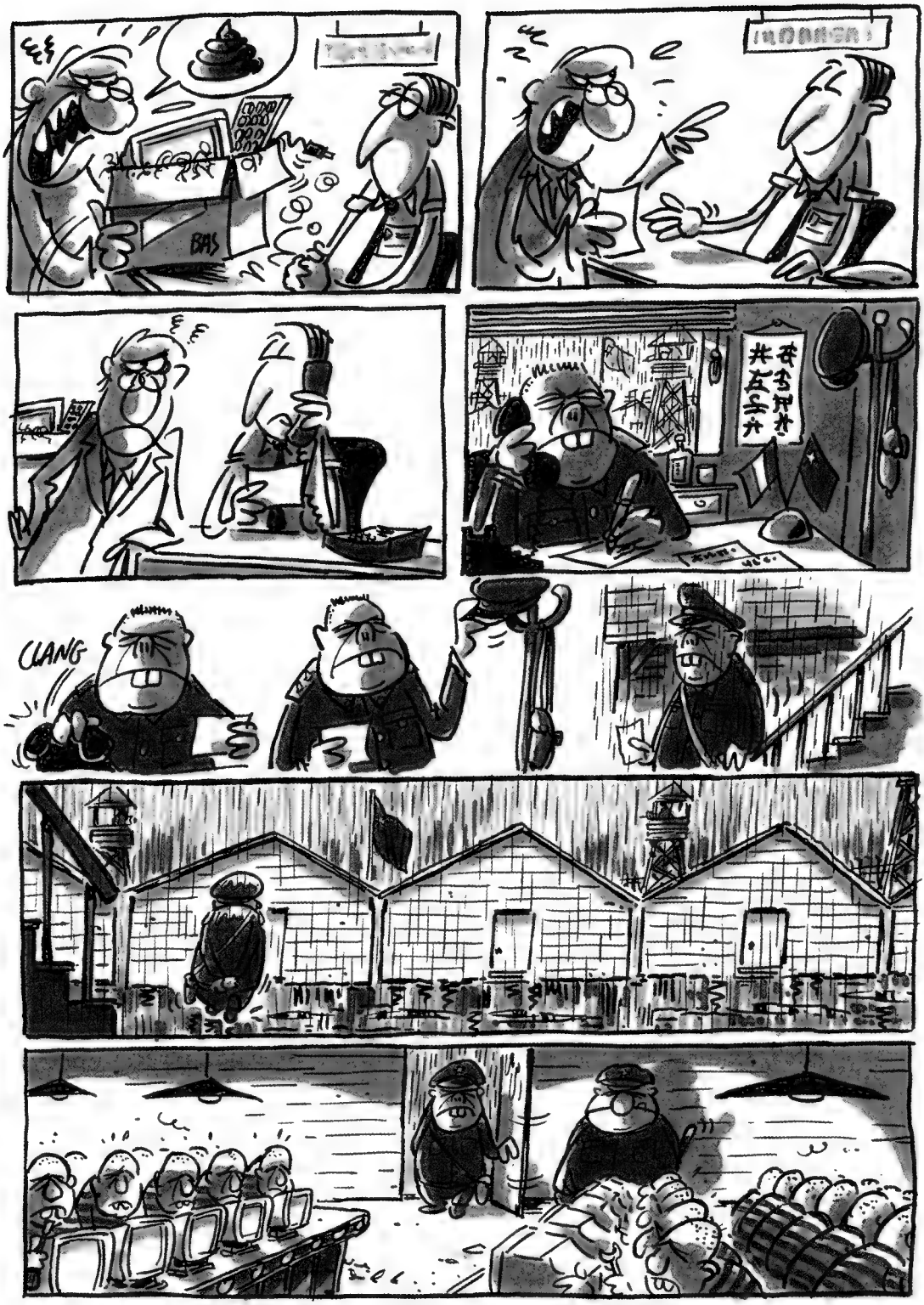
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Mr. M. & Mr. C.
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Nooooo!
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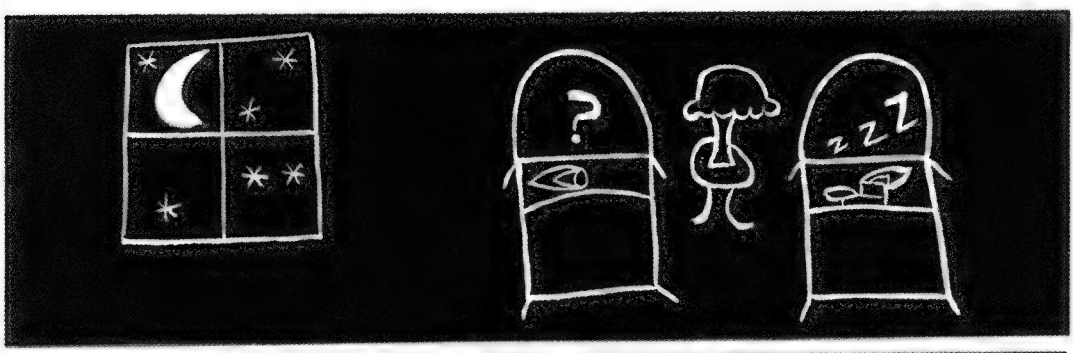
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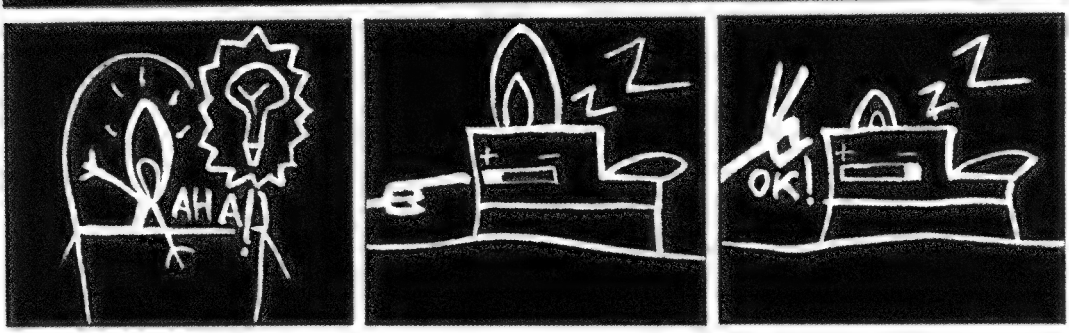
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OK!
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AAAH!

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Ester

PLAS!
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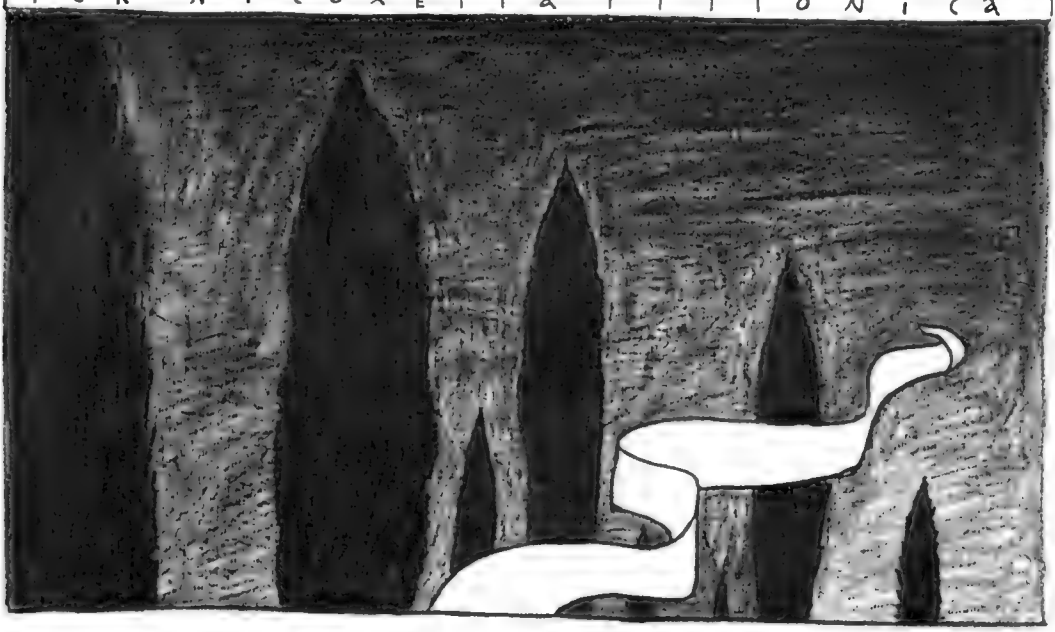
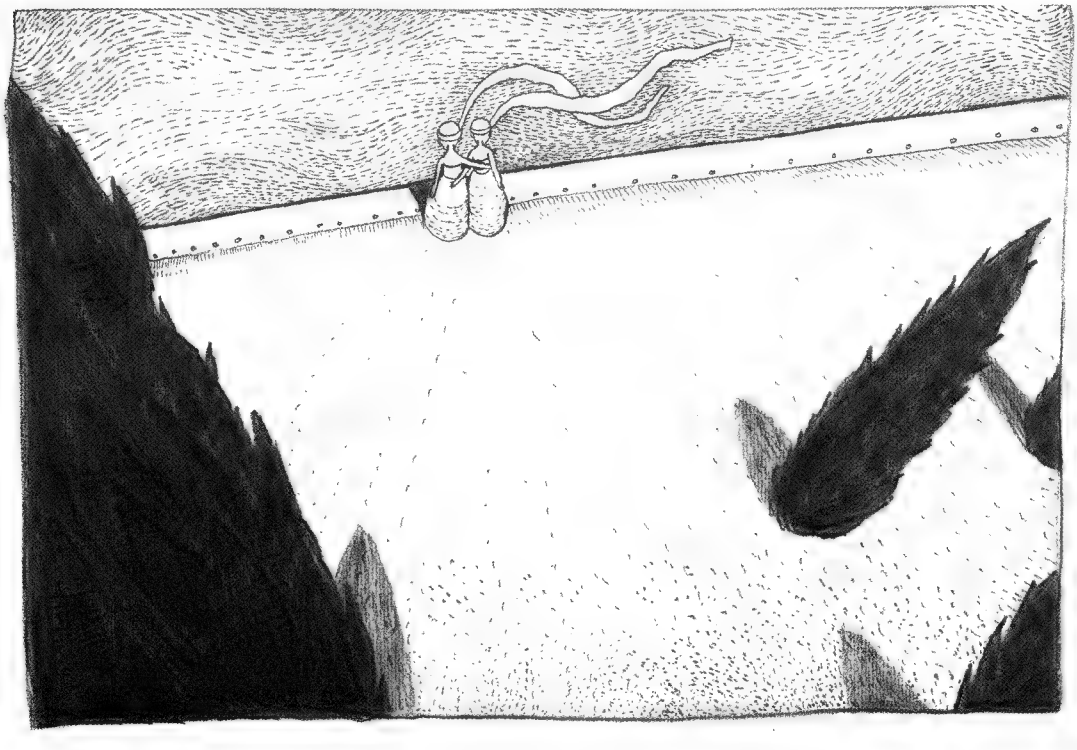
¡¡NOOO!!
SHHH...
SHHH
Ester

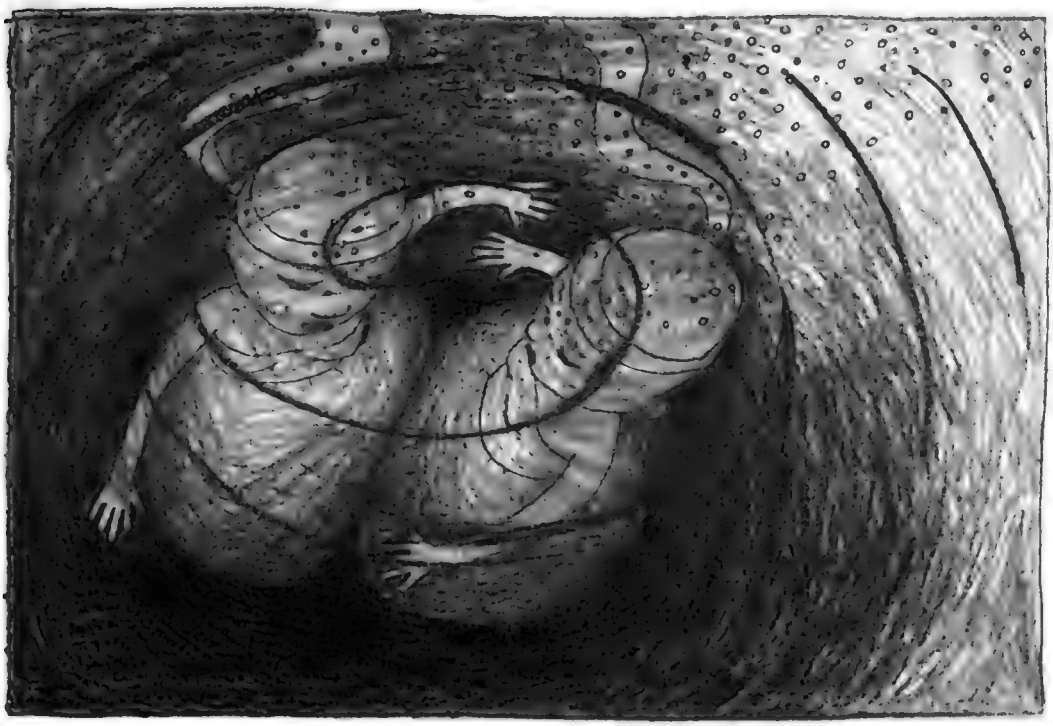
FEUCHTENBERGEROWA

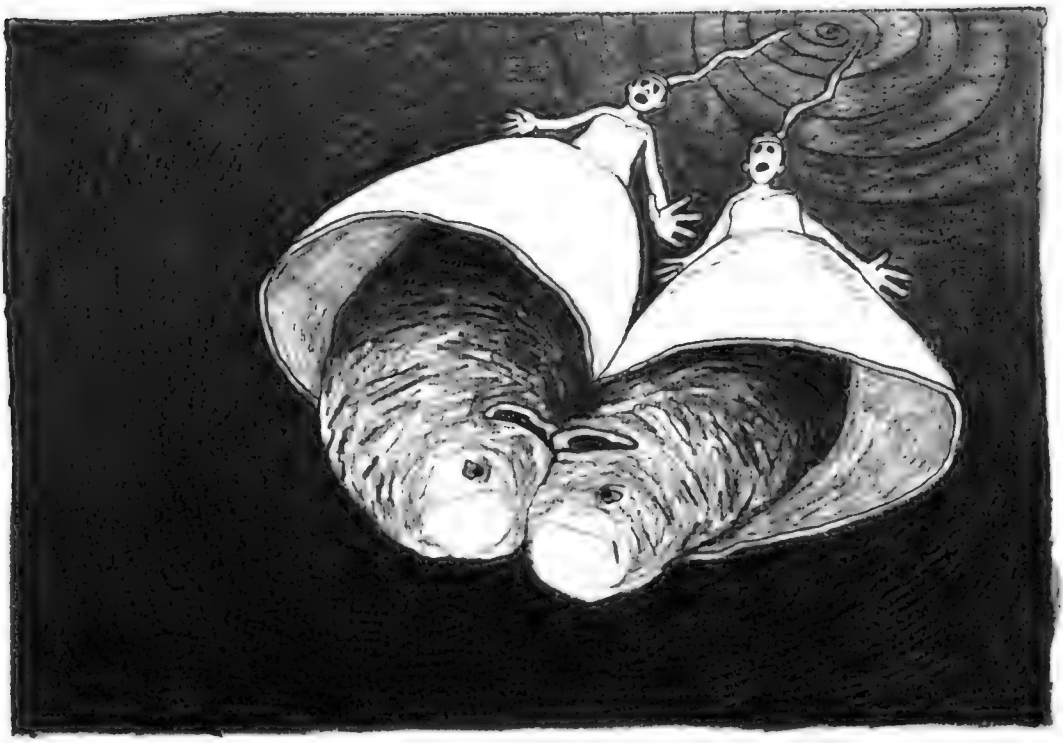
DOWN TO THE HARBOUR

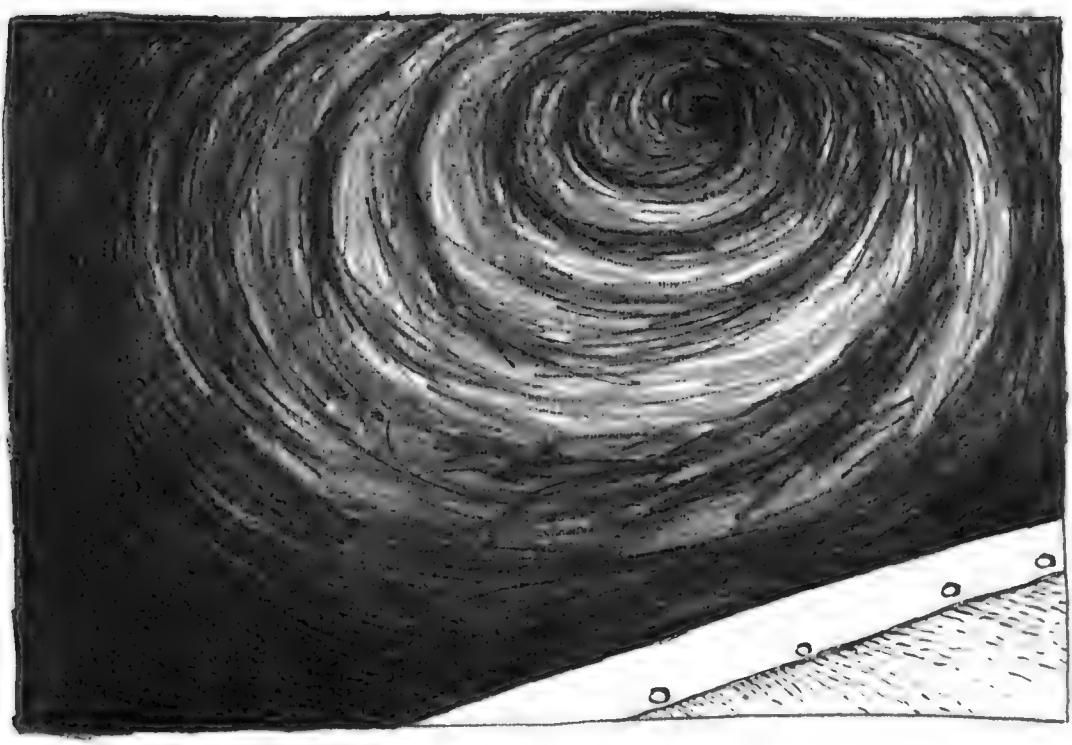
FÜR NICORETTA PITTONICA











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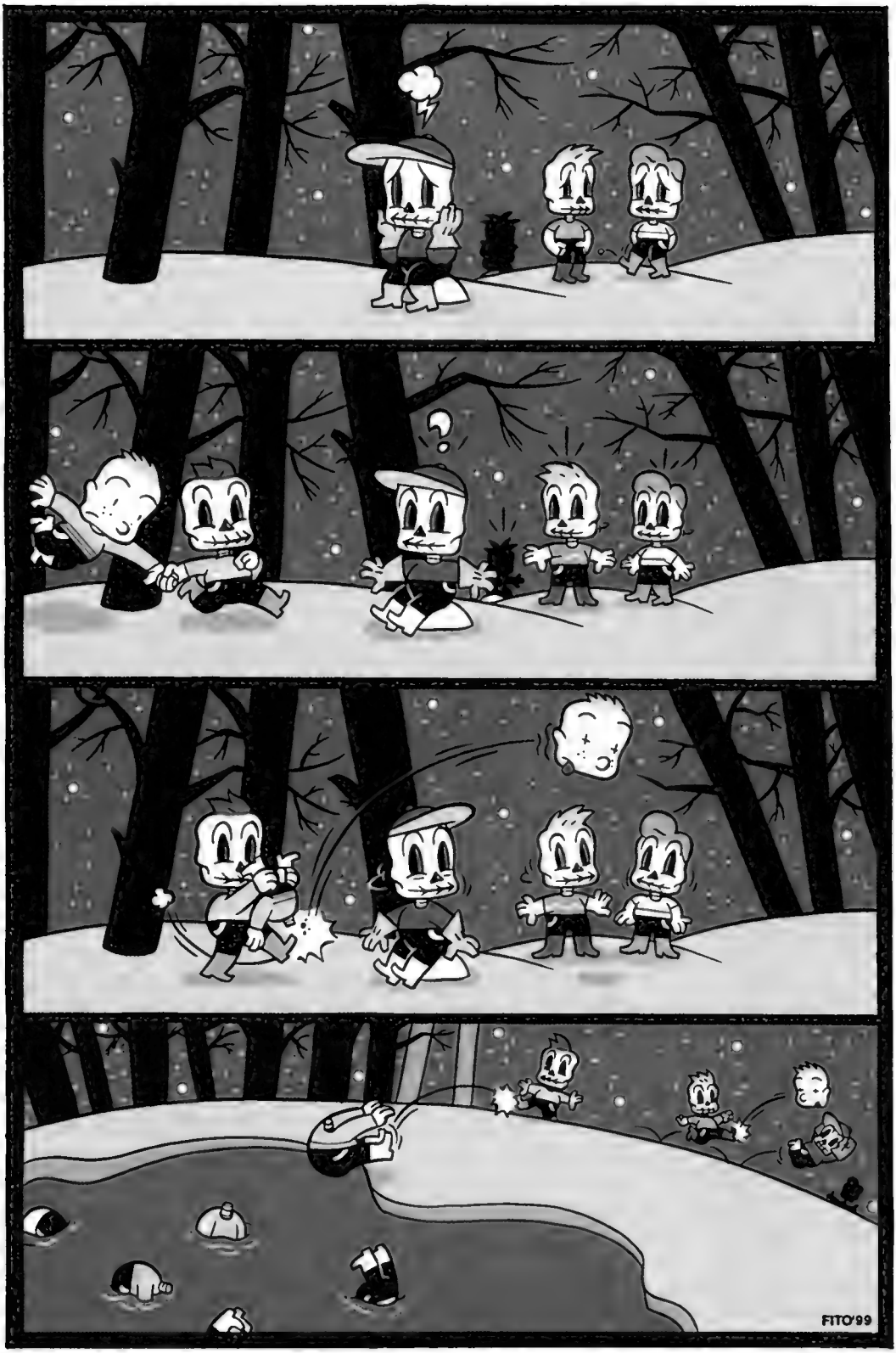
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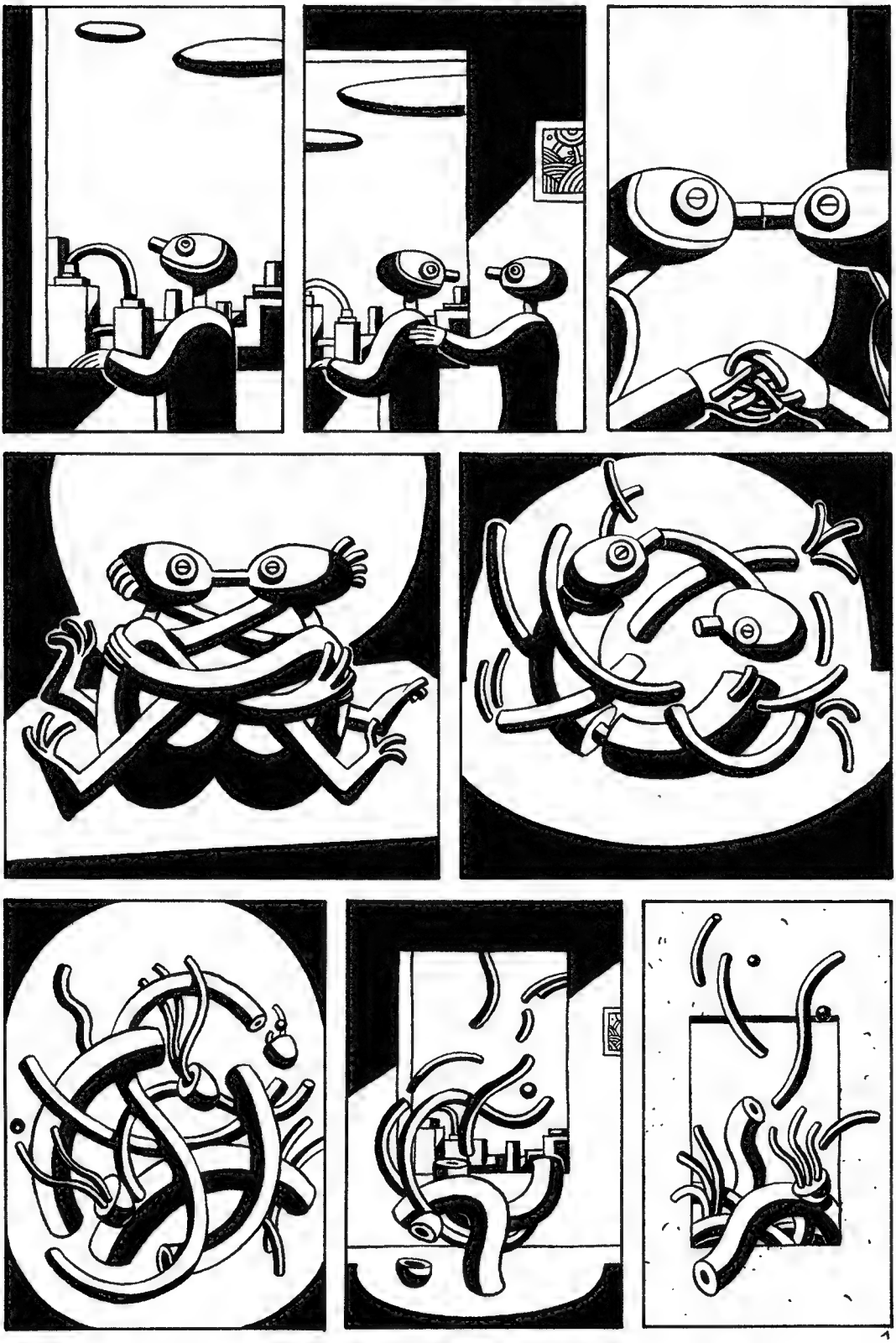

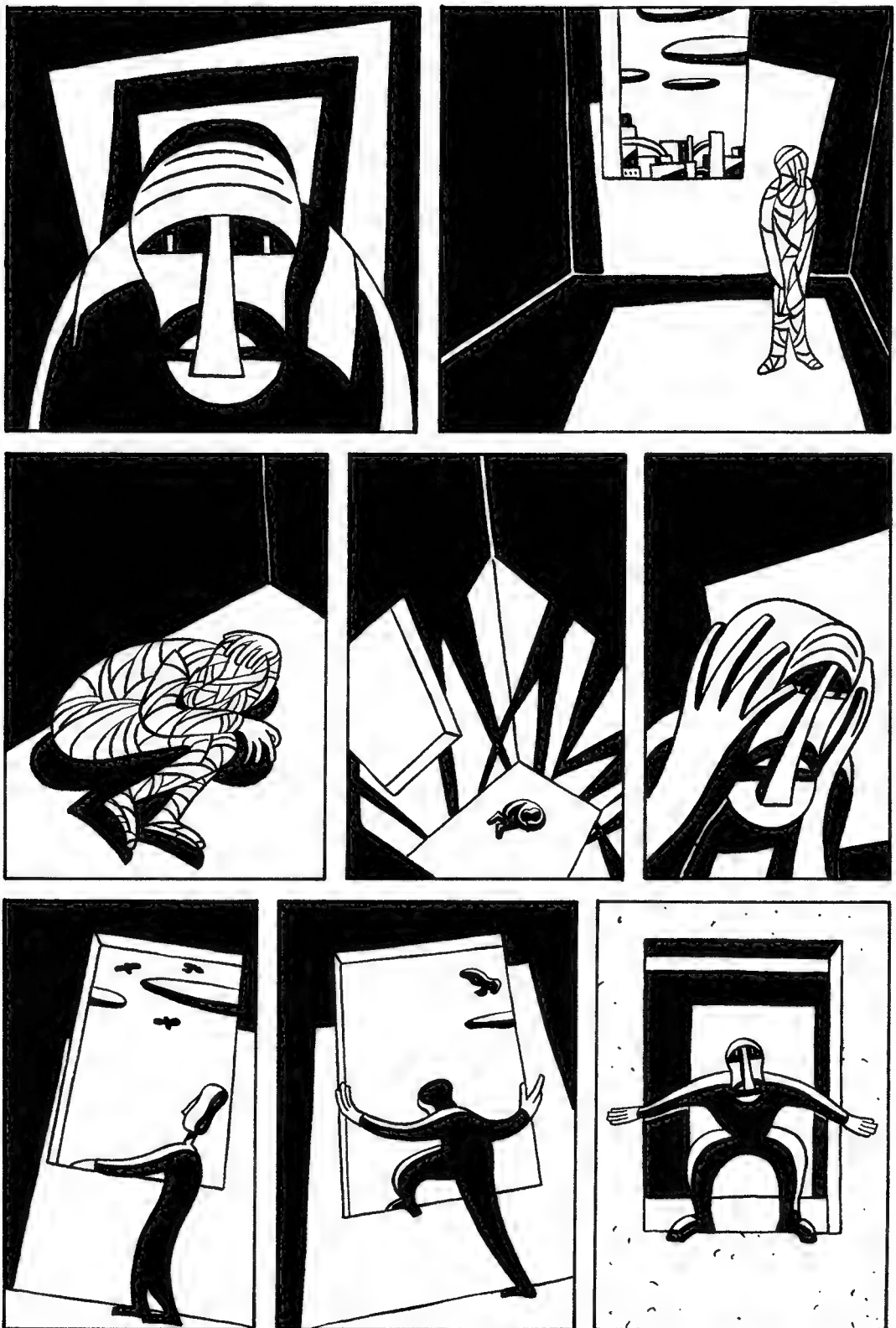

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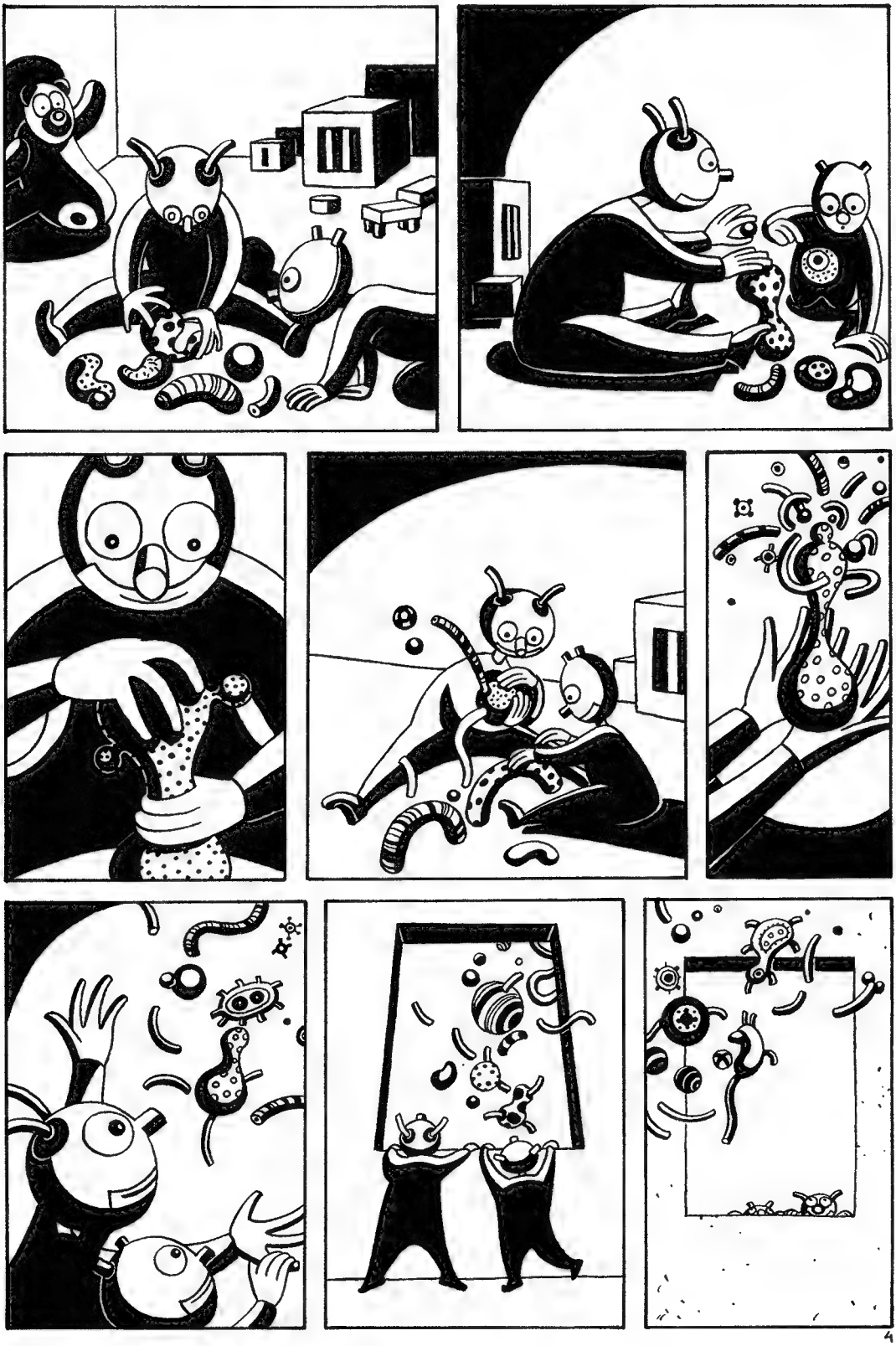

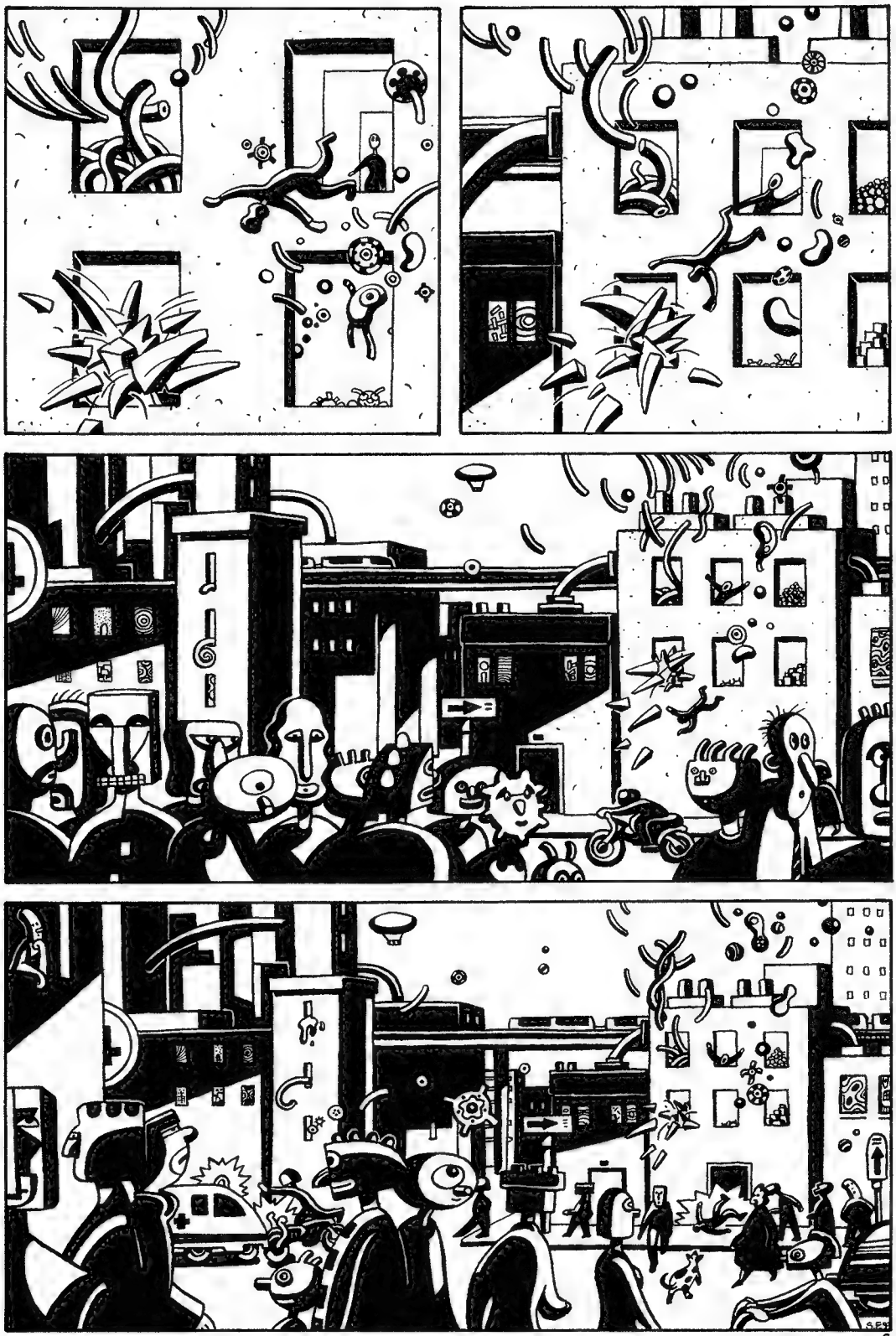

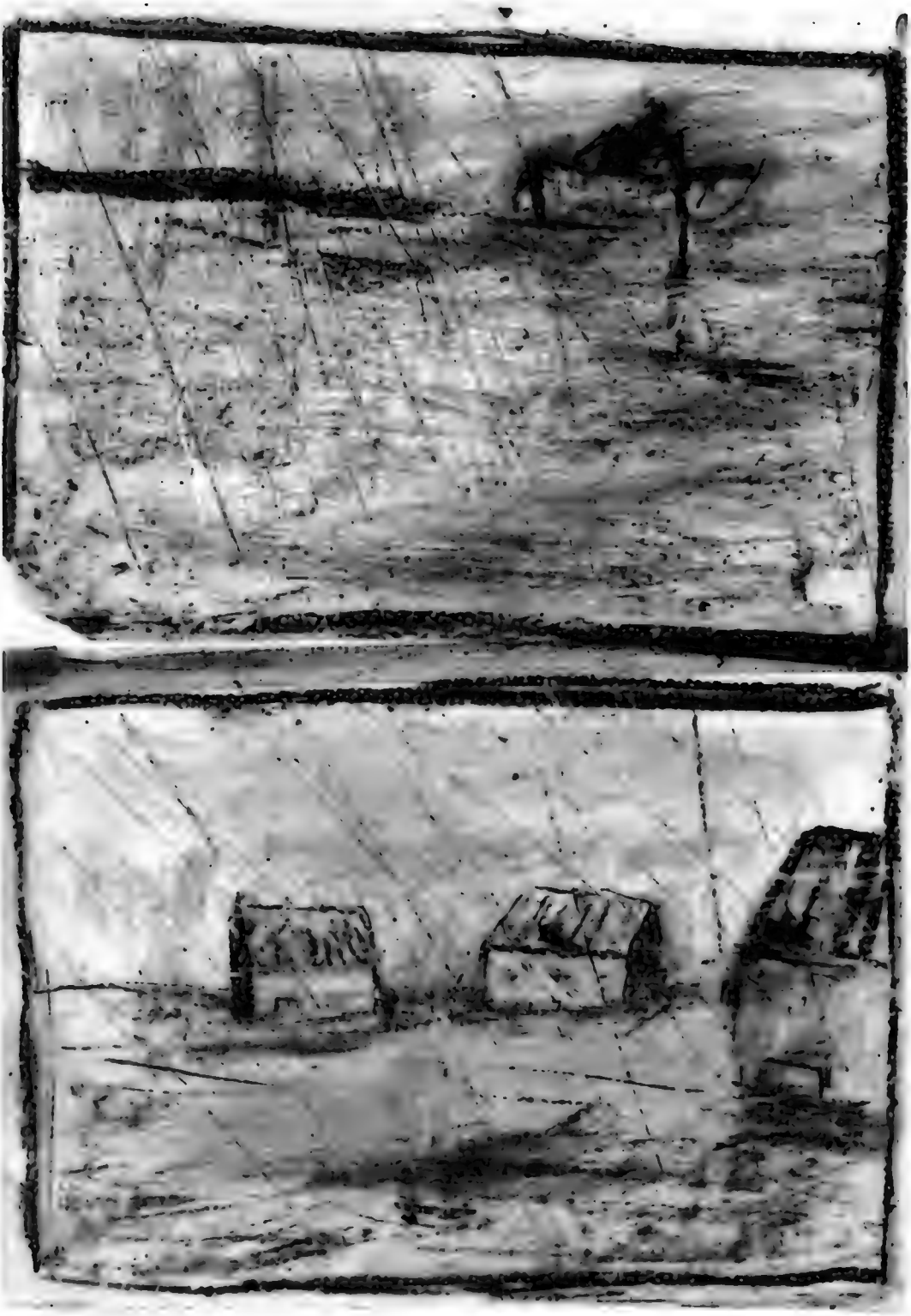

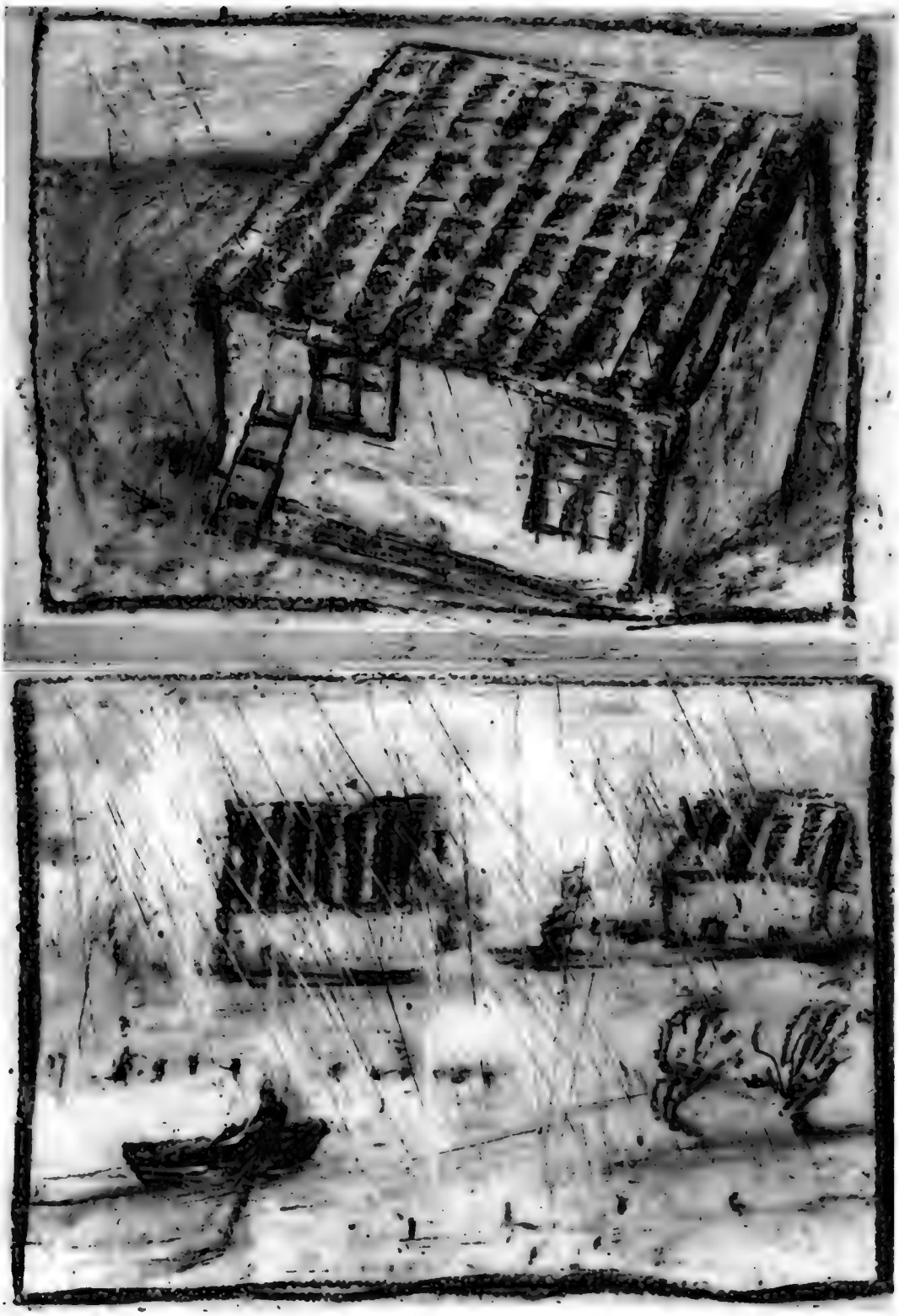

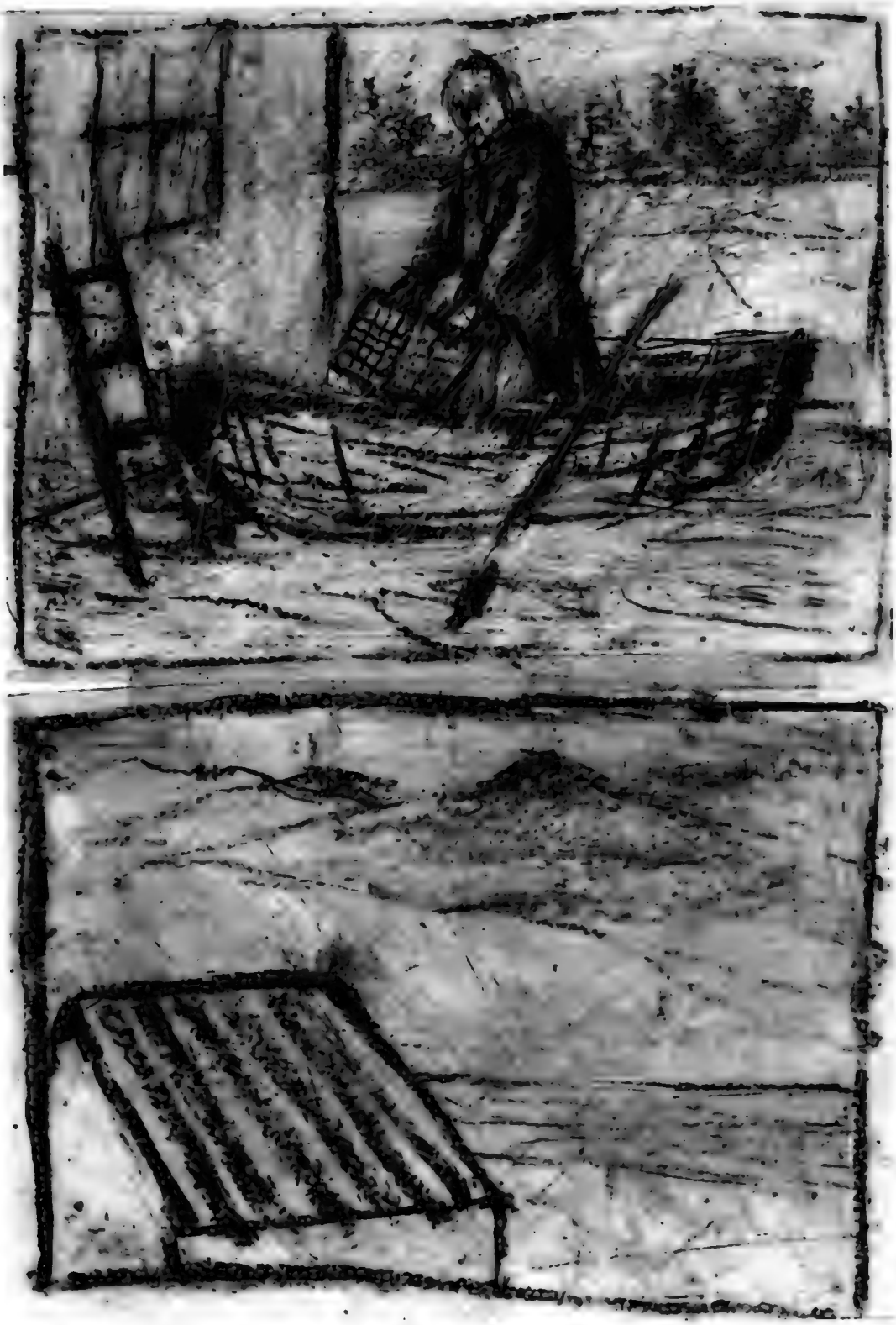

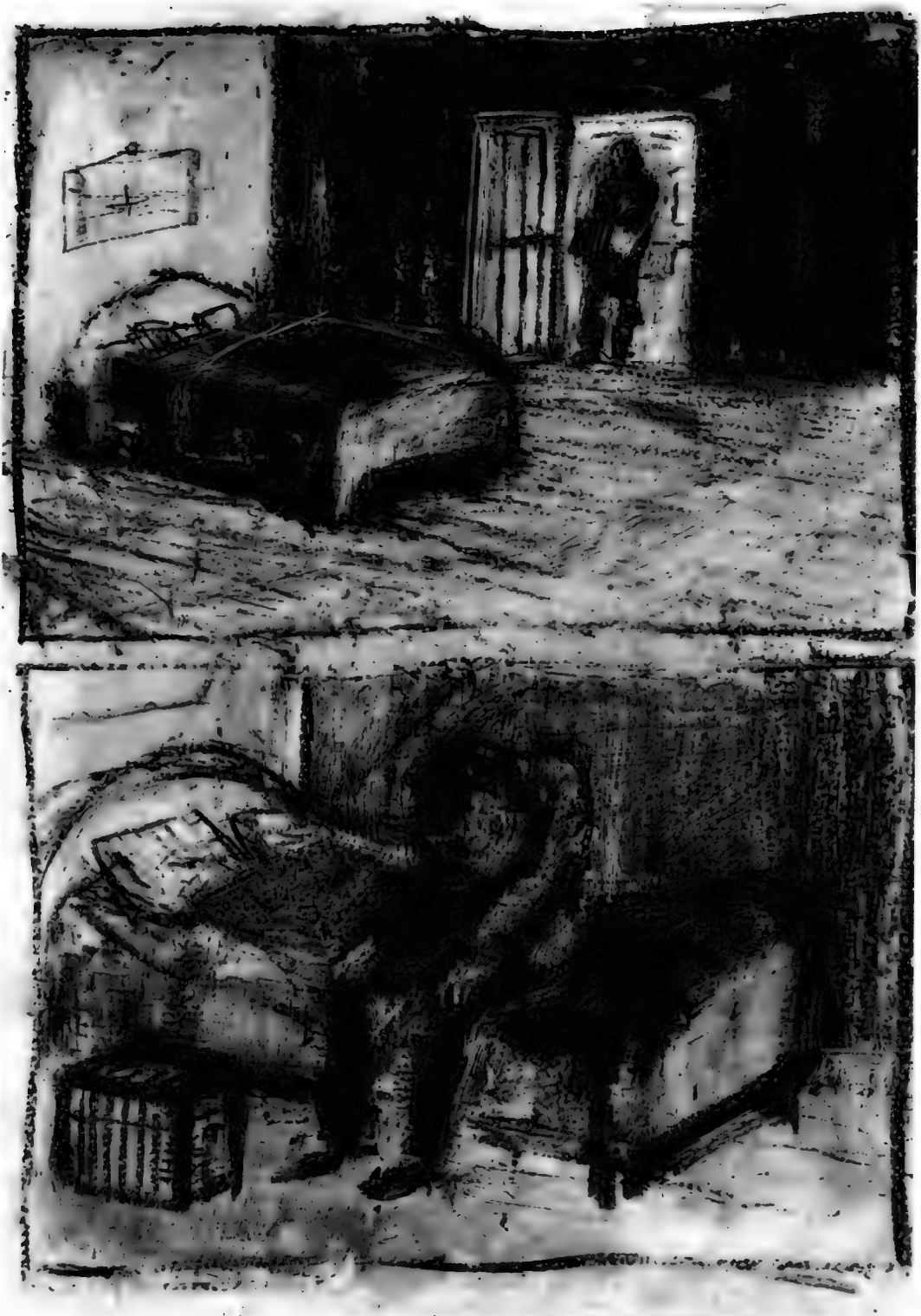

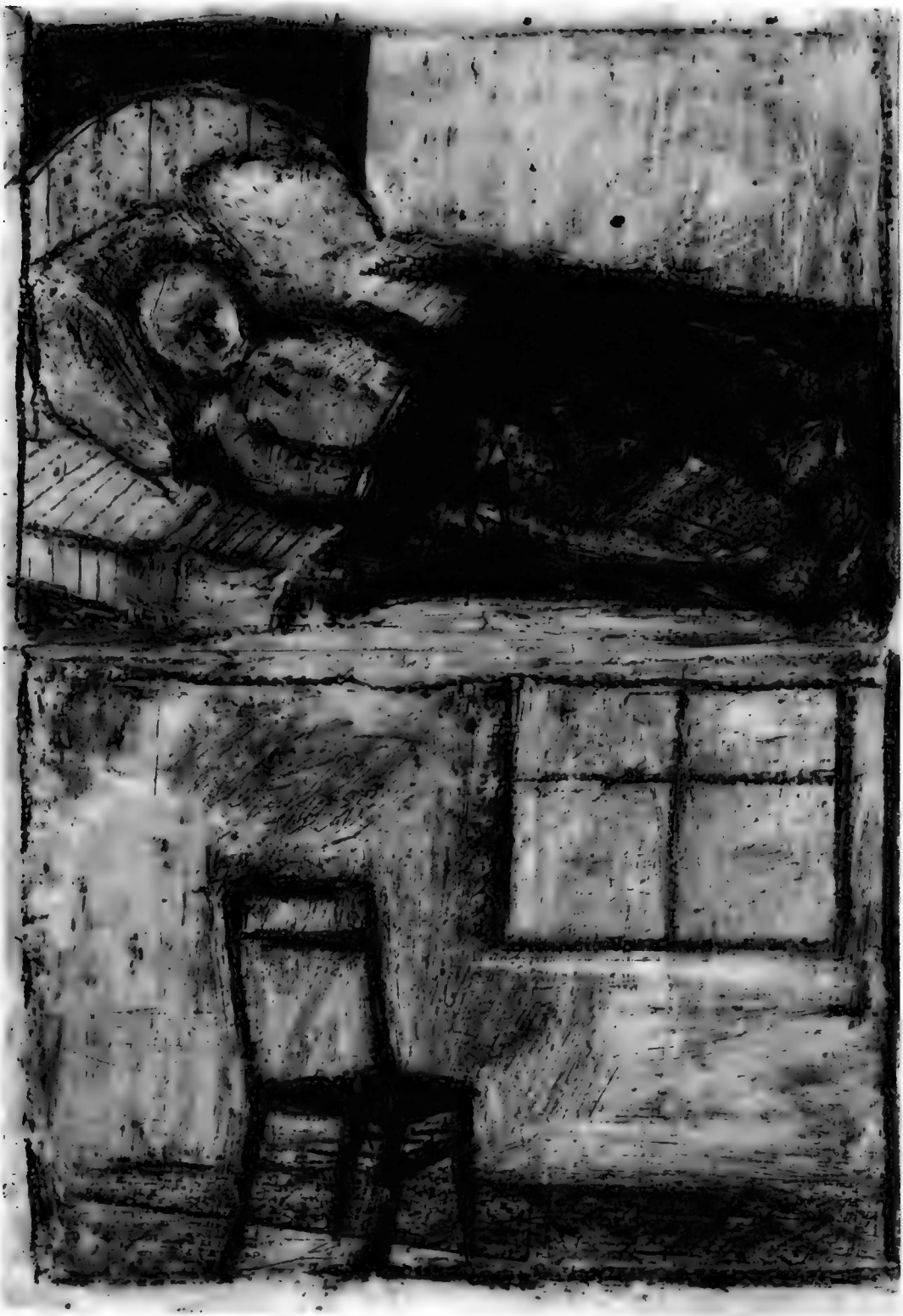

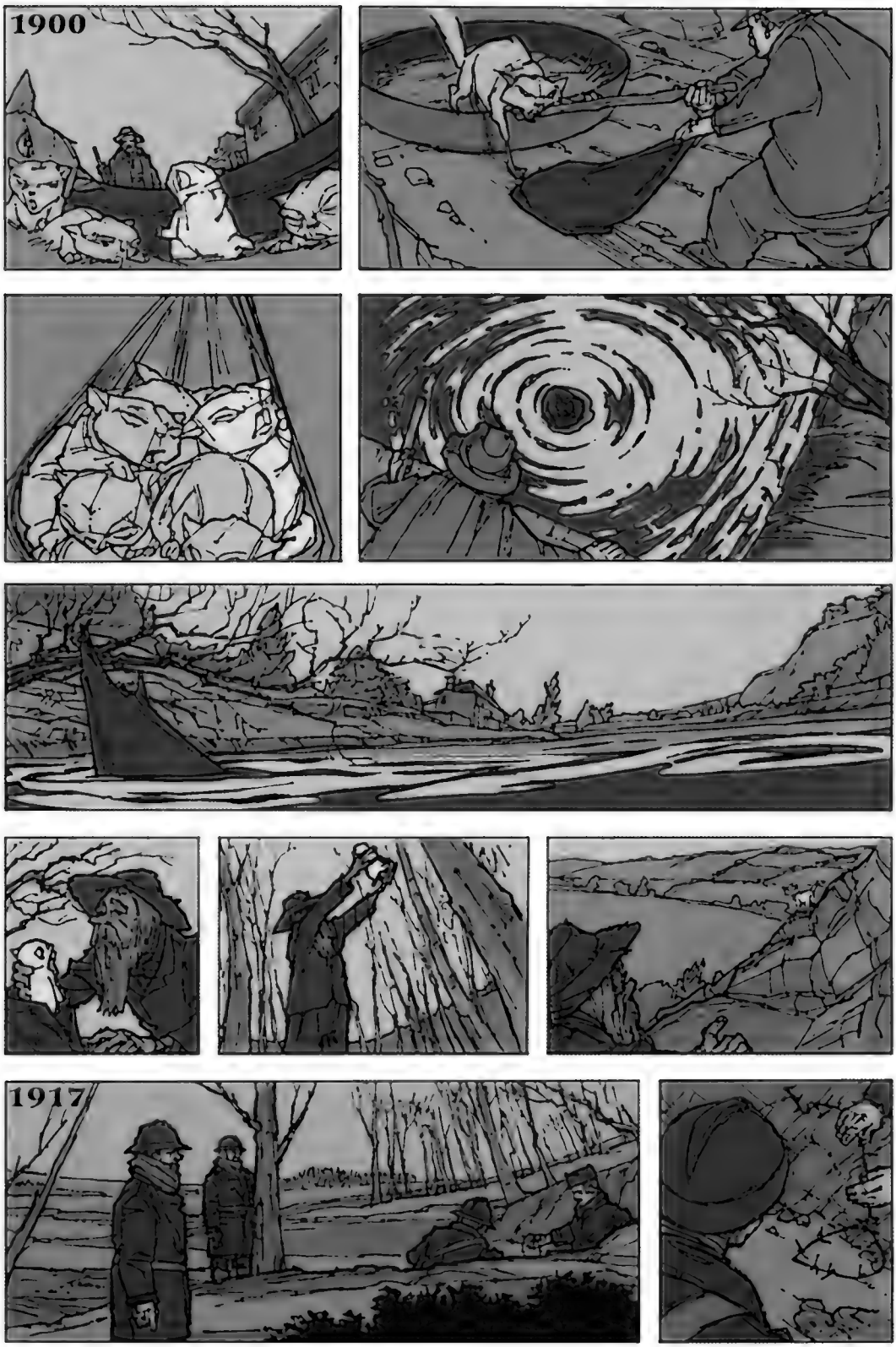
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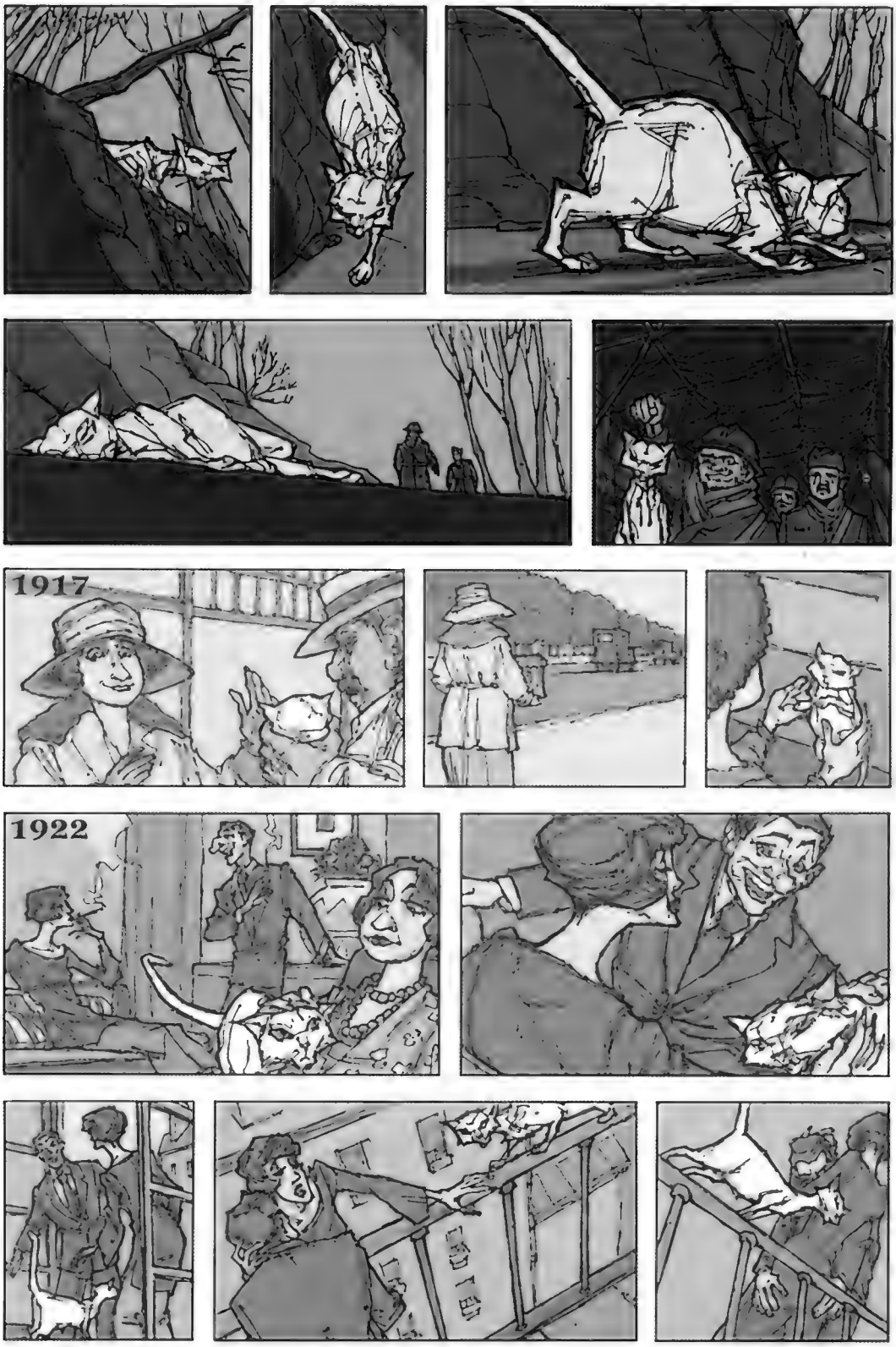
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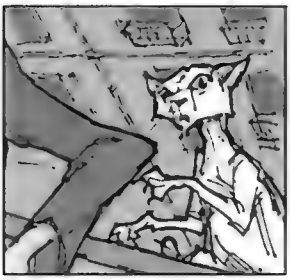

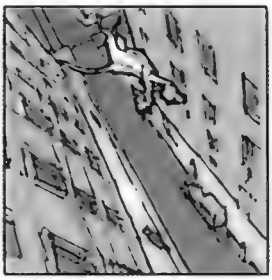

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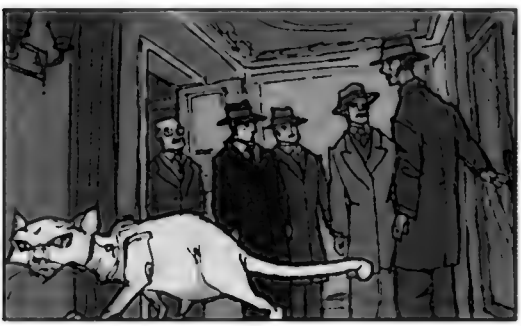

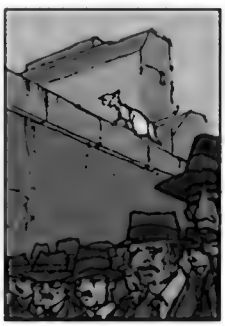

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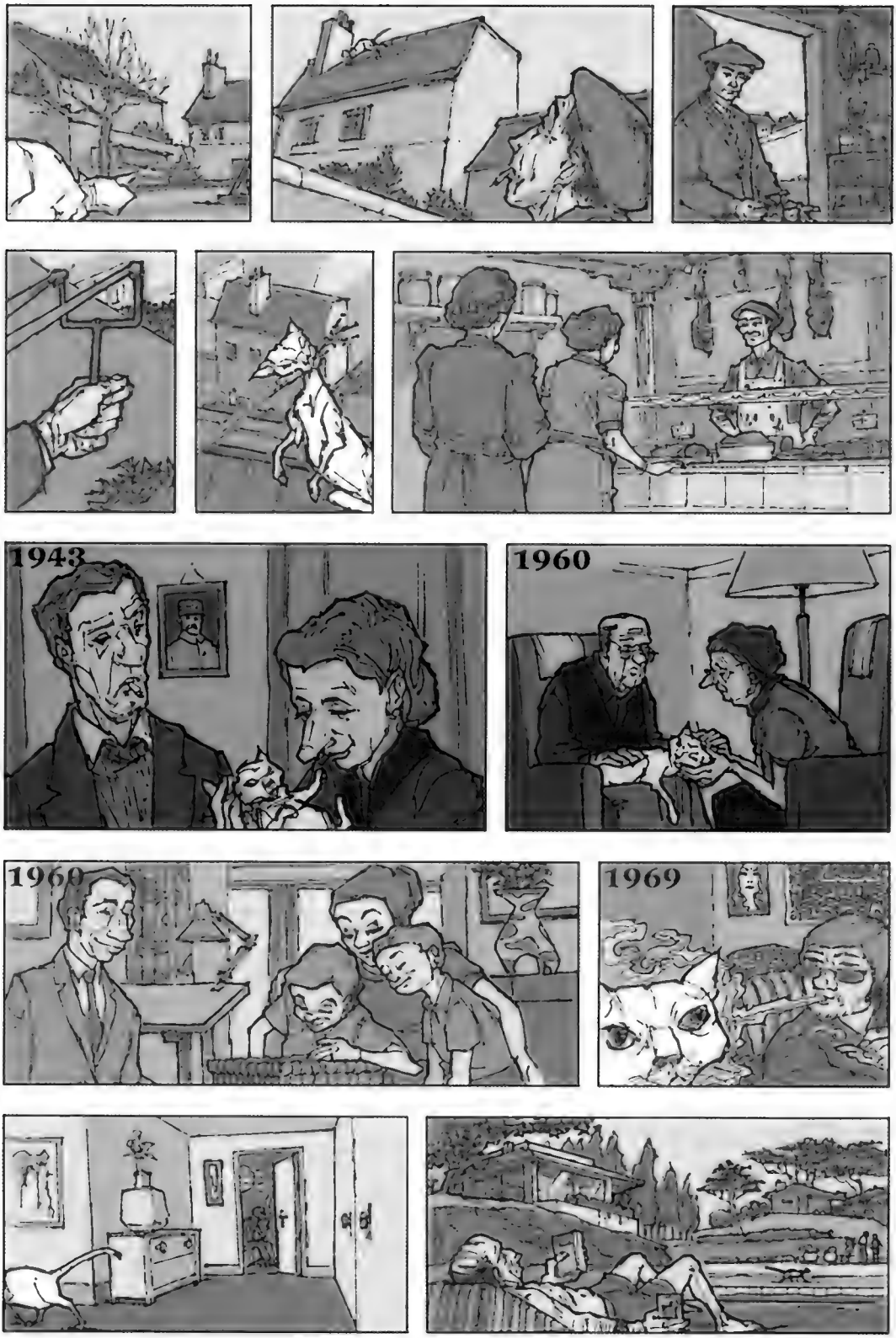
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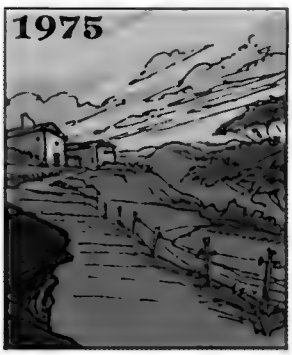
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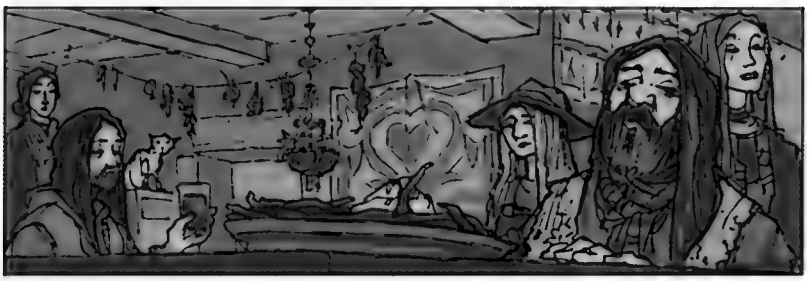

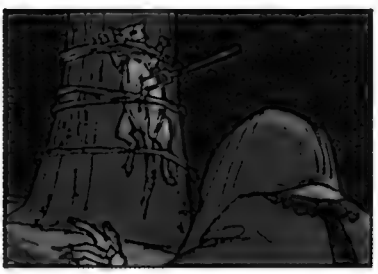

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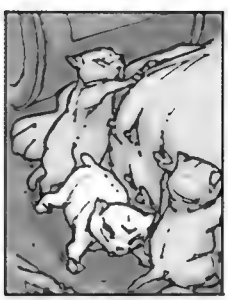

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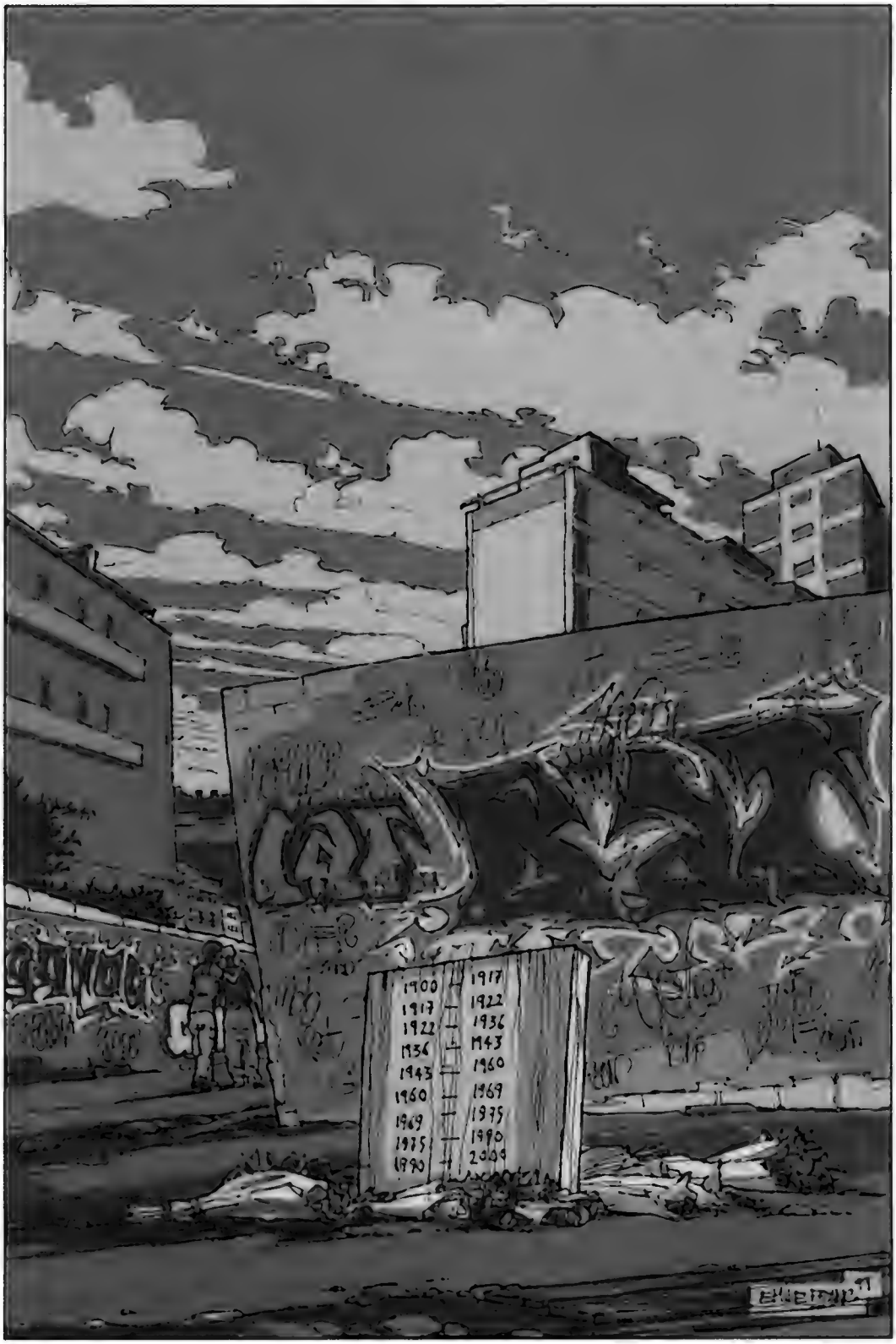
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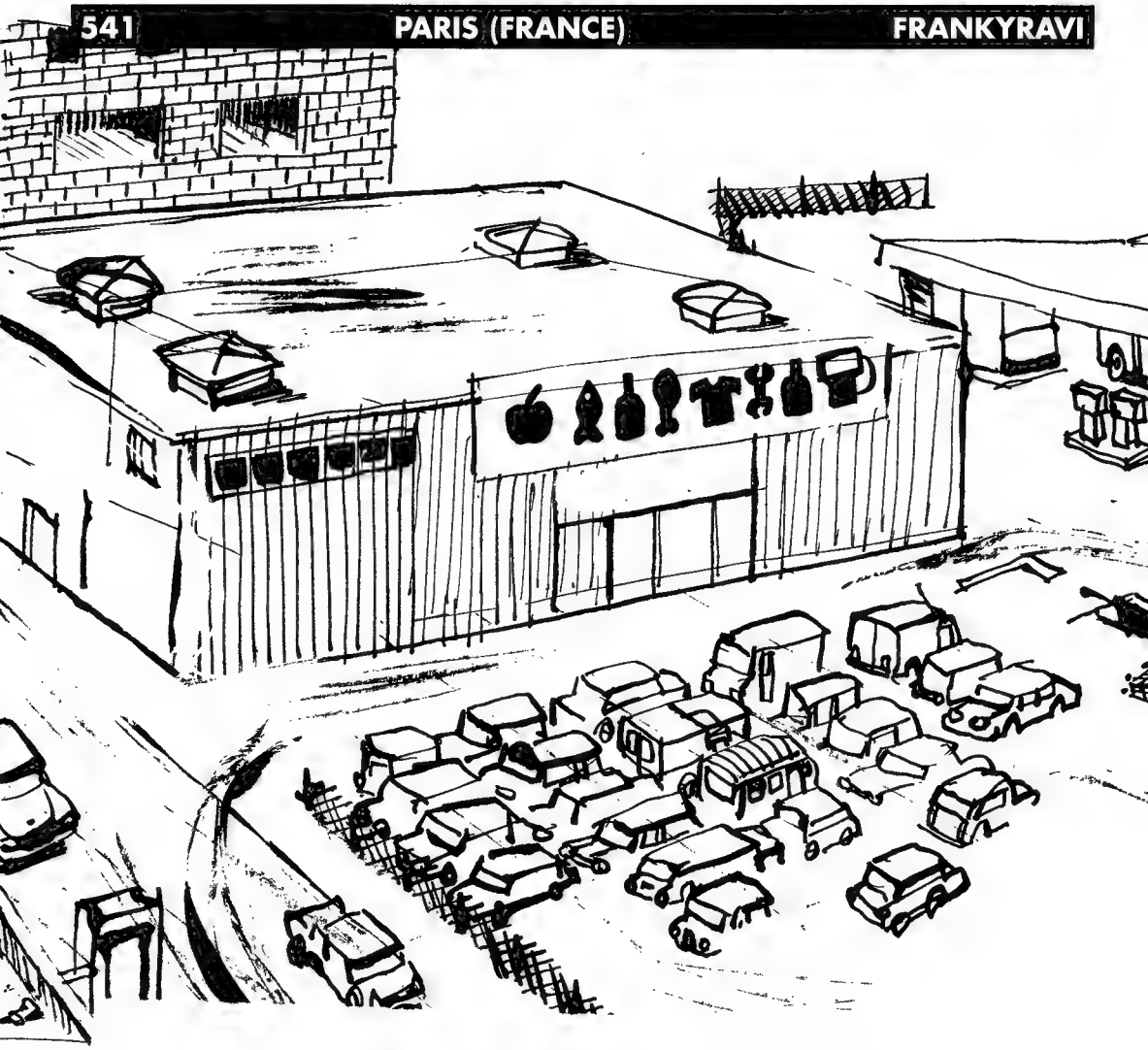

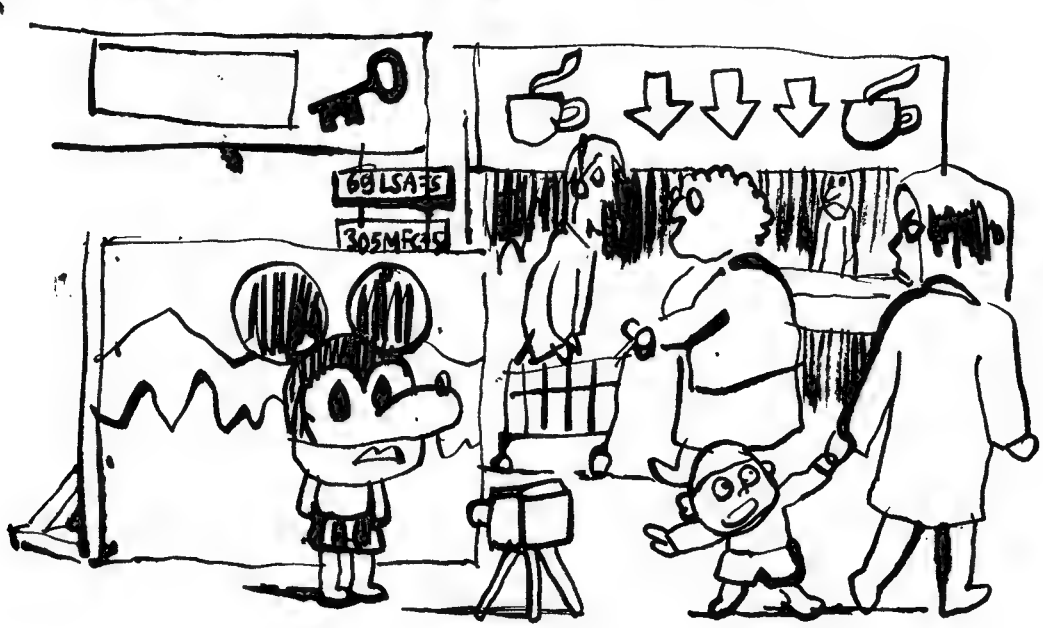
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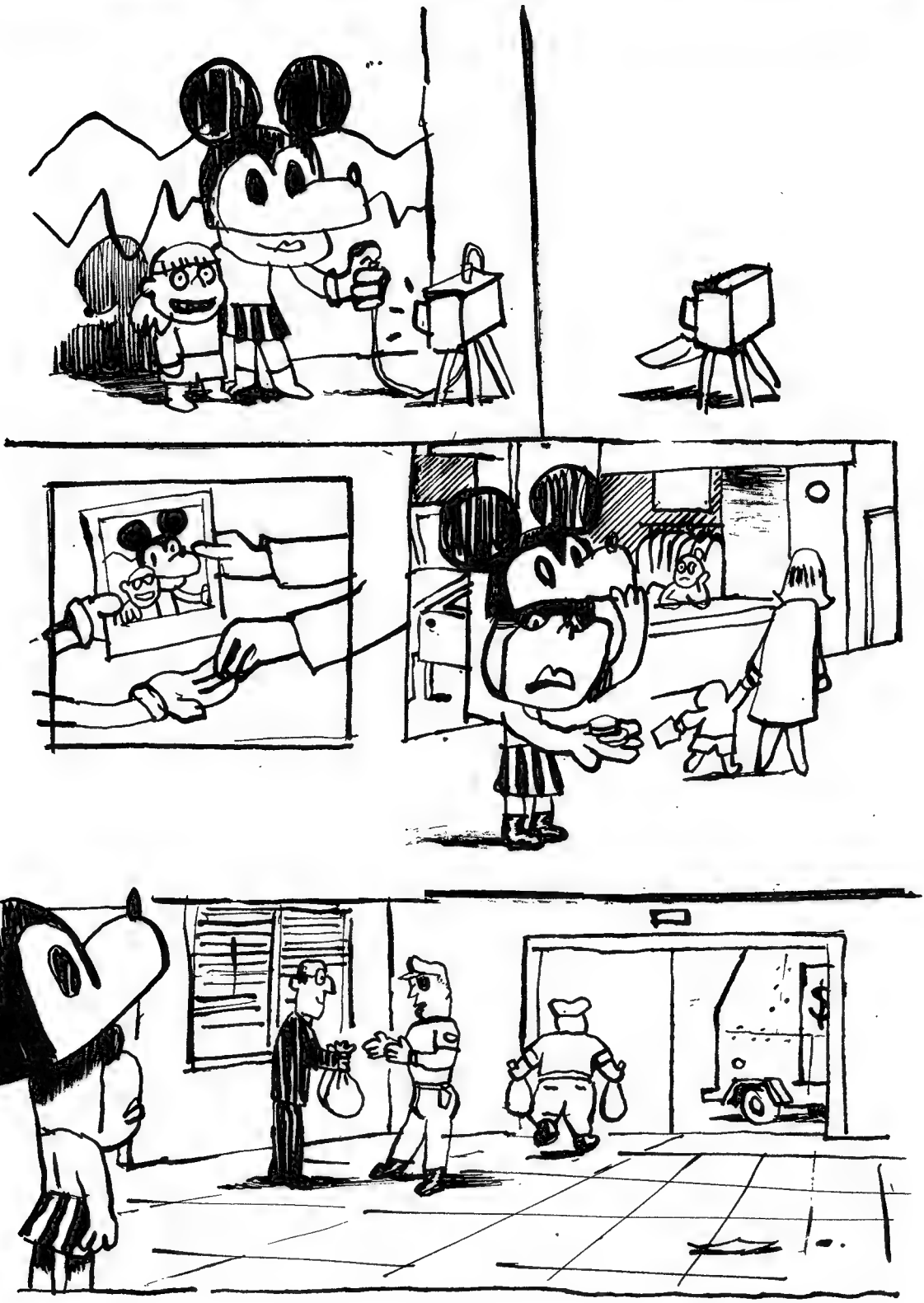

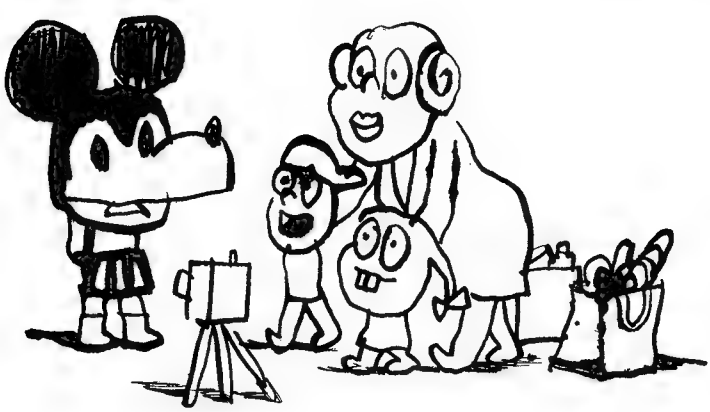

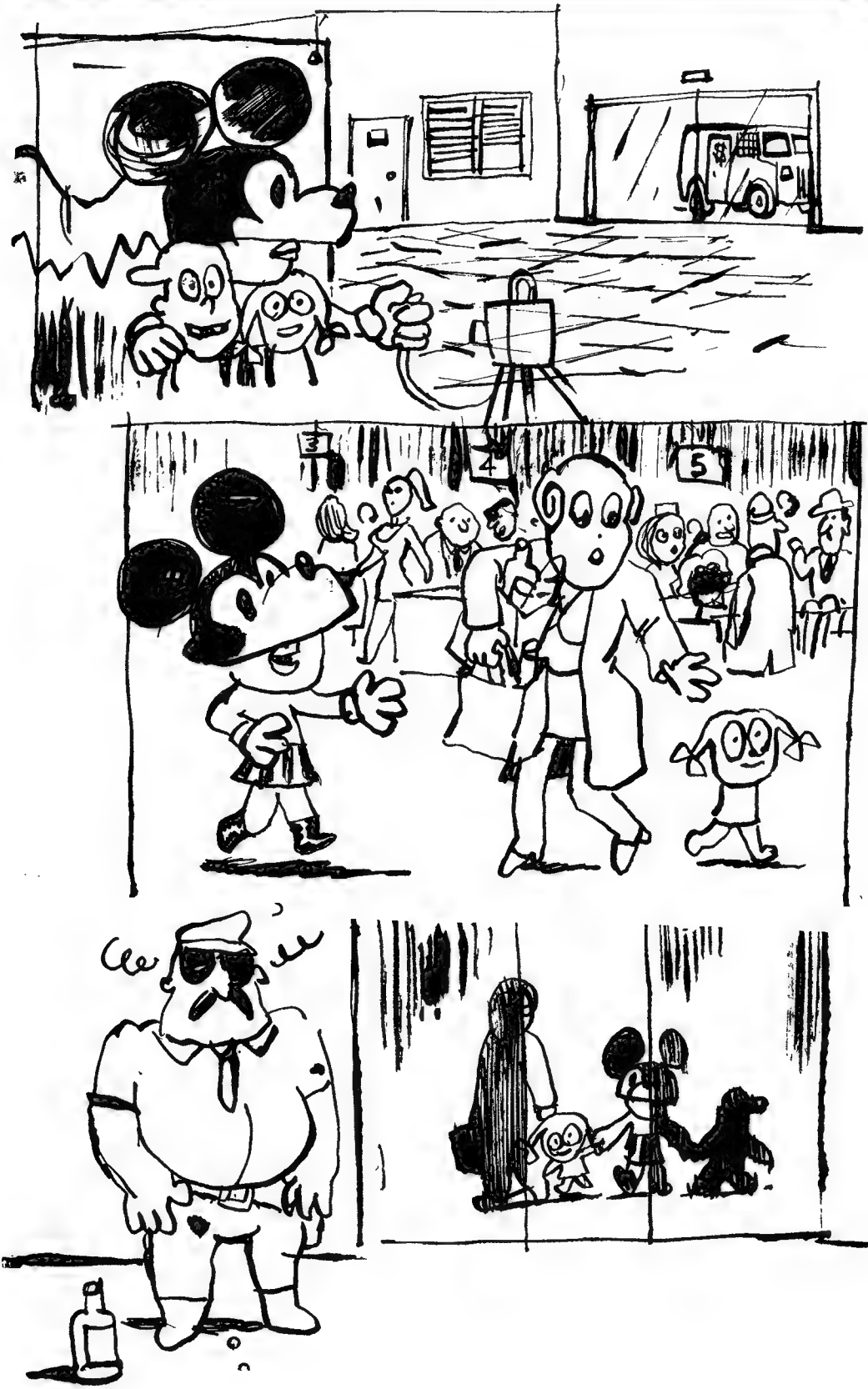

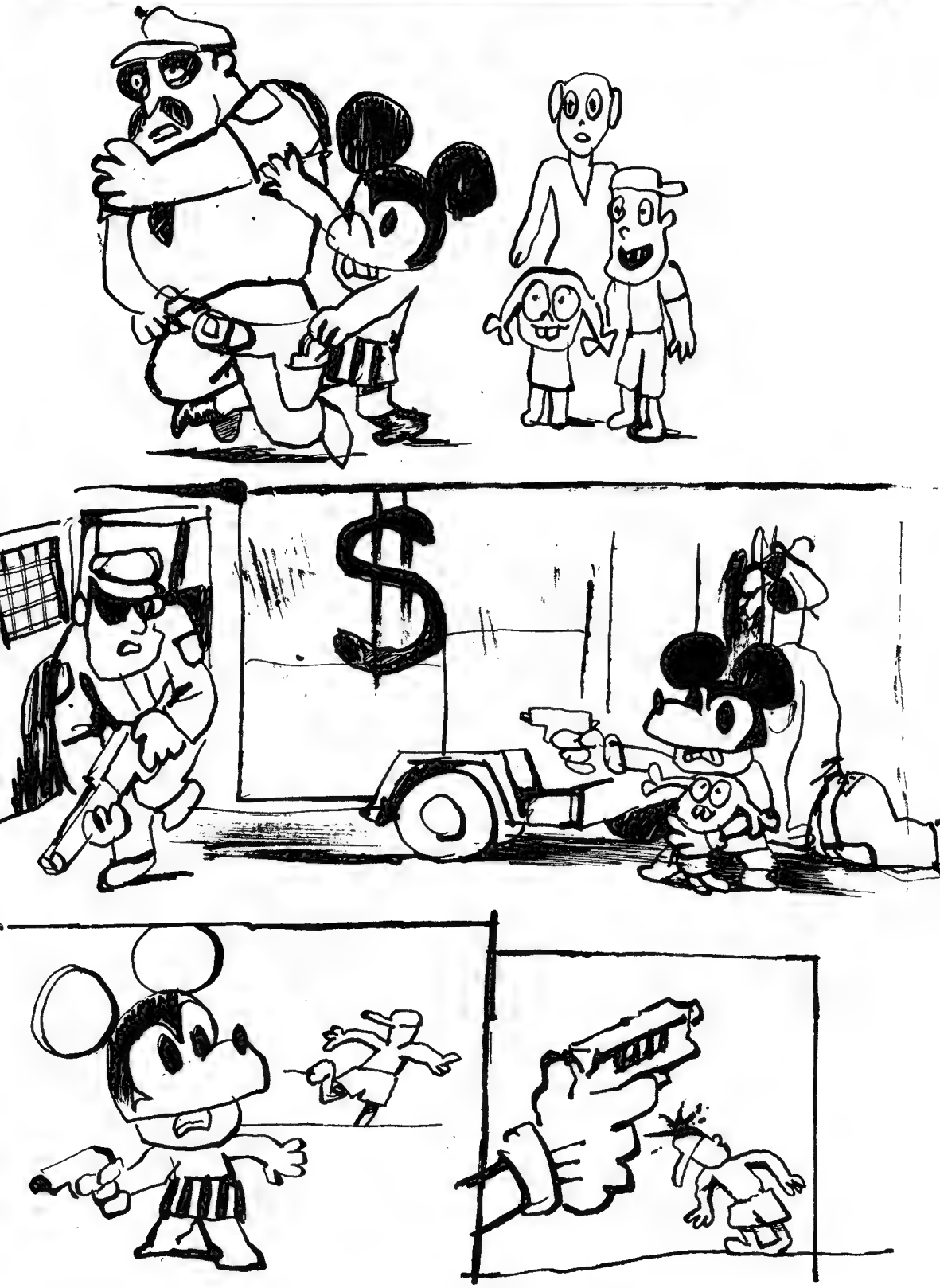

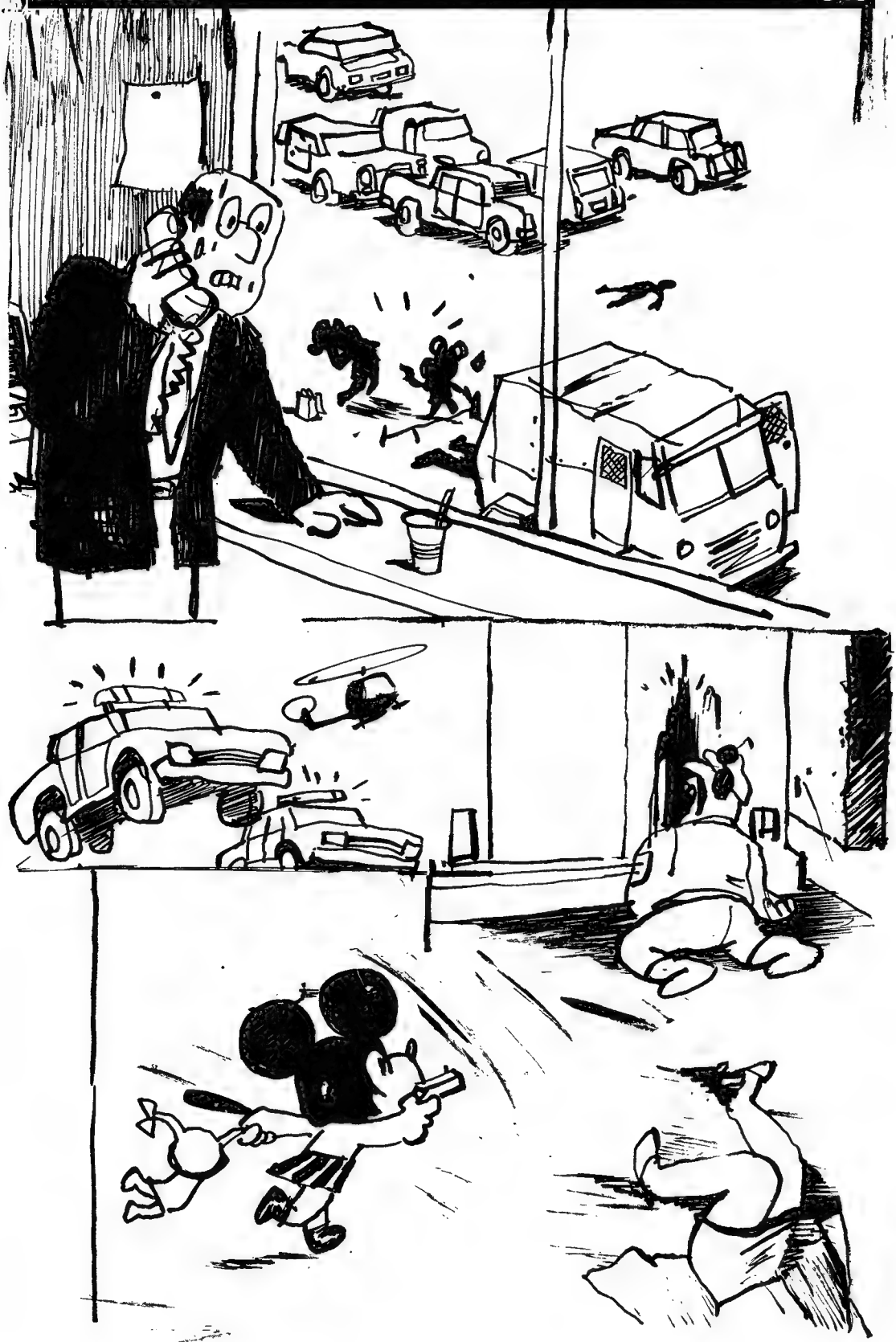

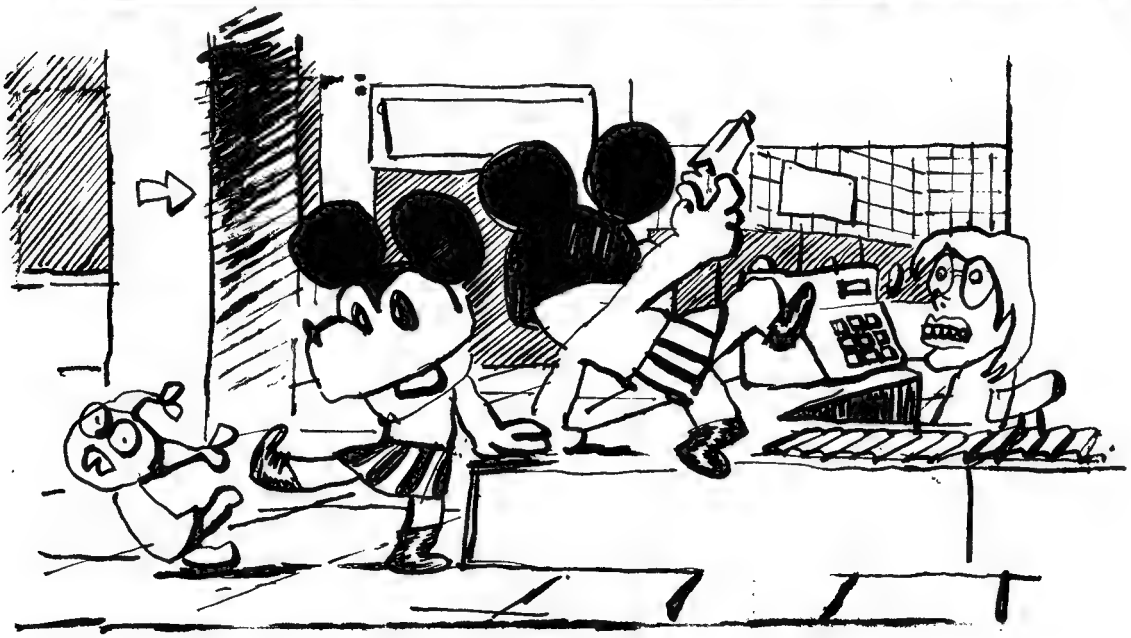

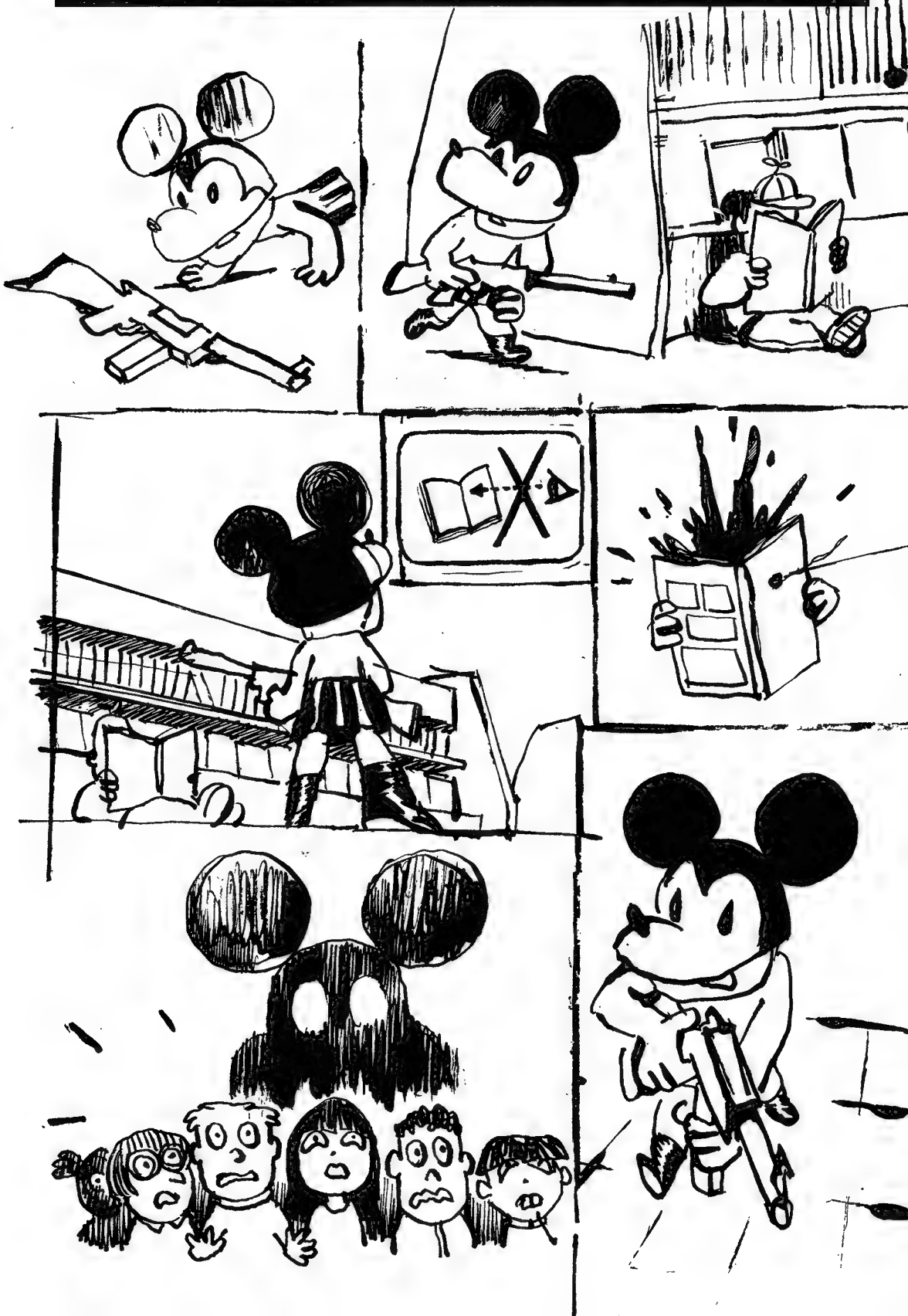

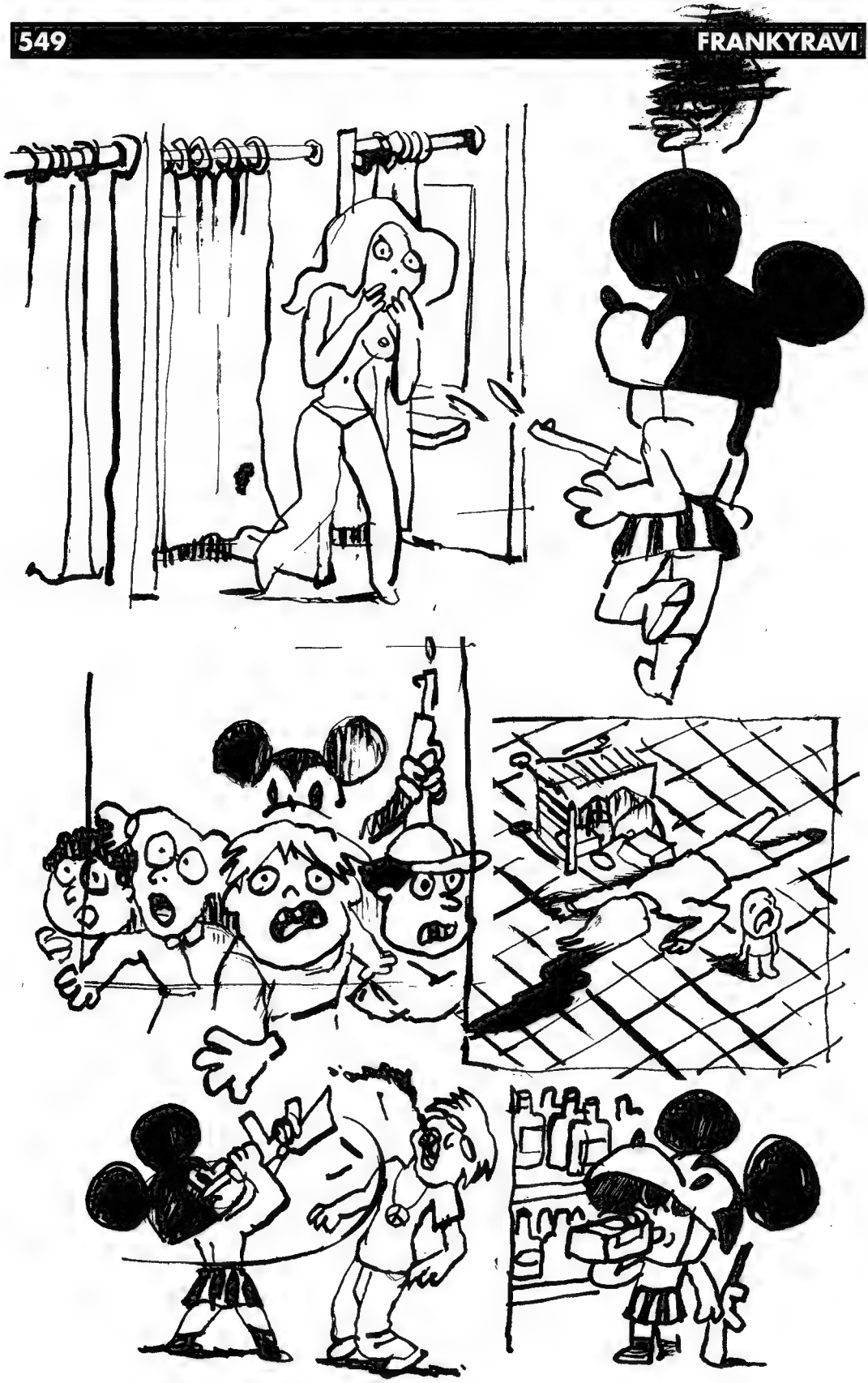

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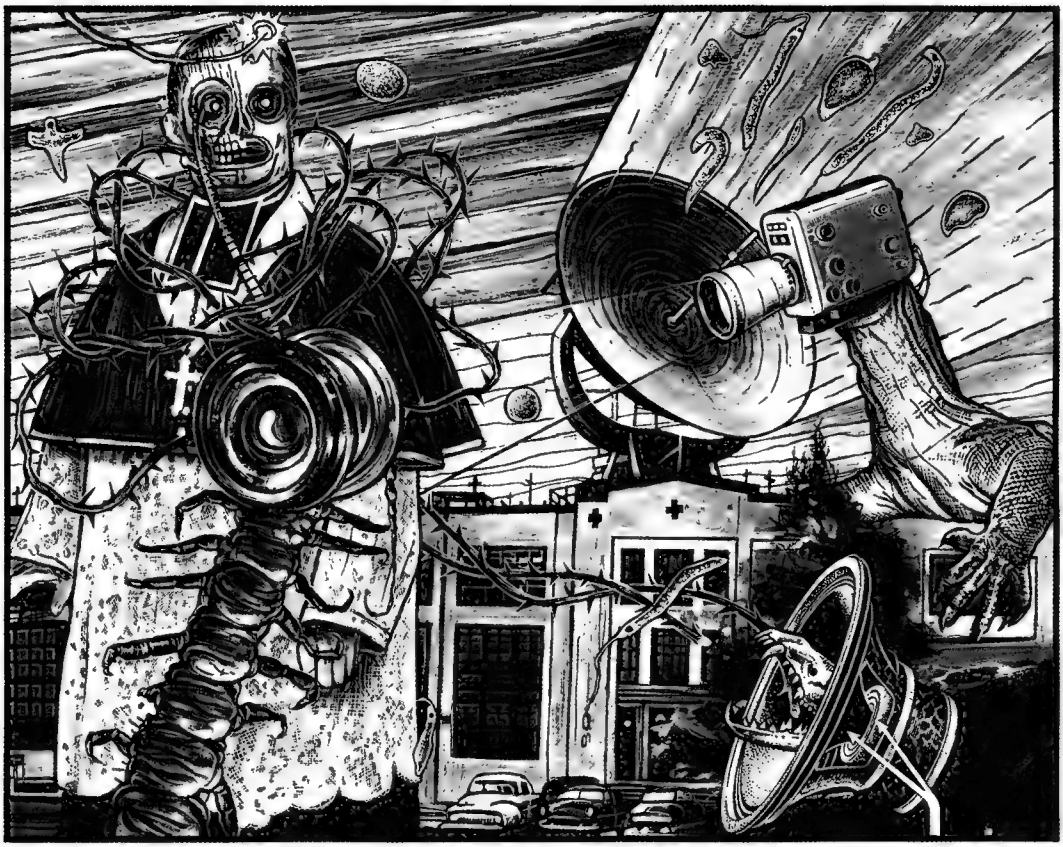

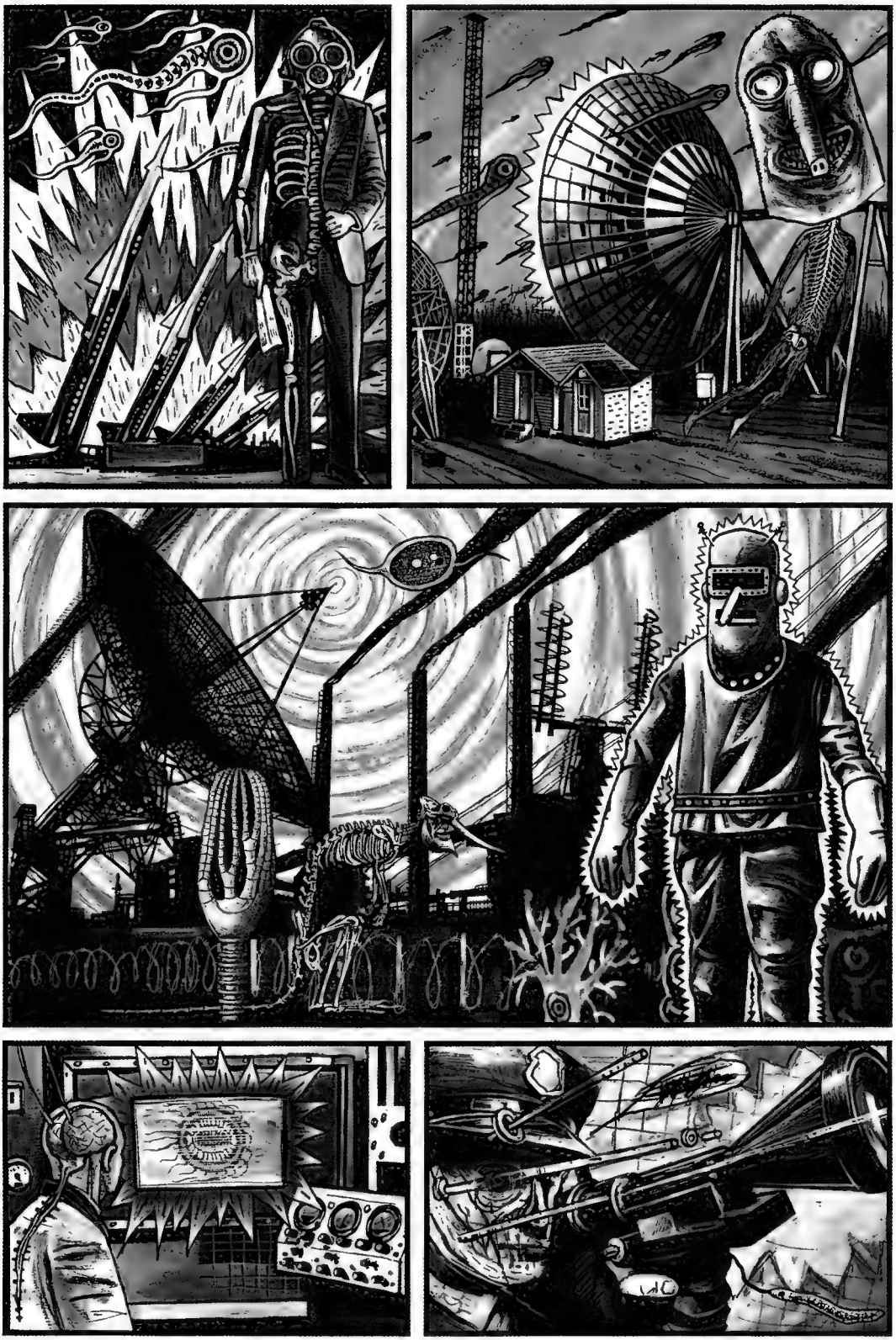

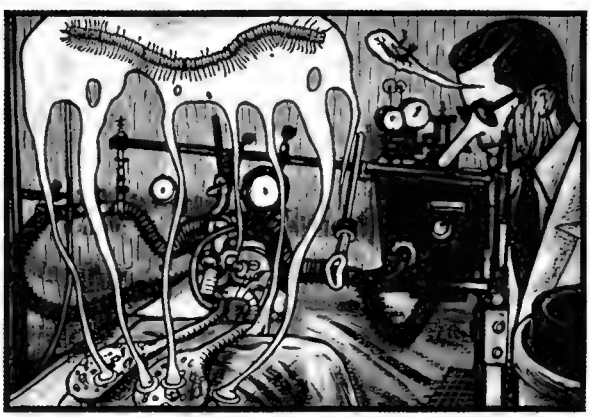

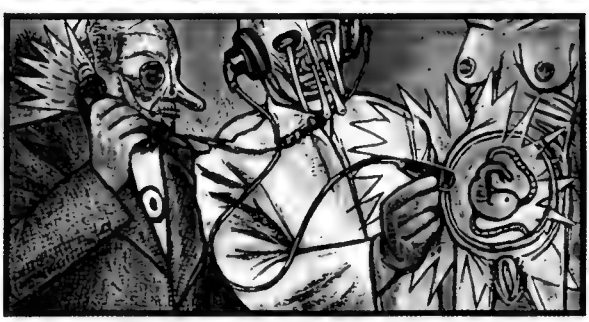

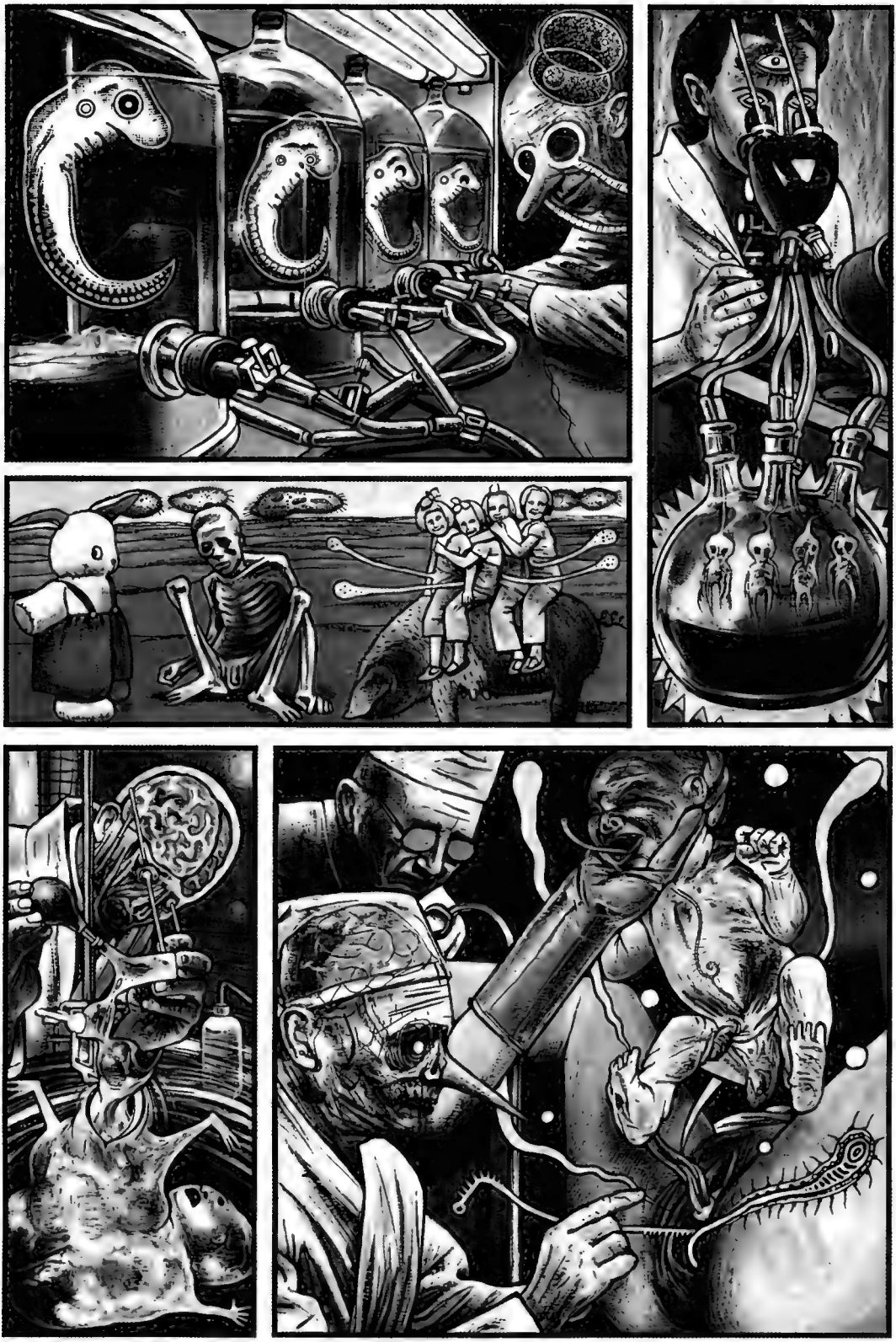

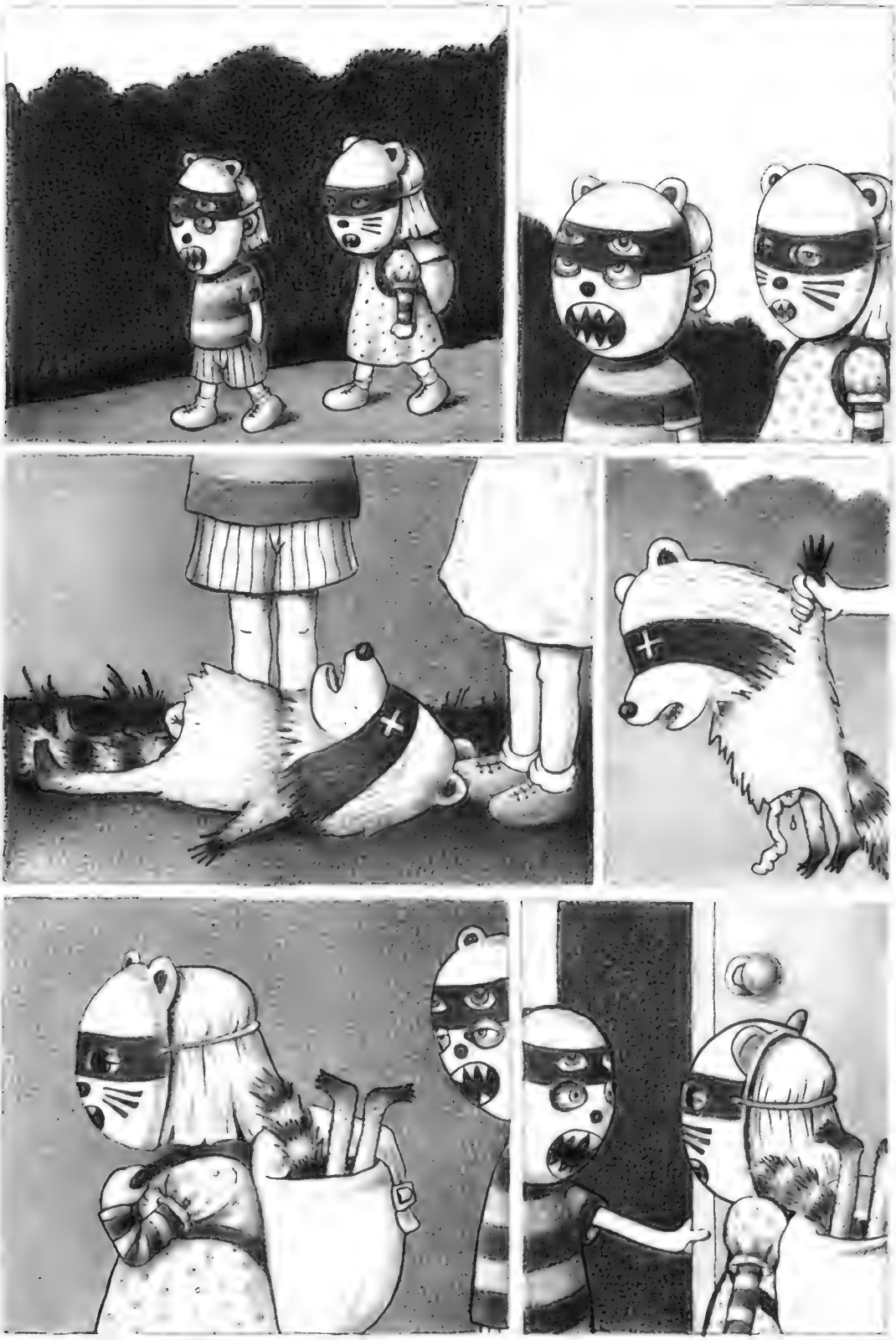

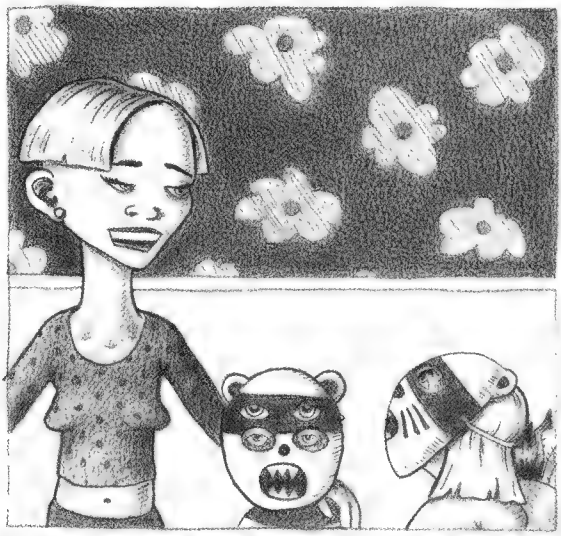

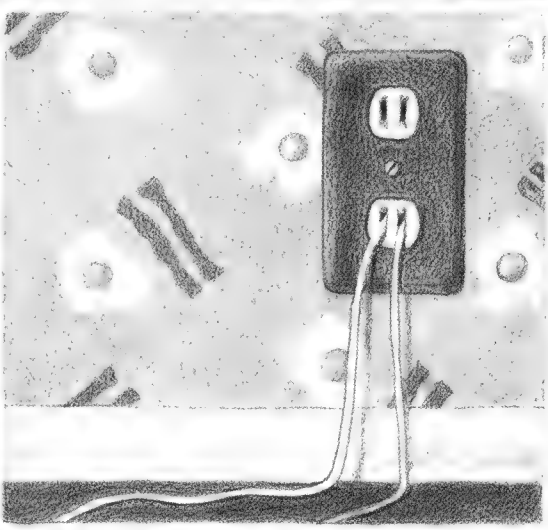

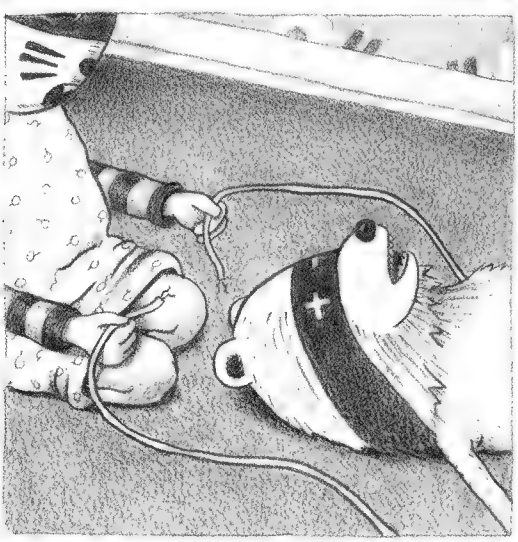

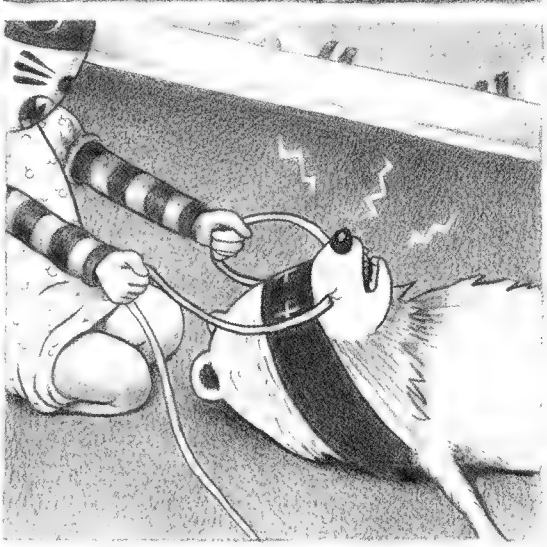

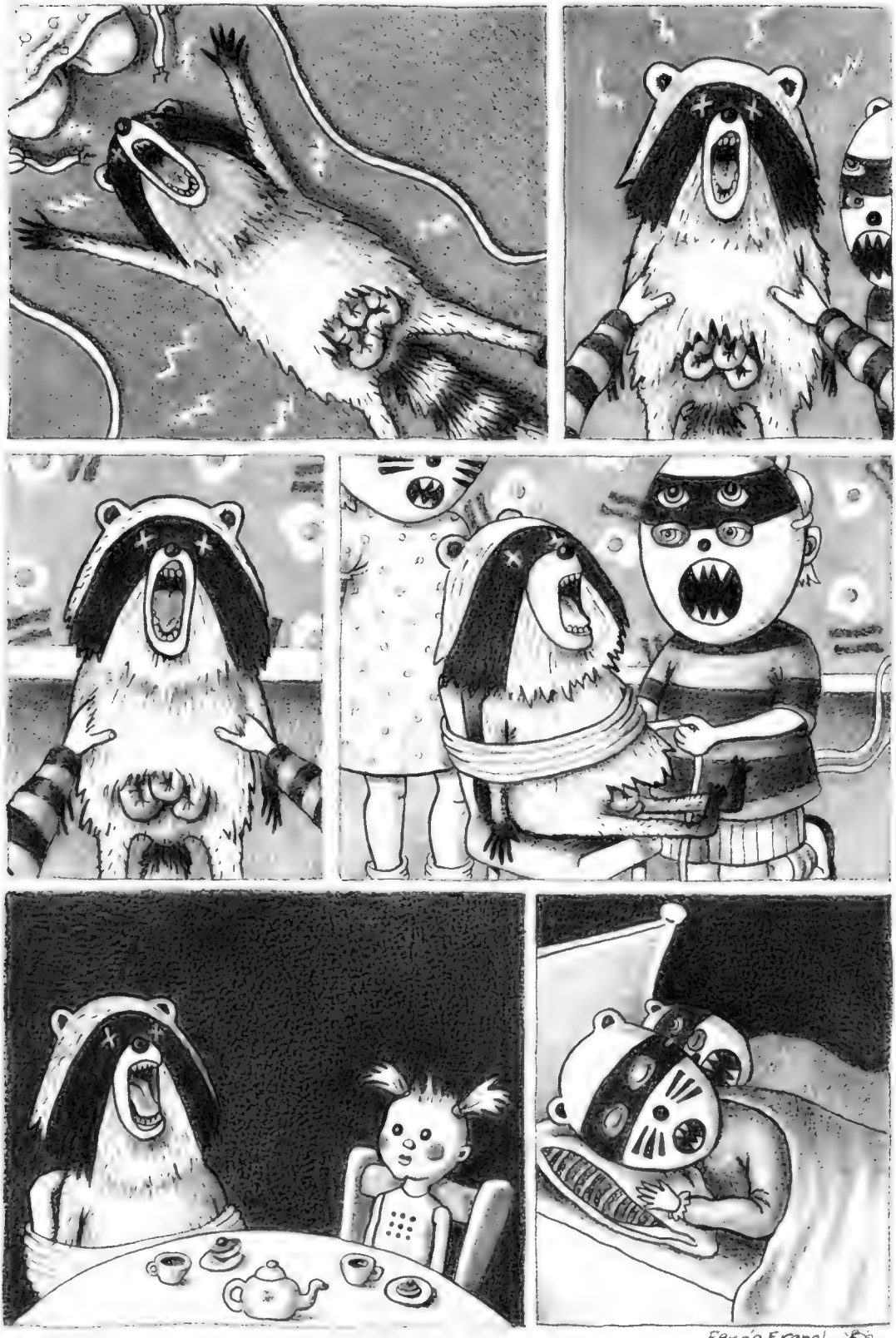
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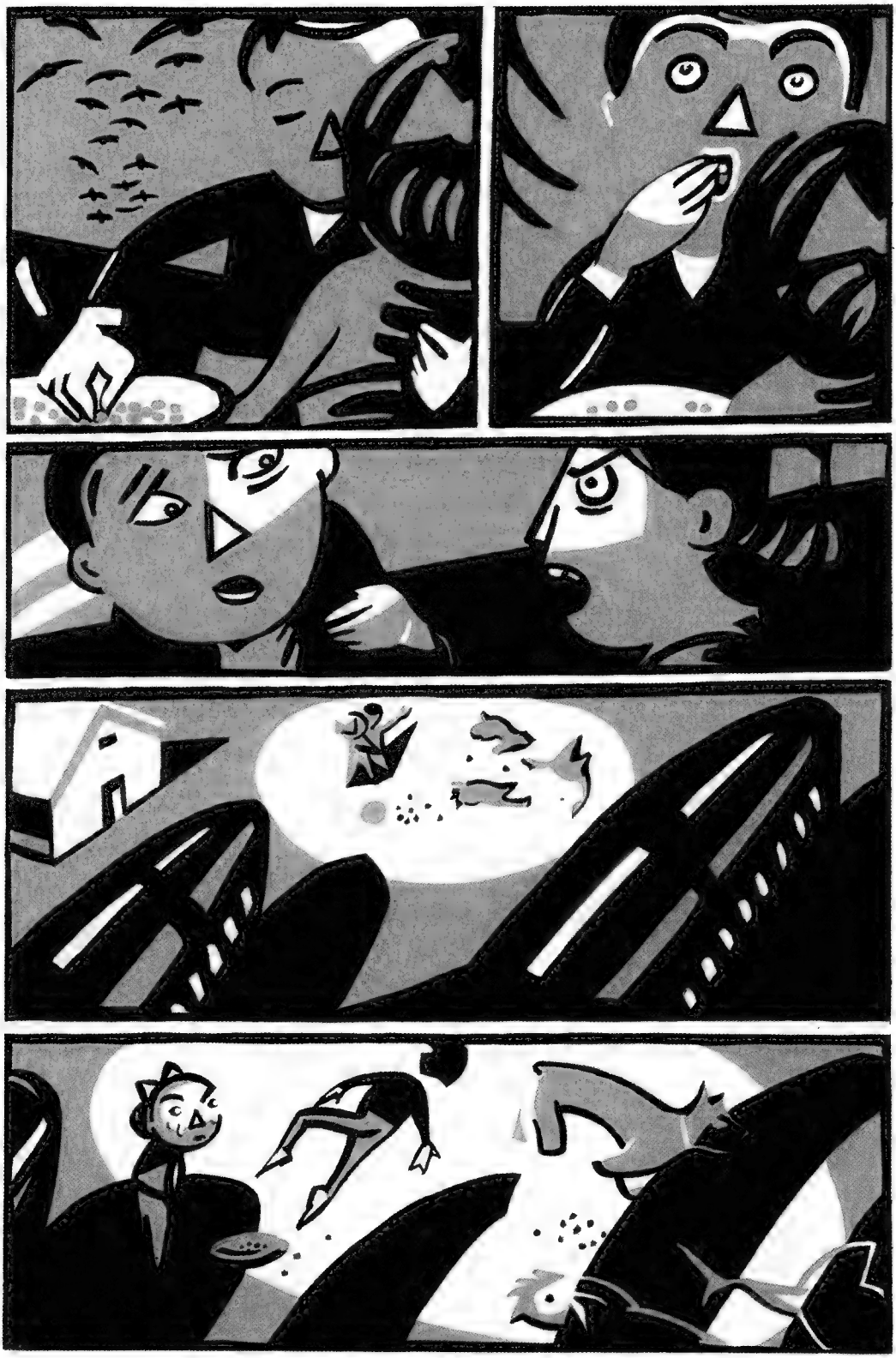

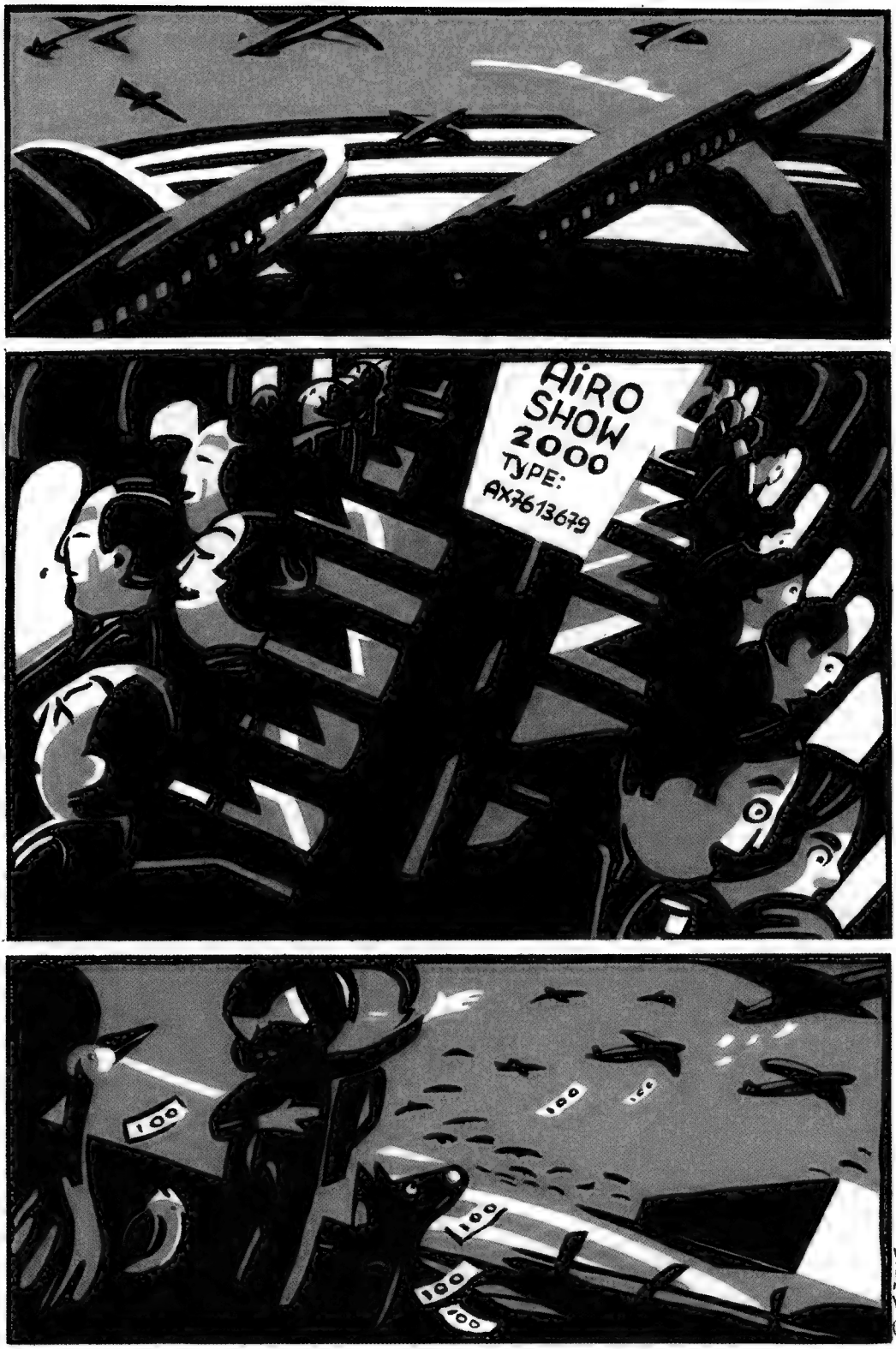
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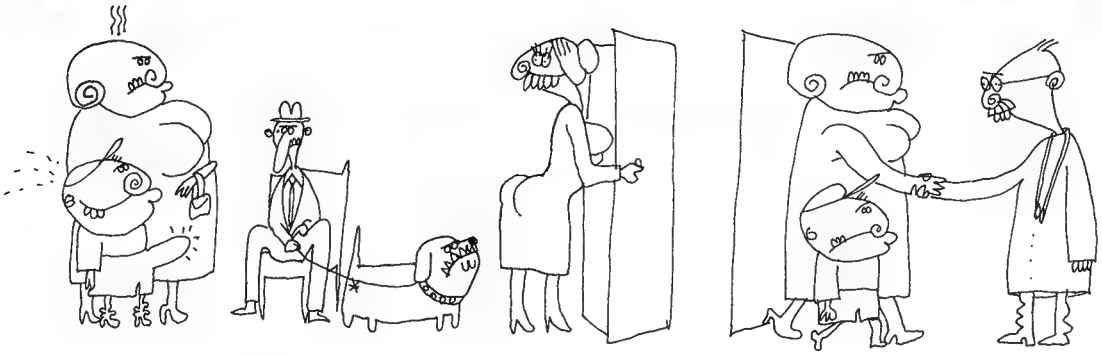

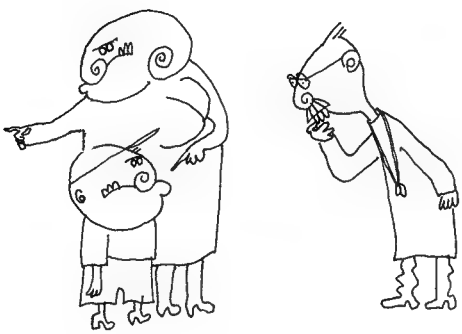

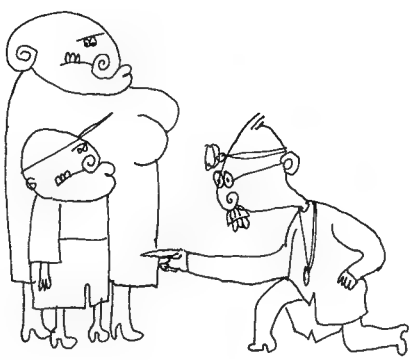

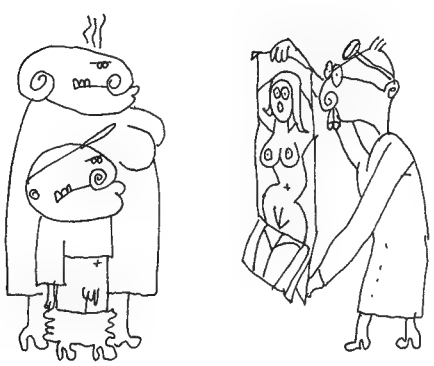

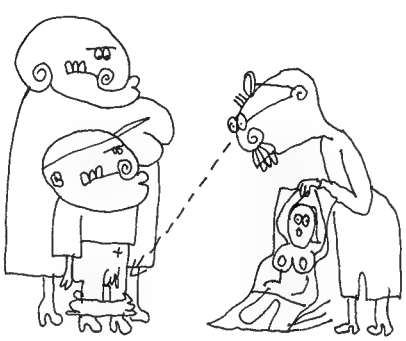

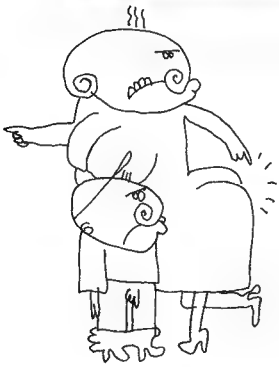

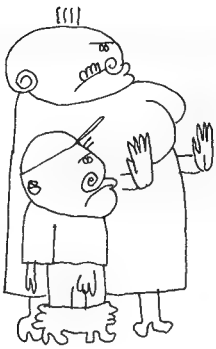

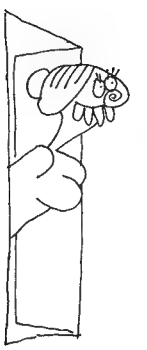

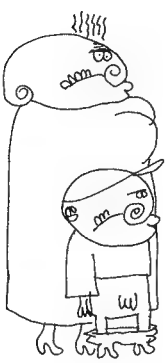

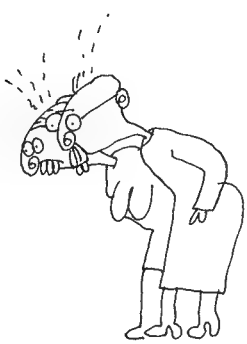

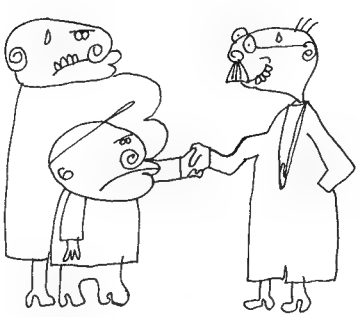

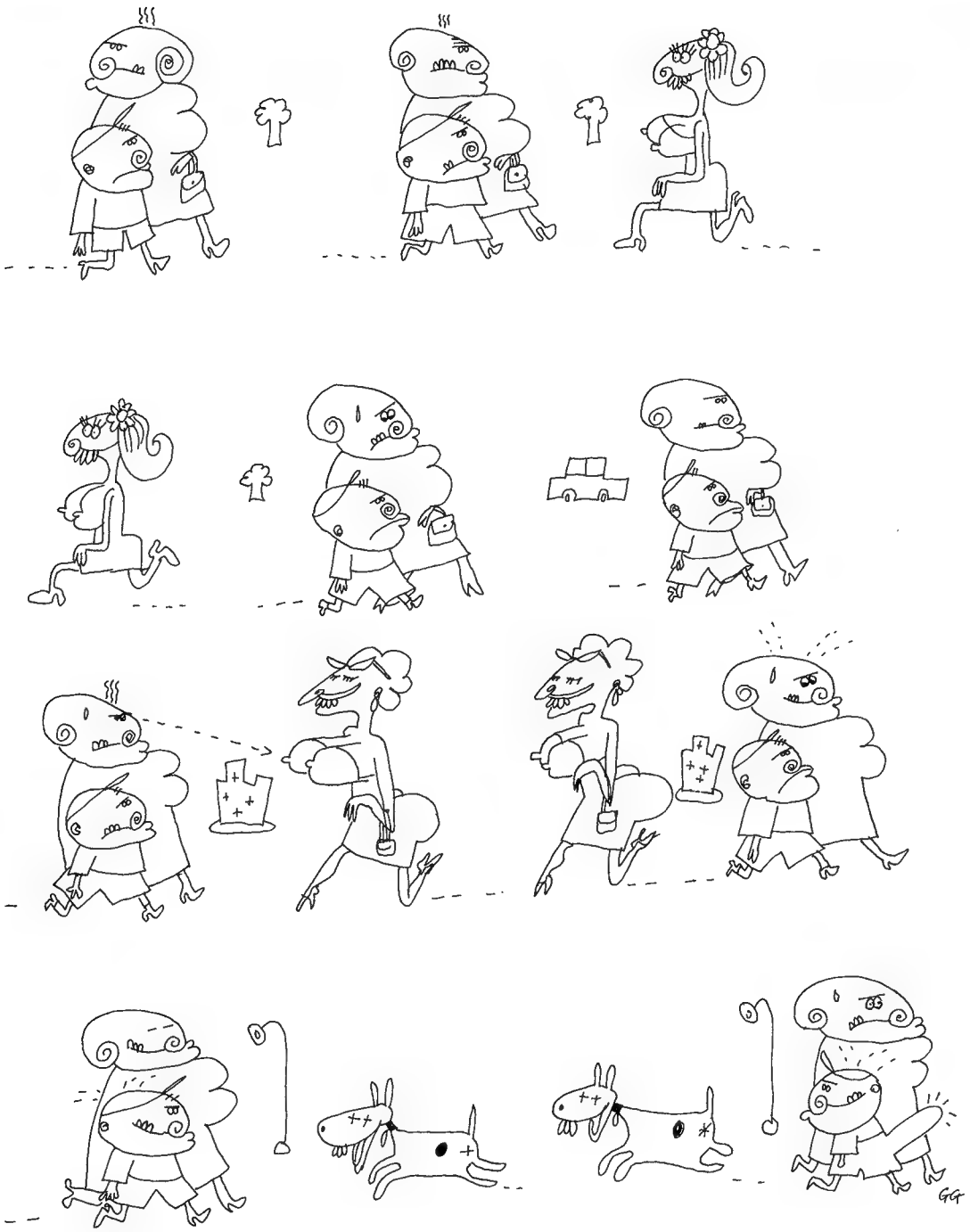
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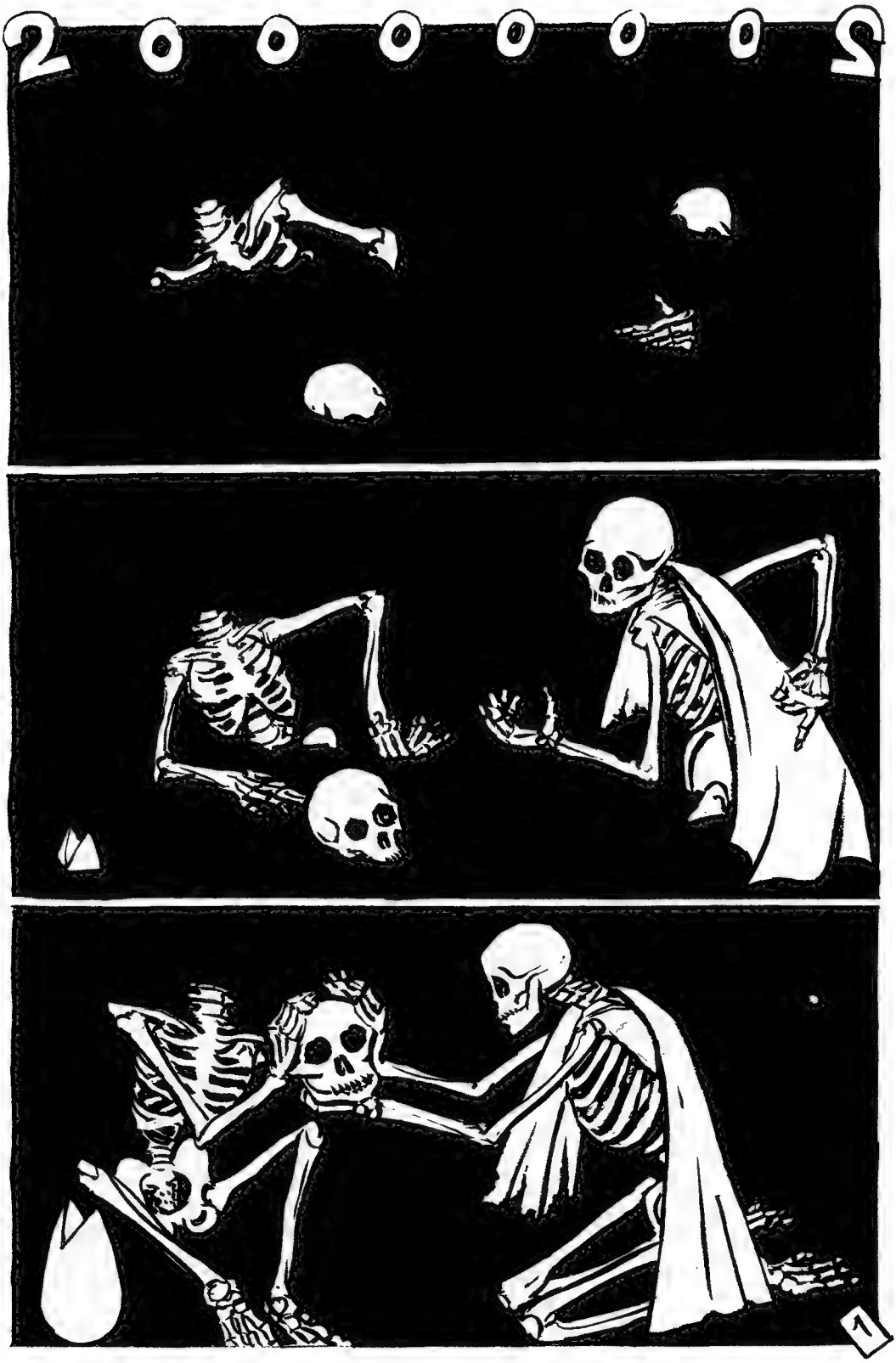
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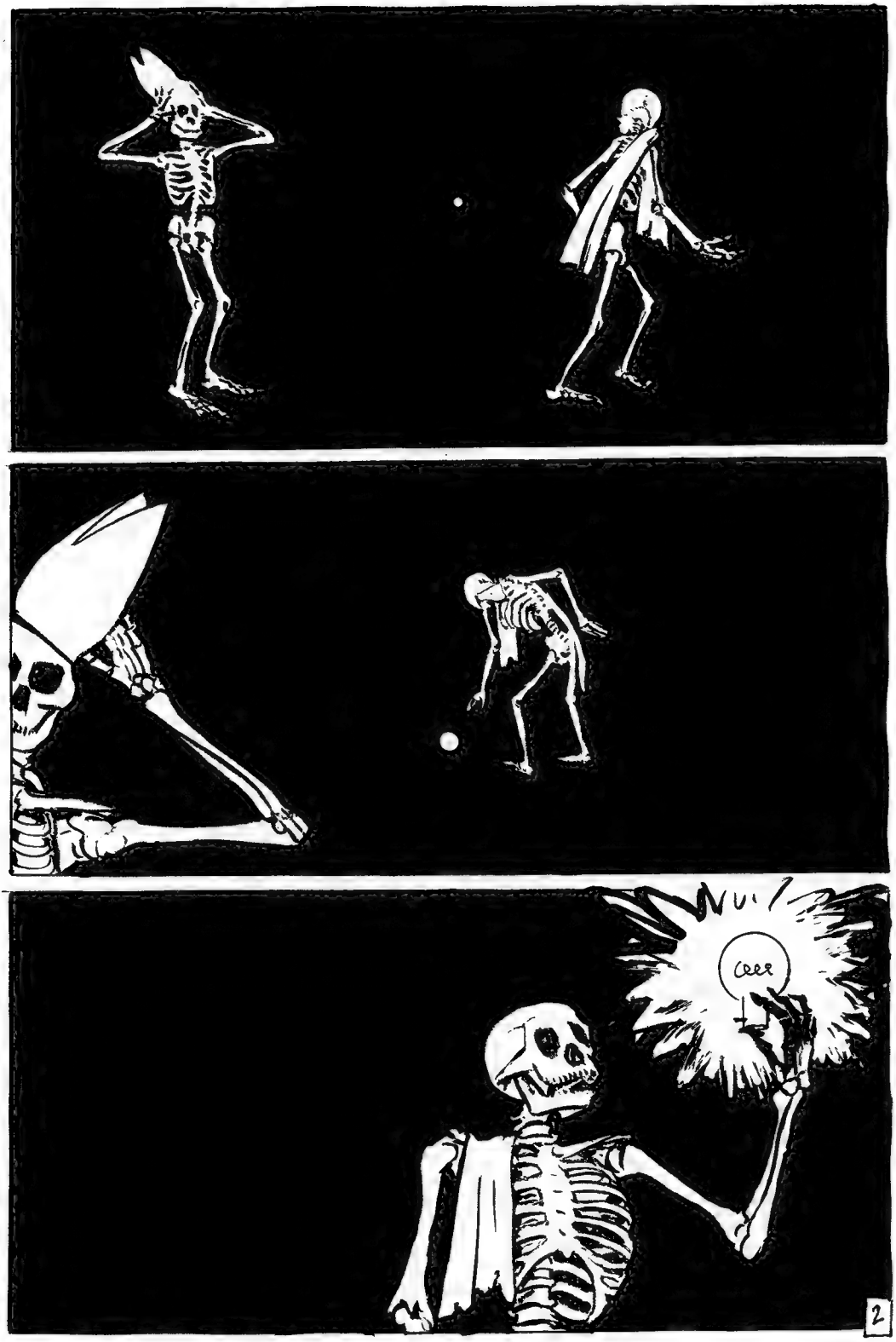
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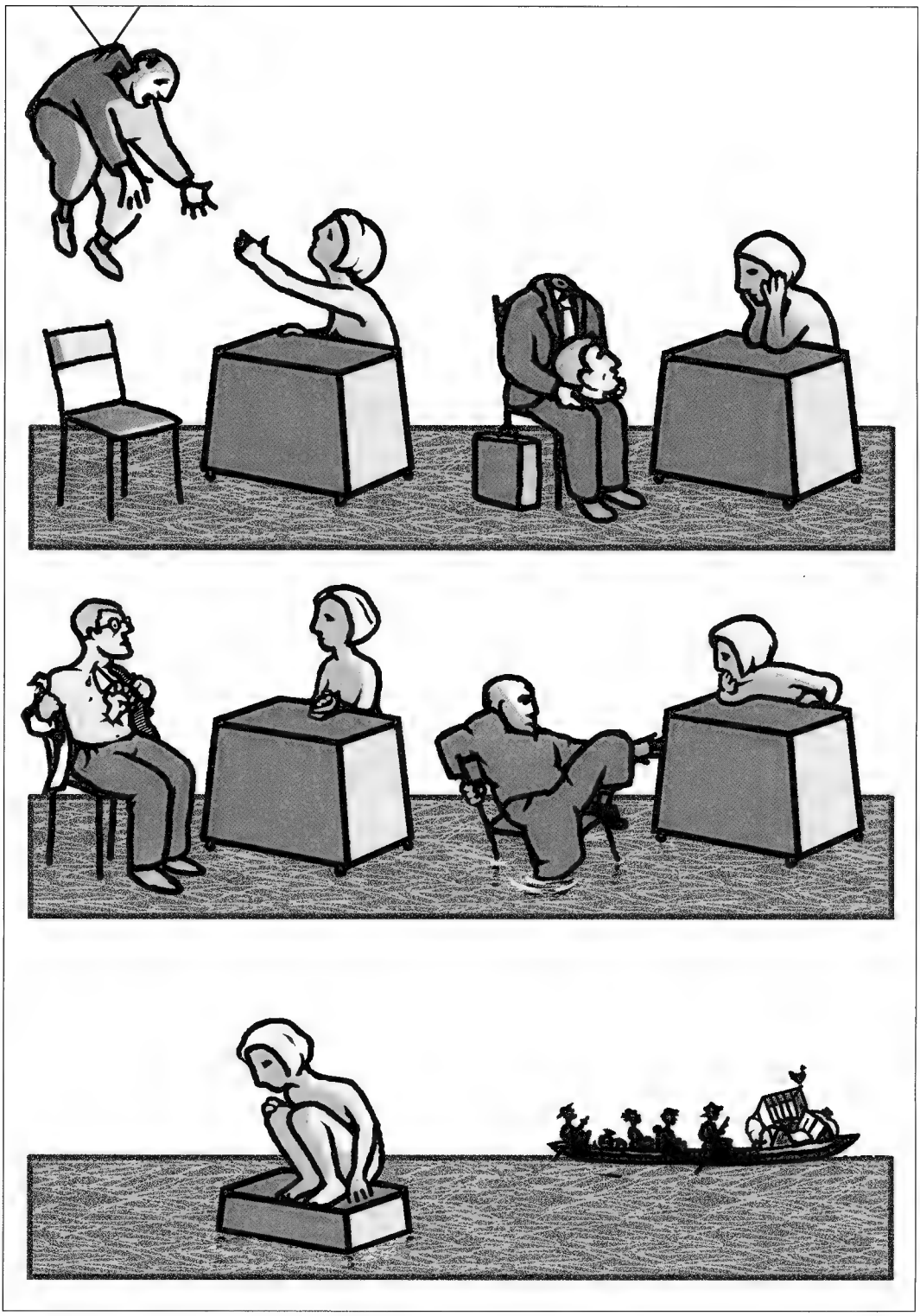
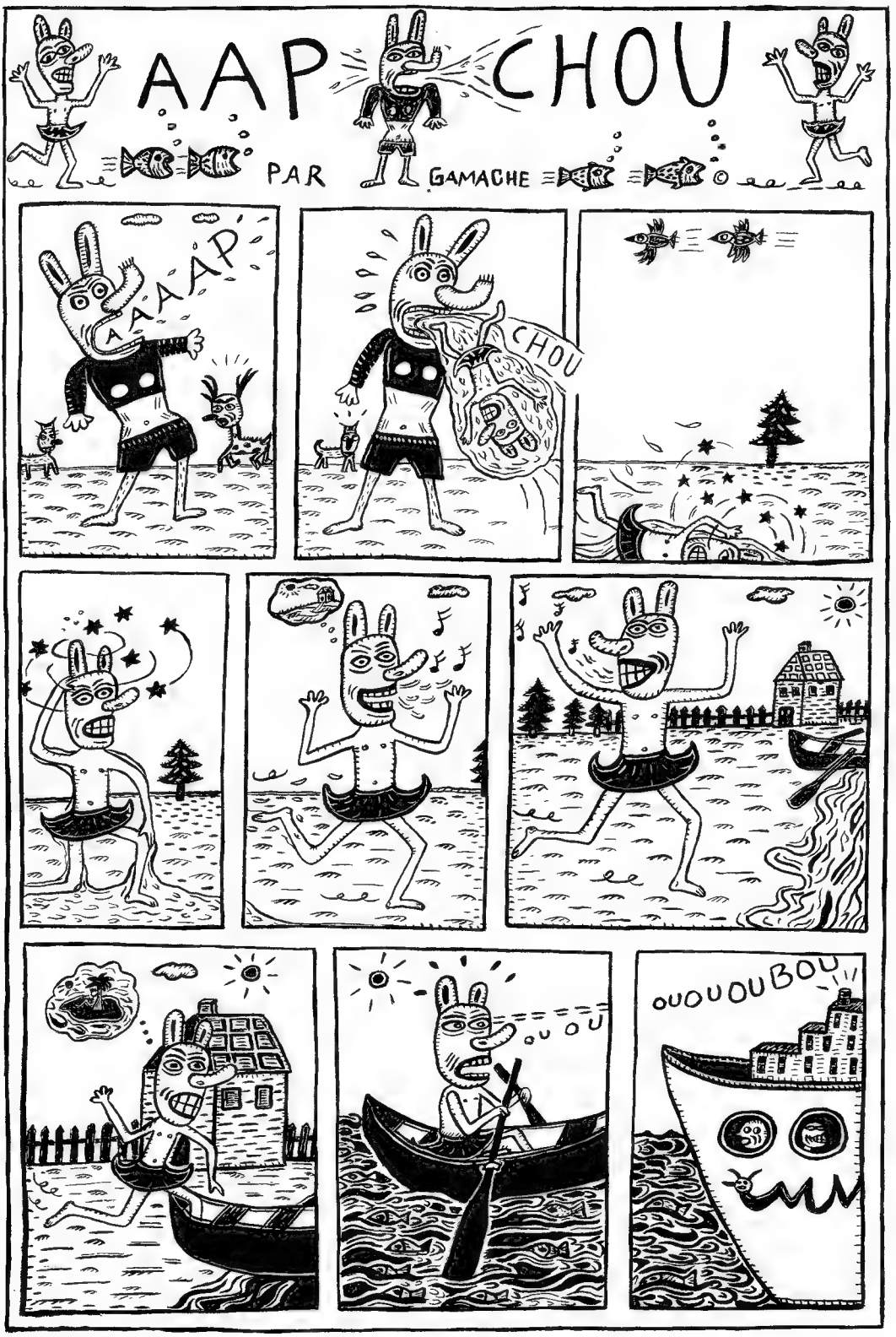
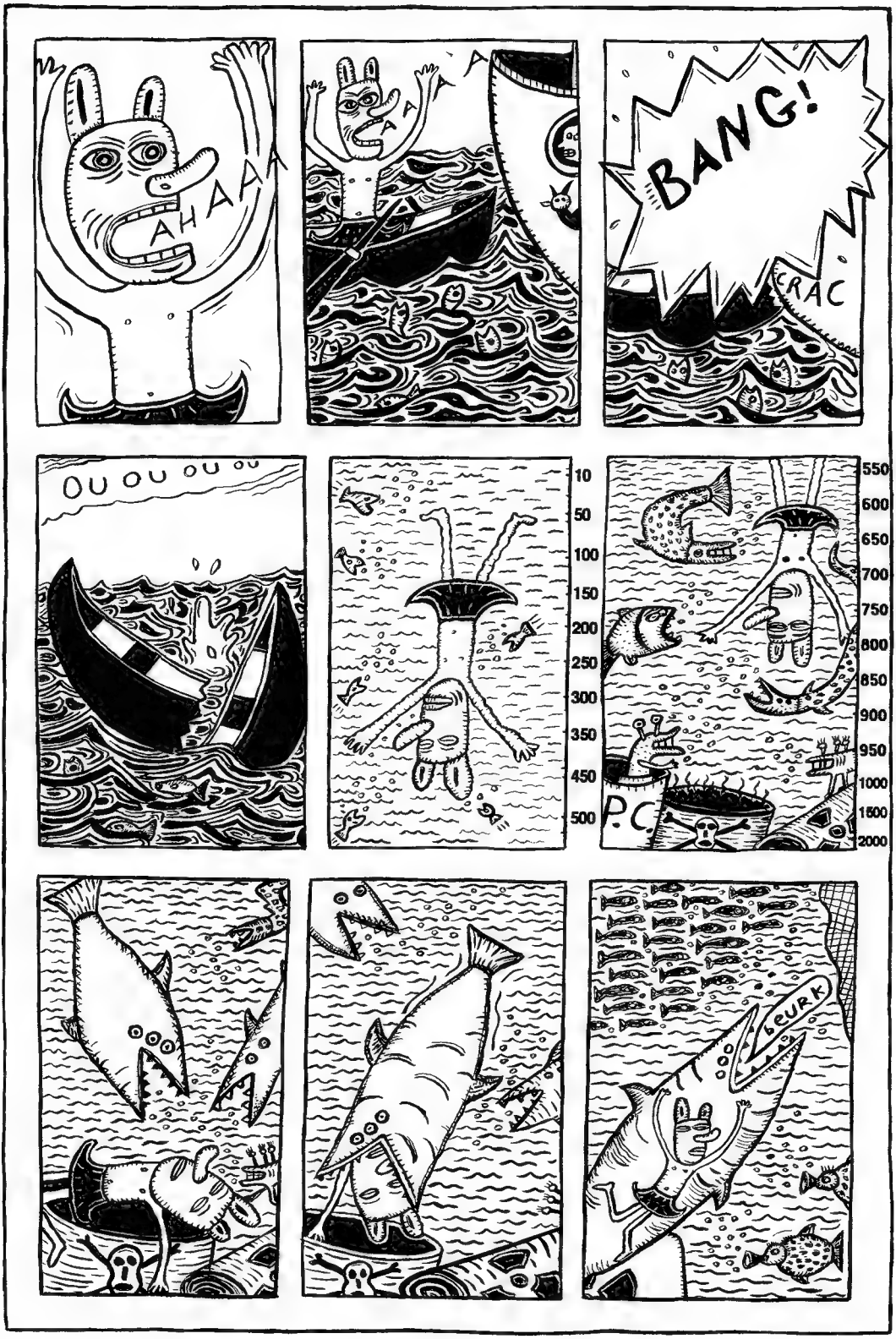
GÉRARD GAILLARD 99.

AMOUR




AAP CHOU
PAR GAMACHE ©
AAAAP
CHOU
OU OU
OUOUOUBOU


AHAAA
AAAA
BANG!
CRAC
OU OU OU OU
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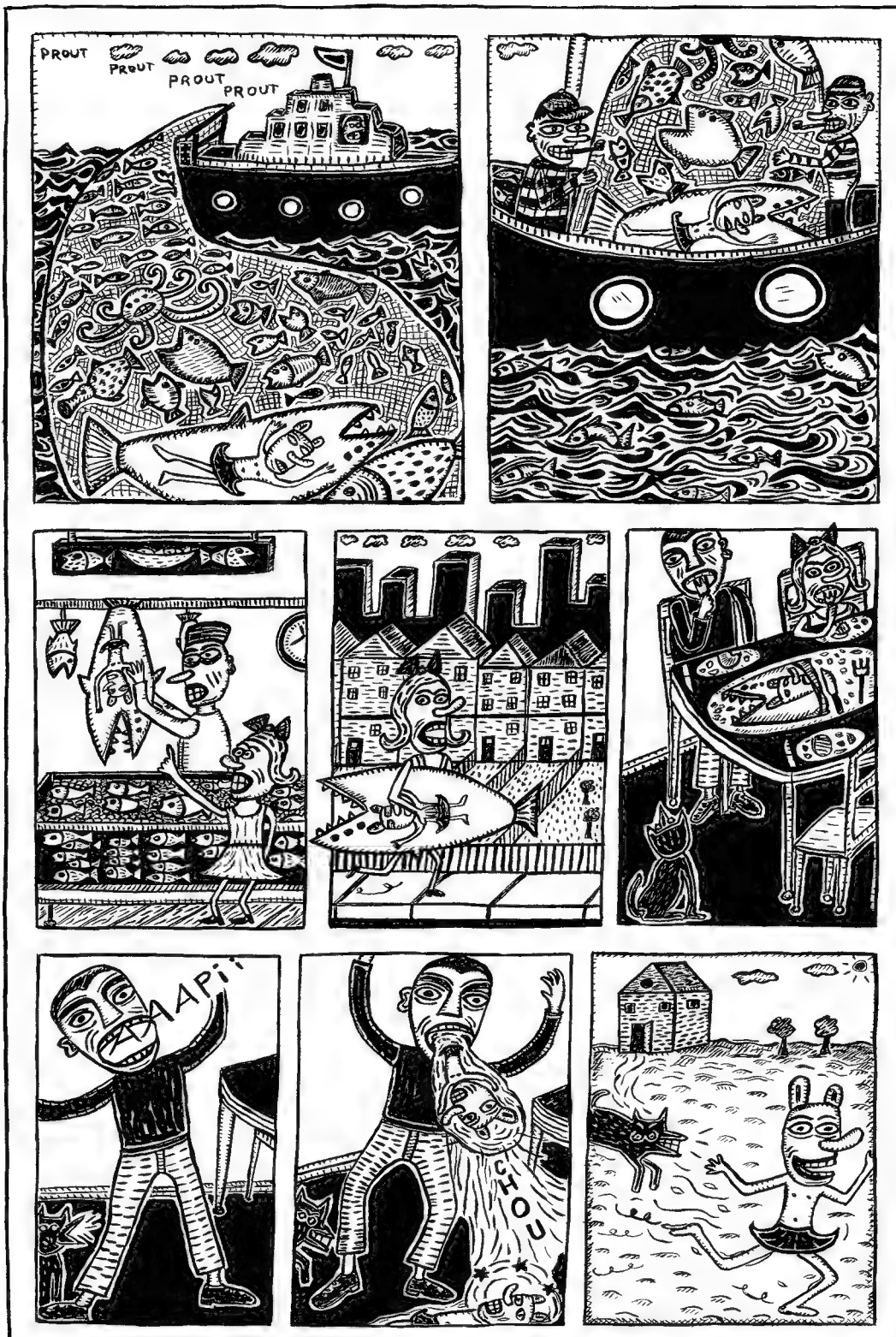
P.C.
CURK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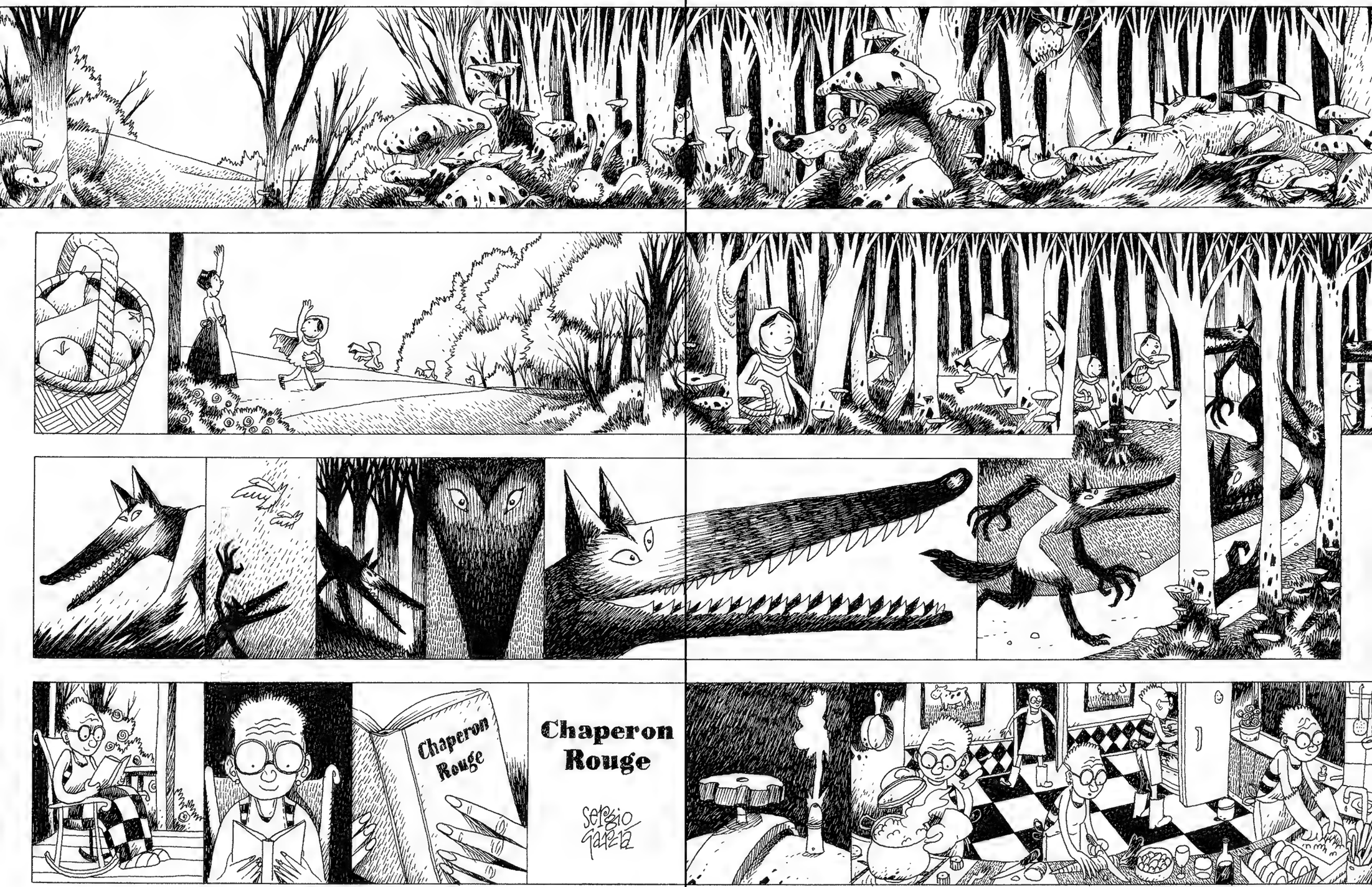
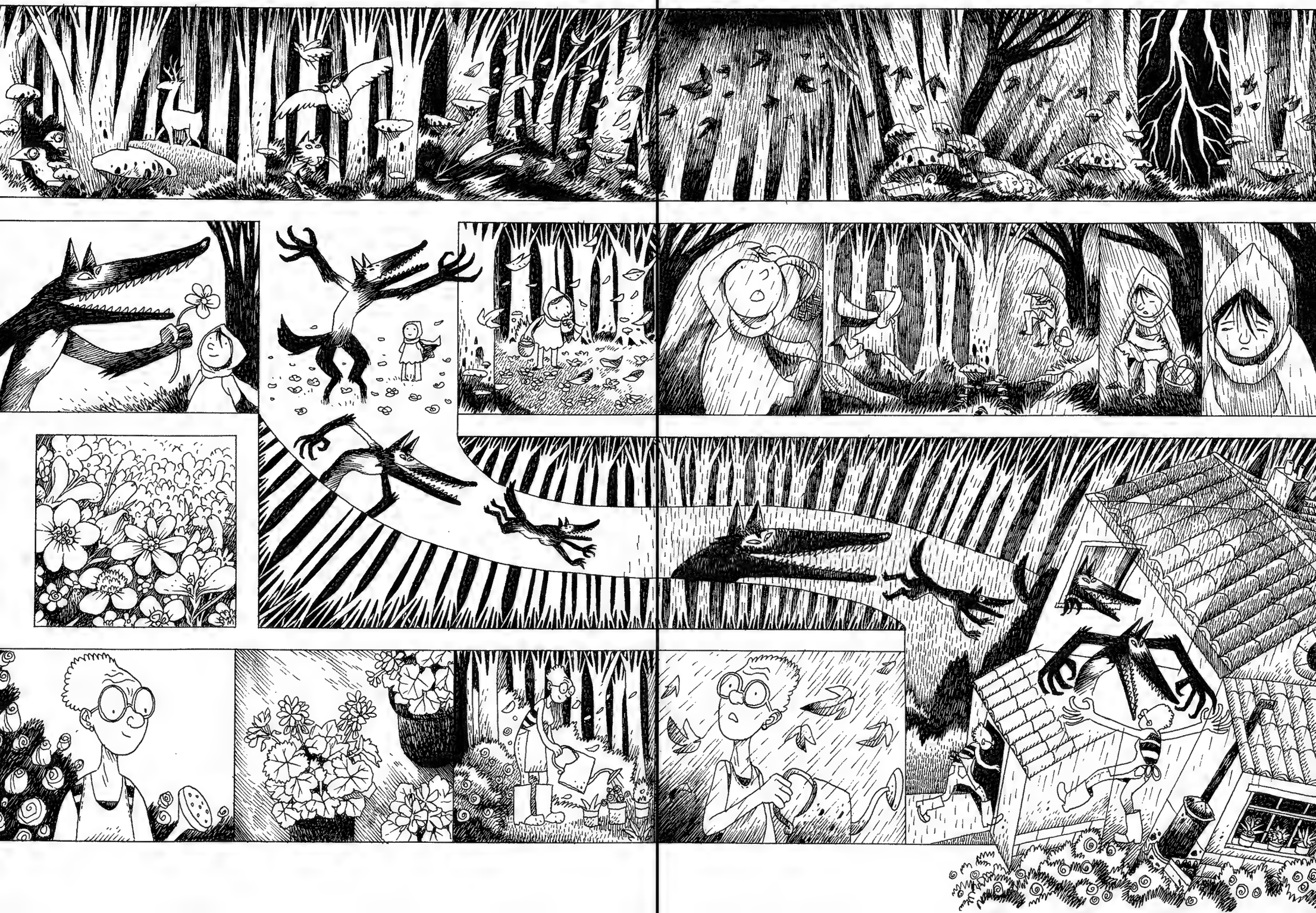
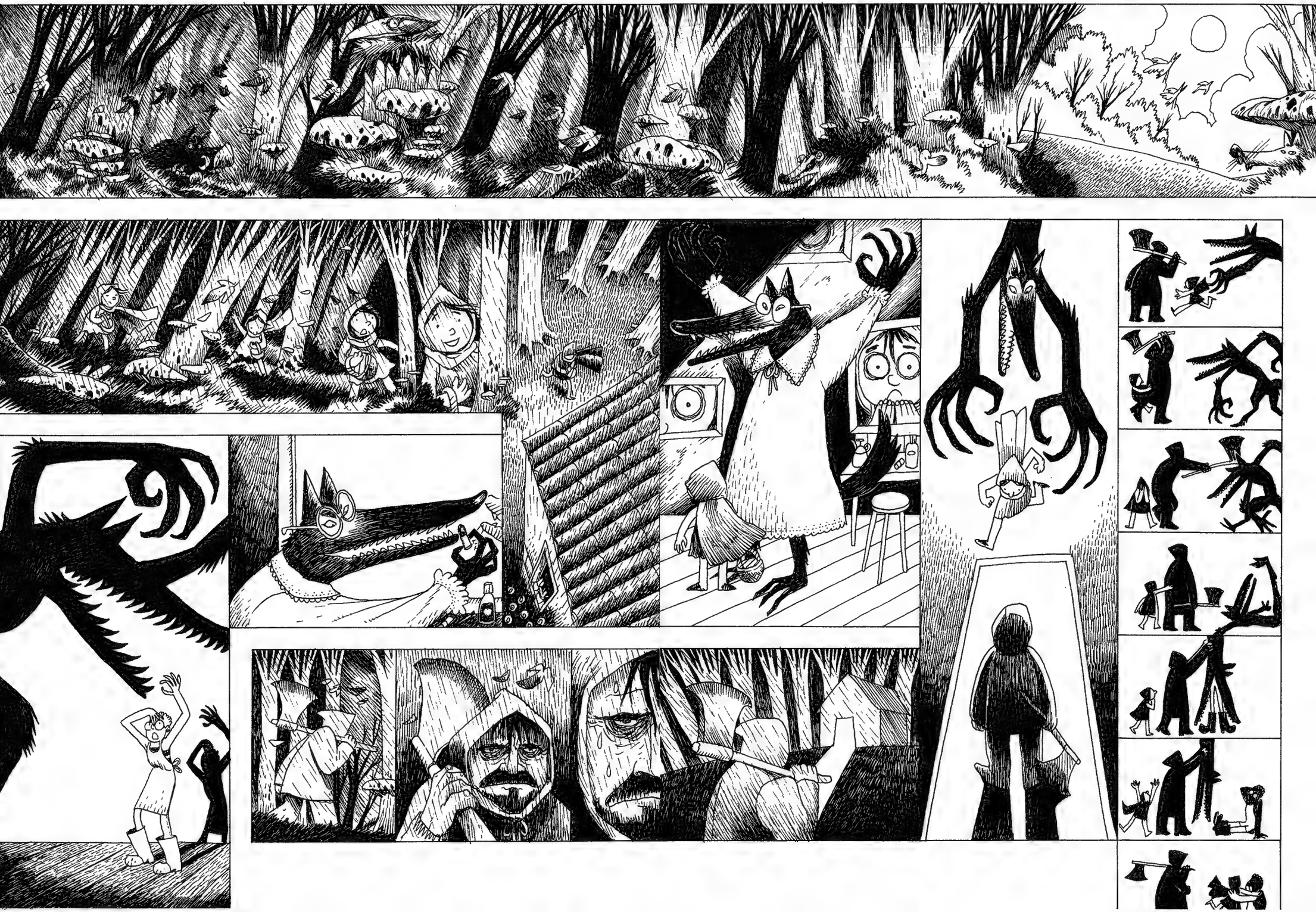
CHOU


Chaperon Rouge
Chaperon Rouge
Sergio García





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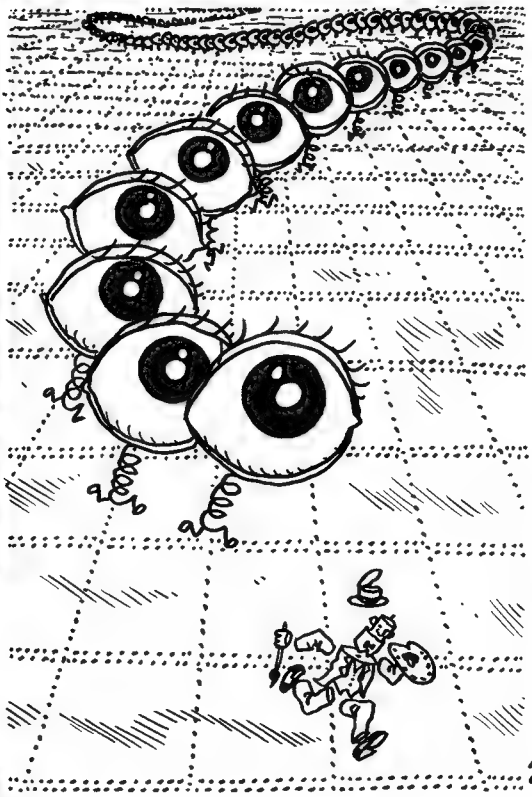

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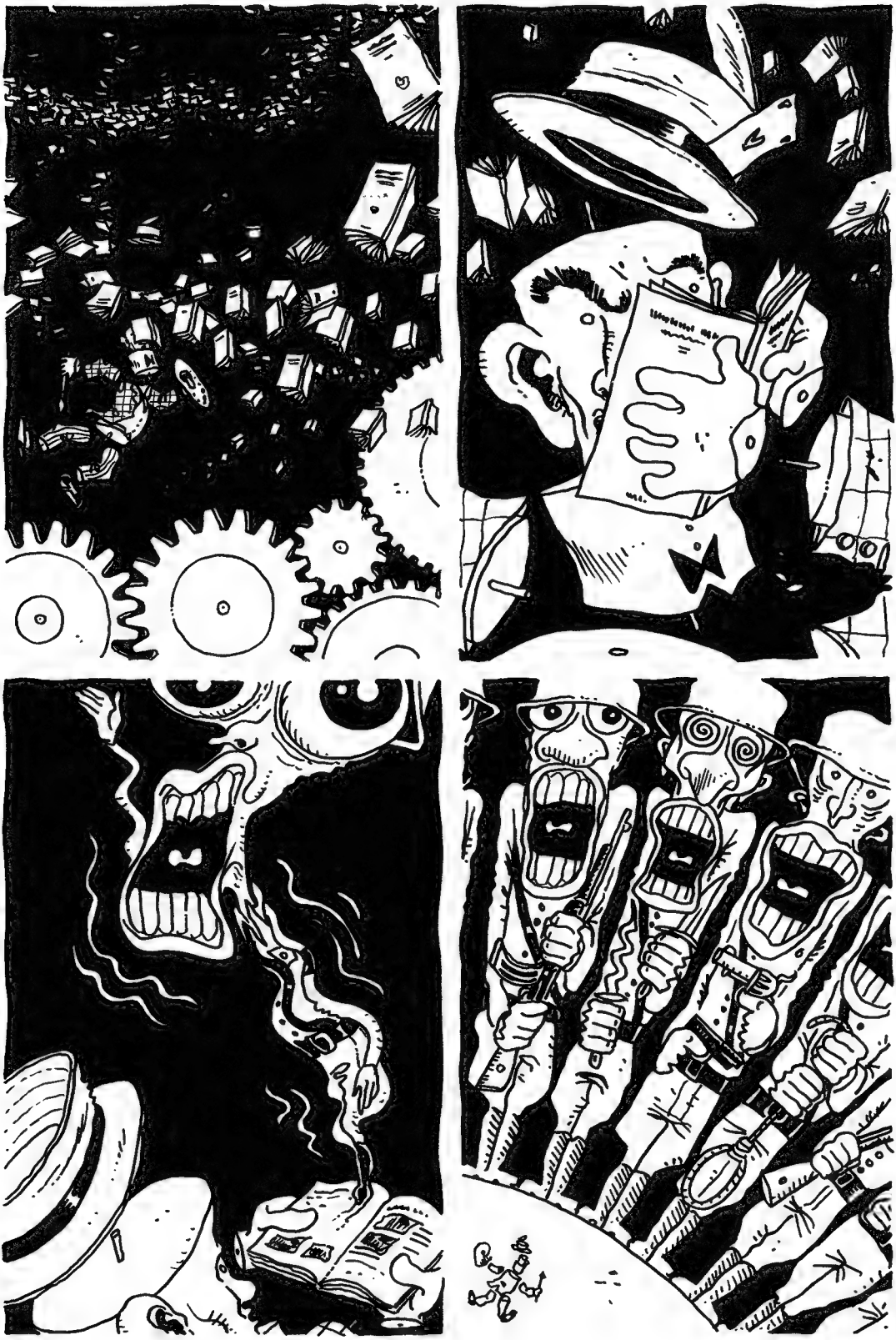

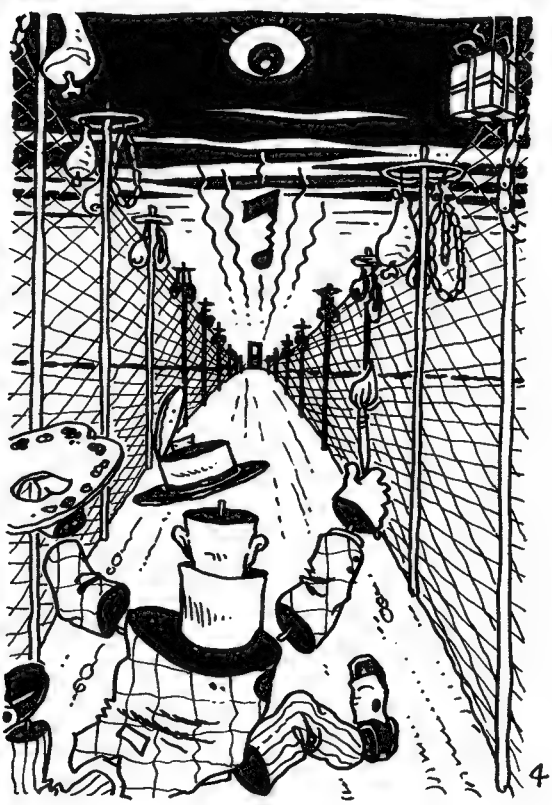

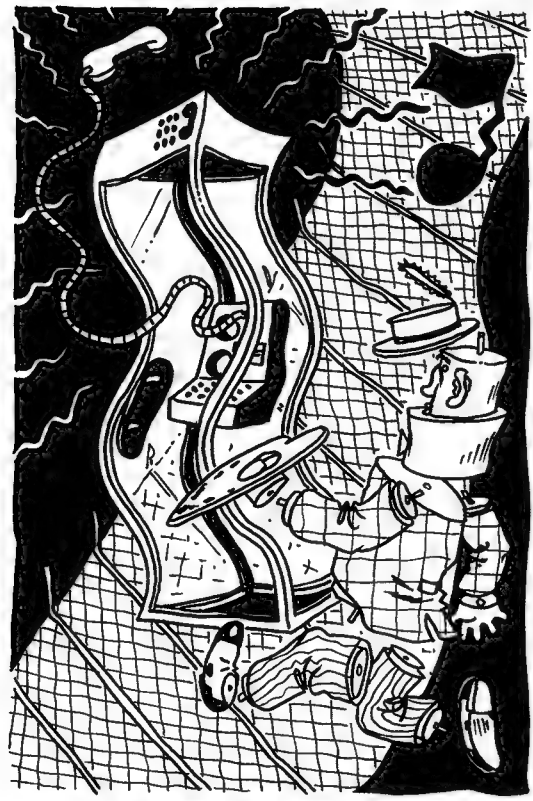

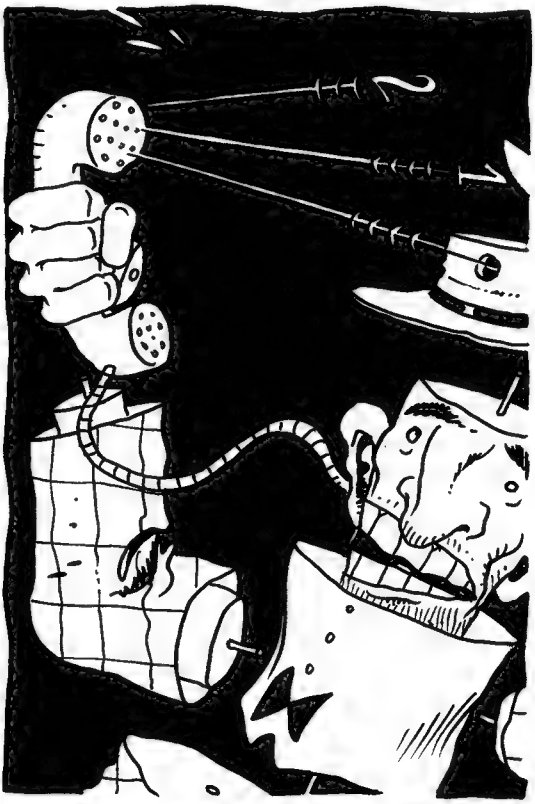

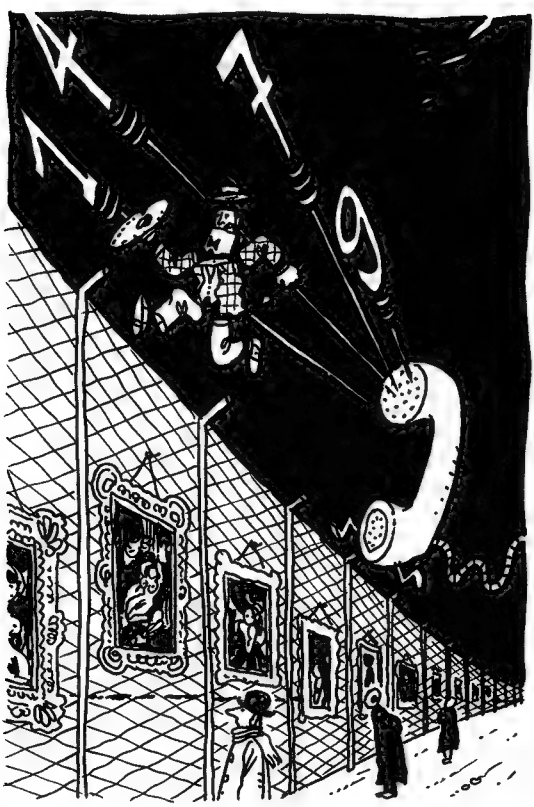

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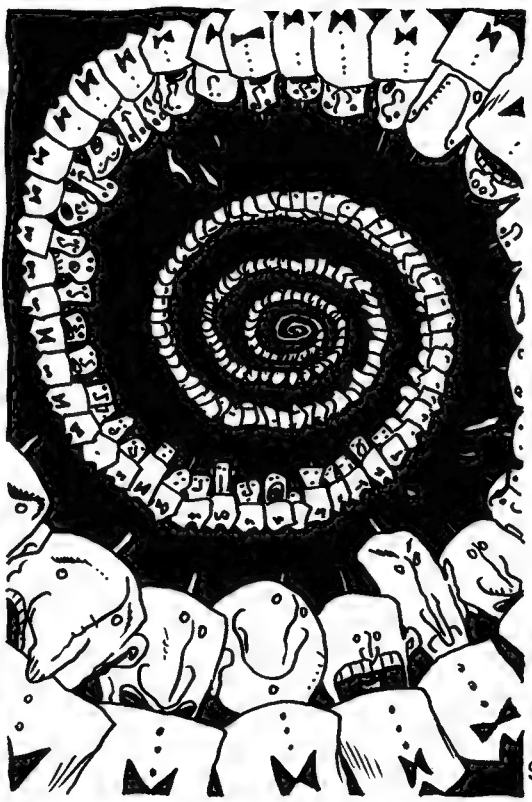
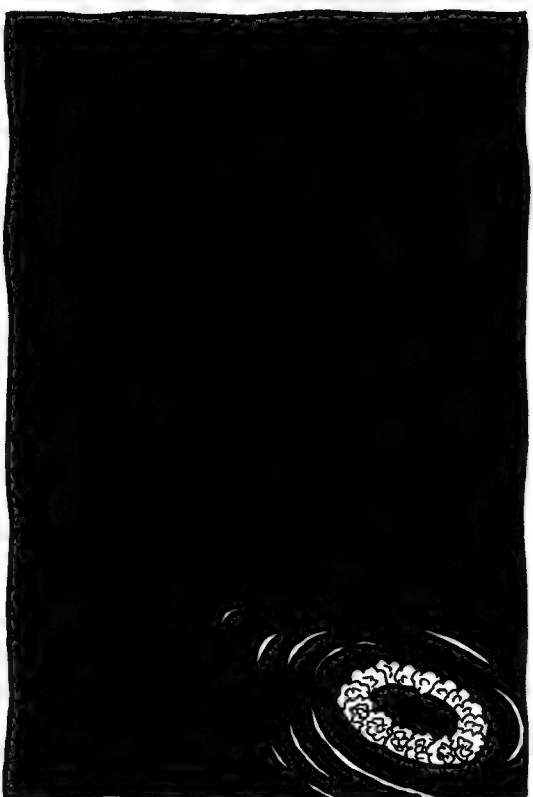
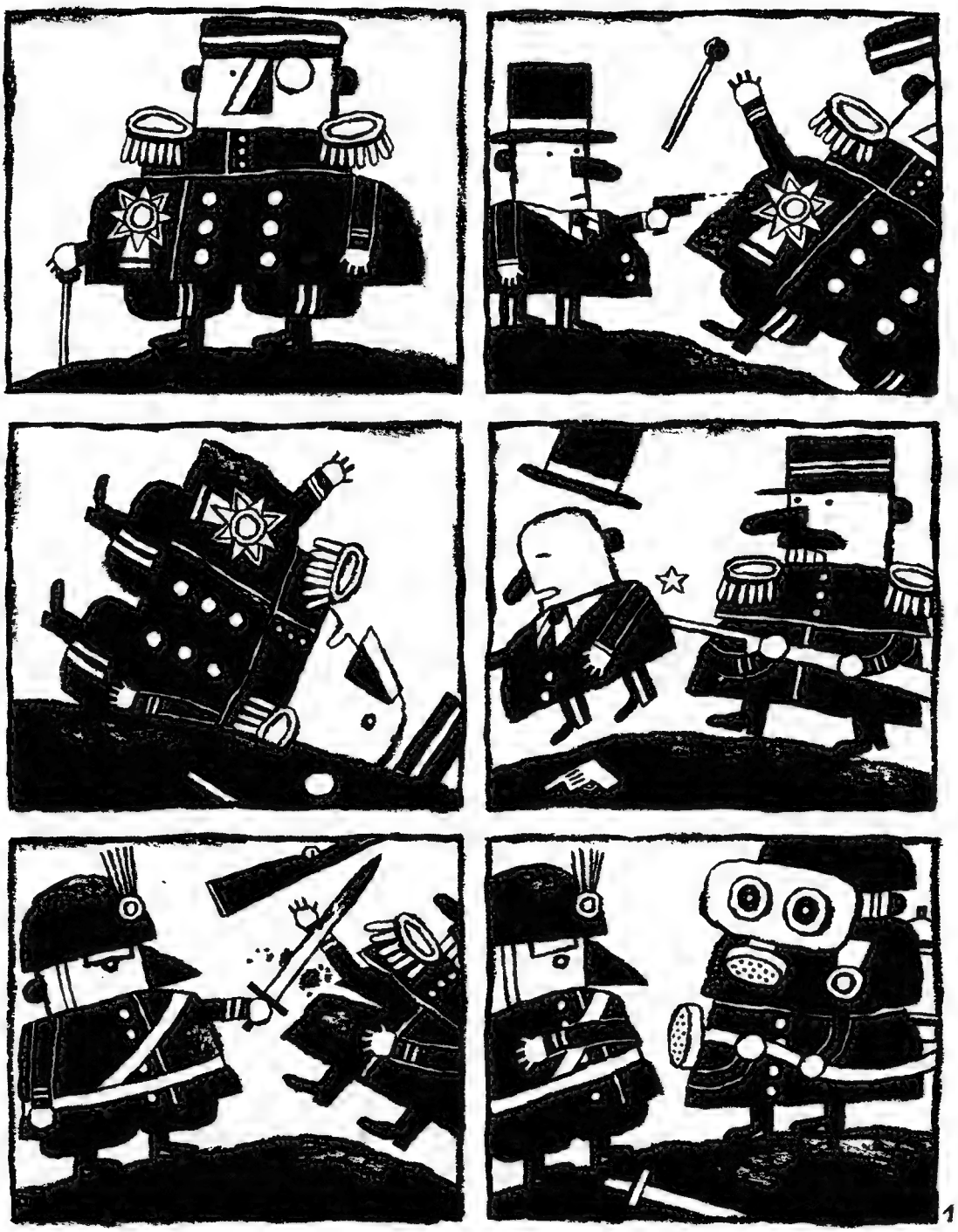



GARRIGUE.

PLUS DE VIANDE



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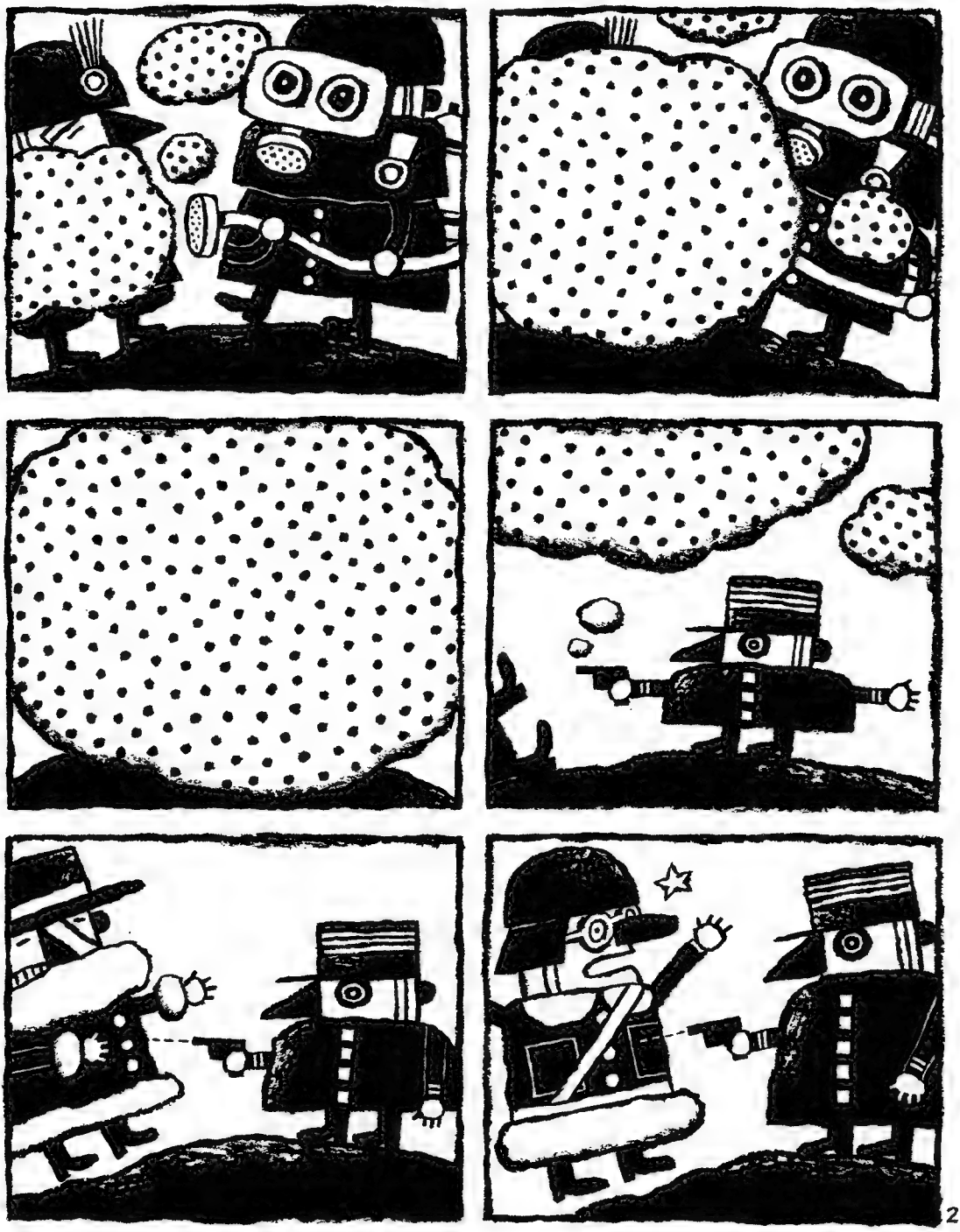

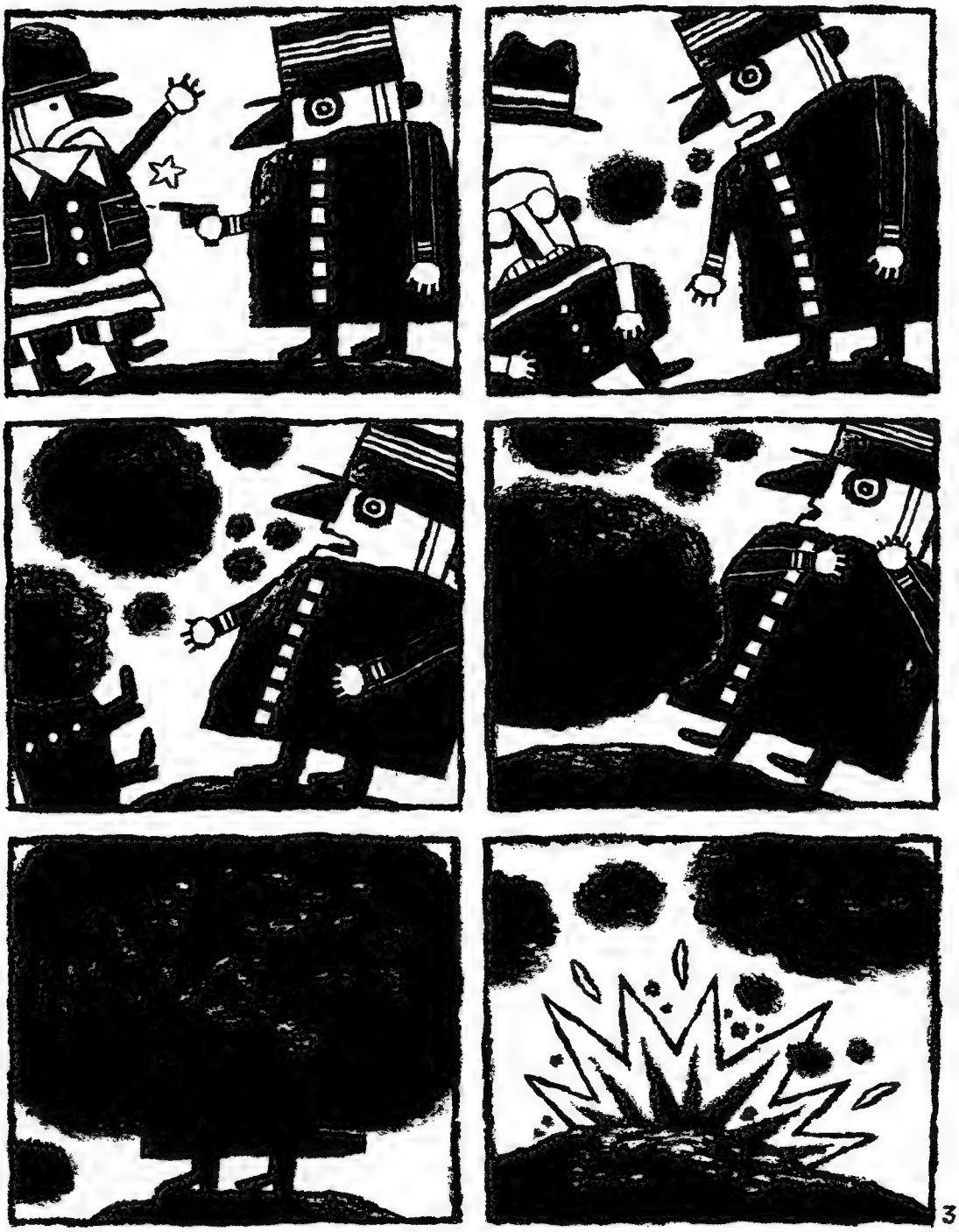

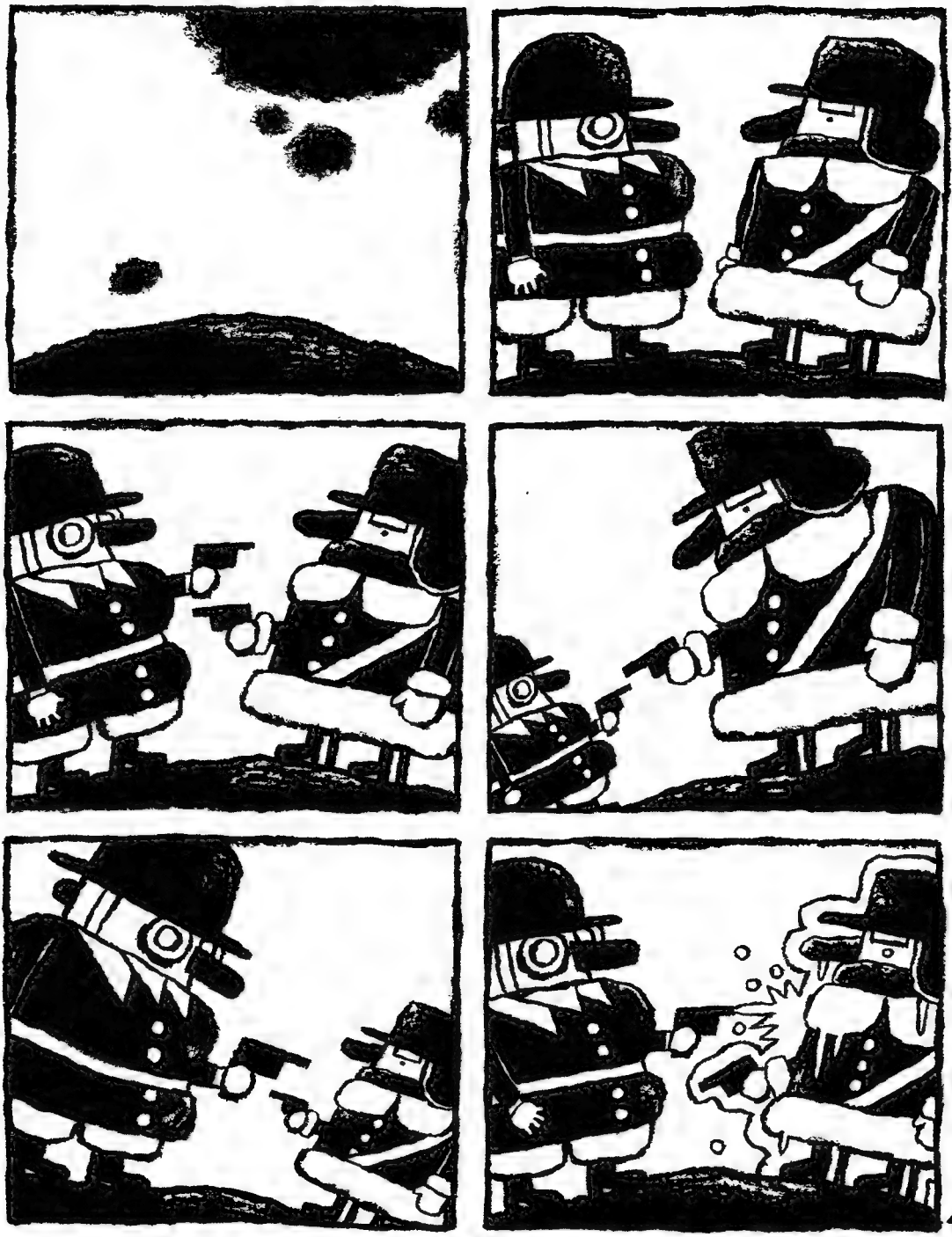
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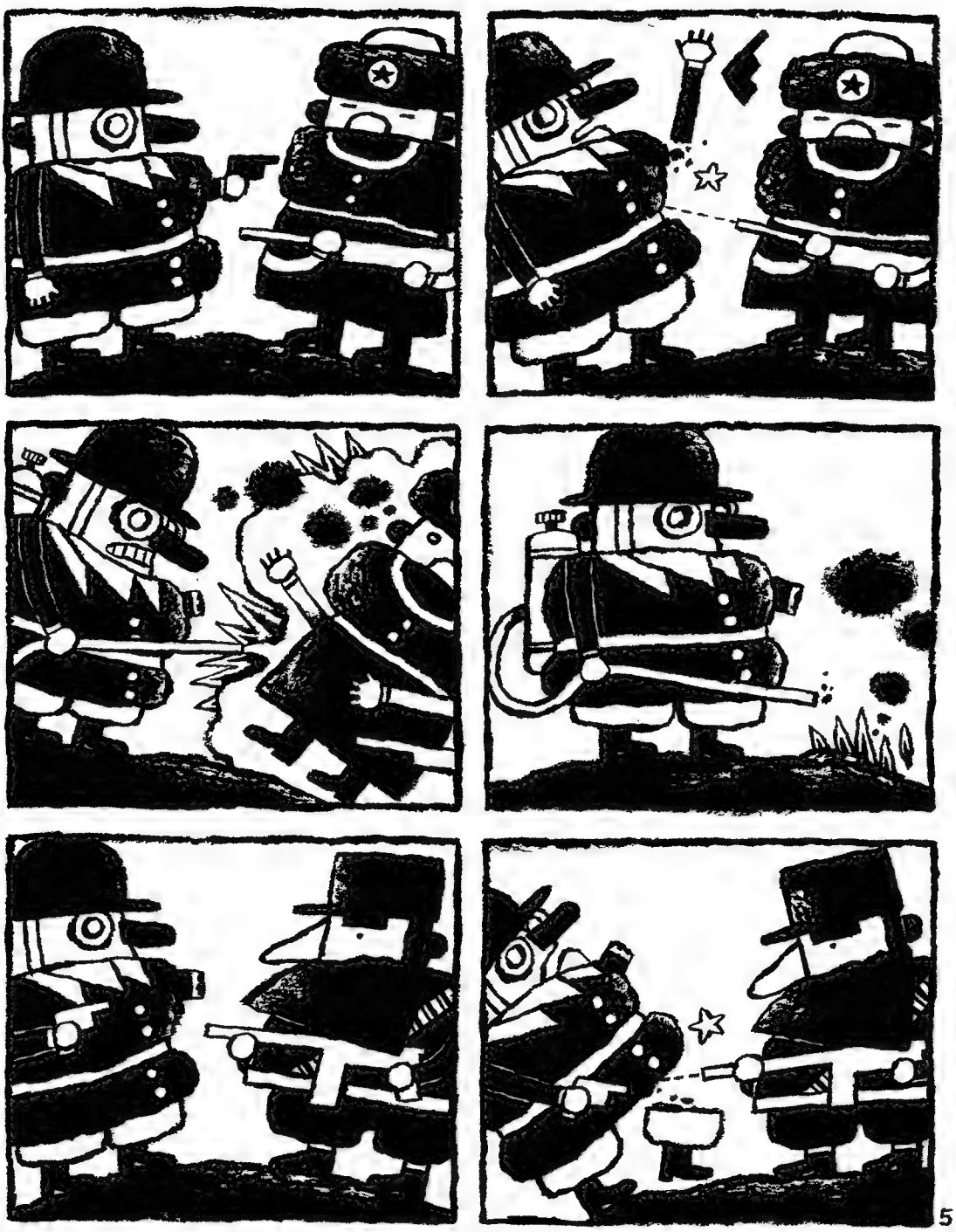
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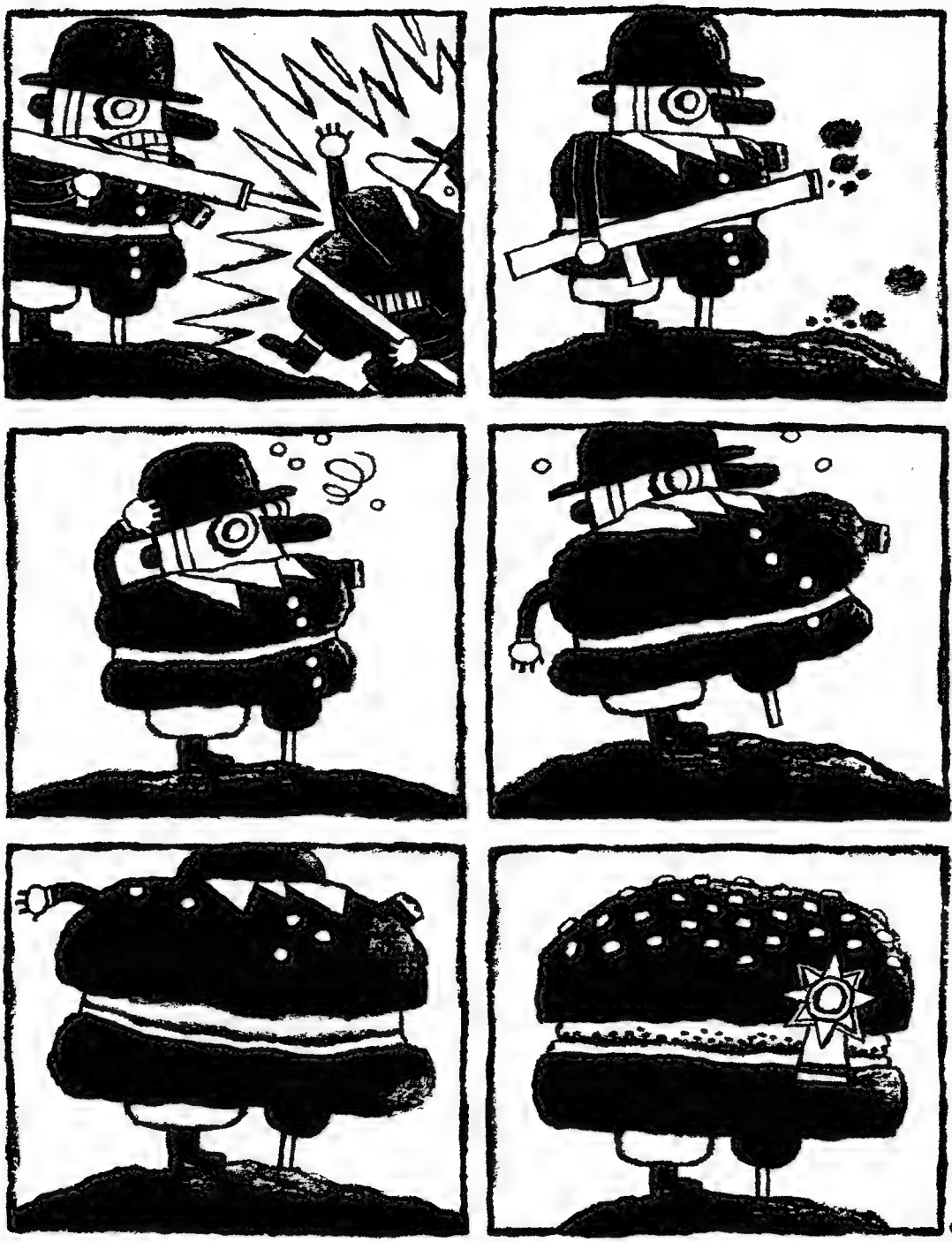
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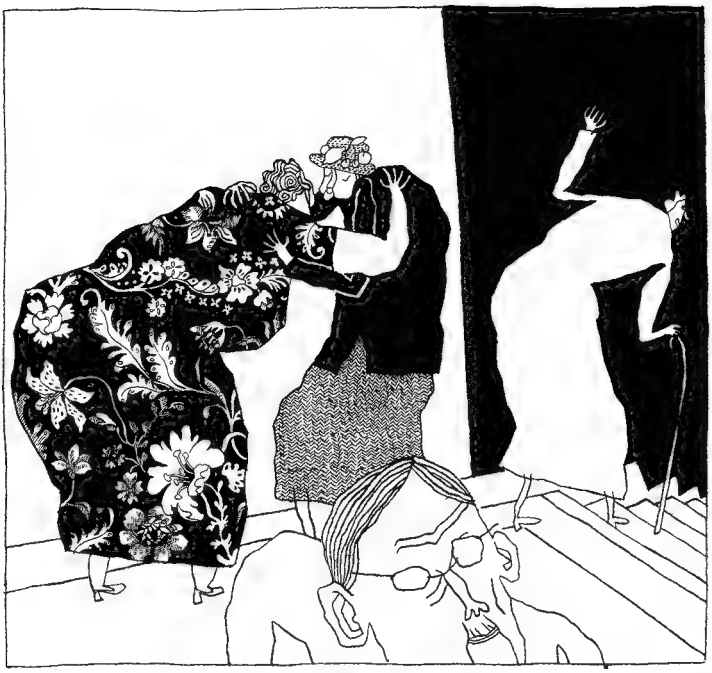

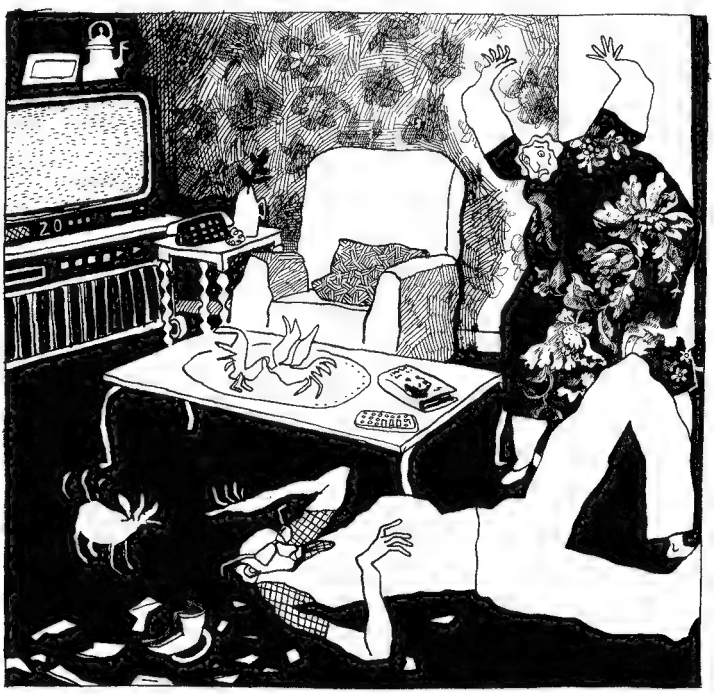

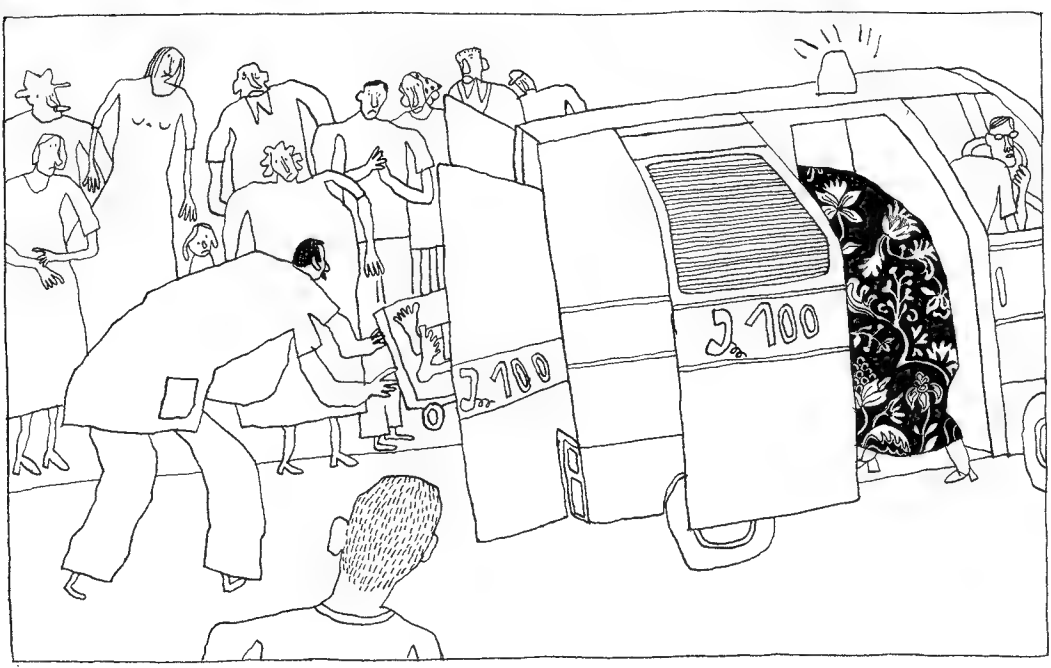
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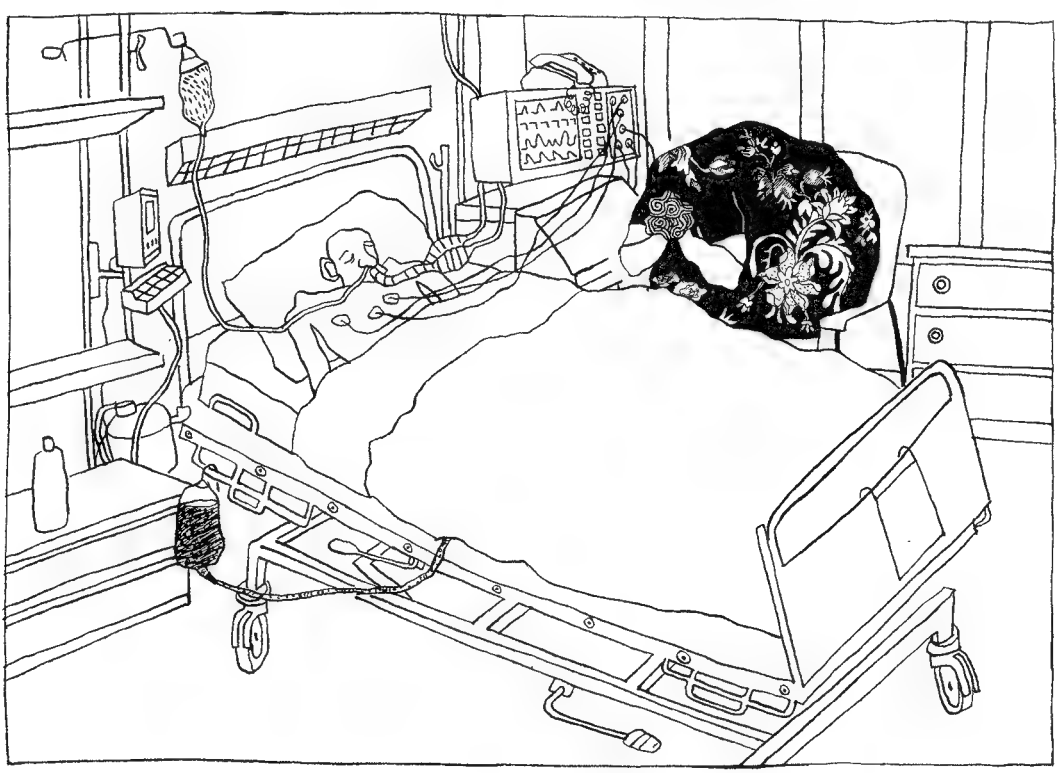
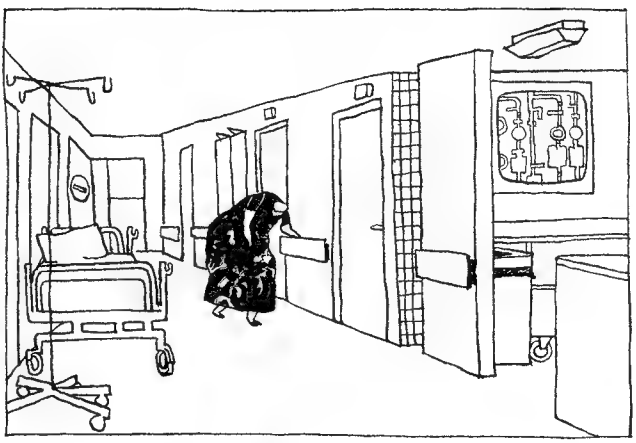
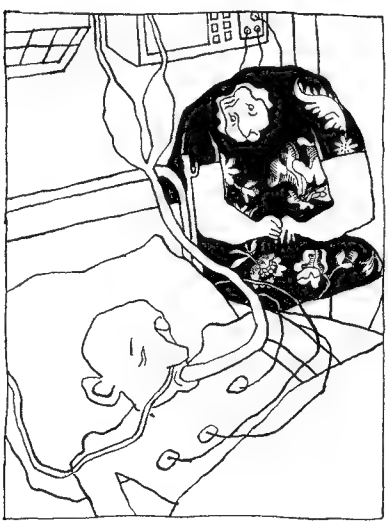
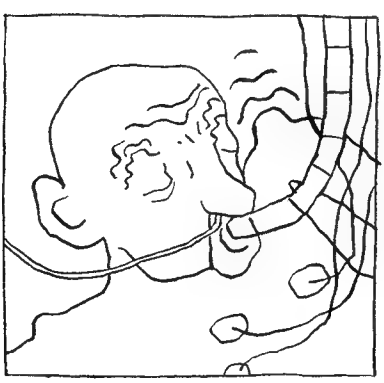
↓URGENCE

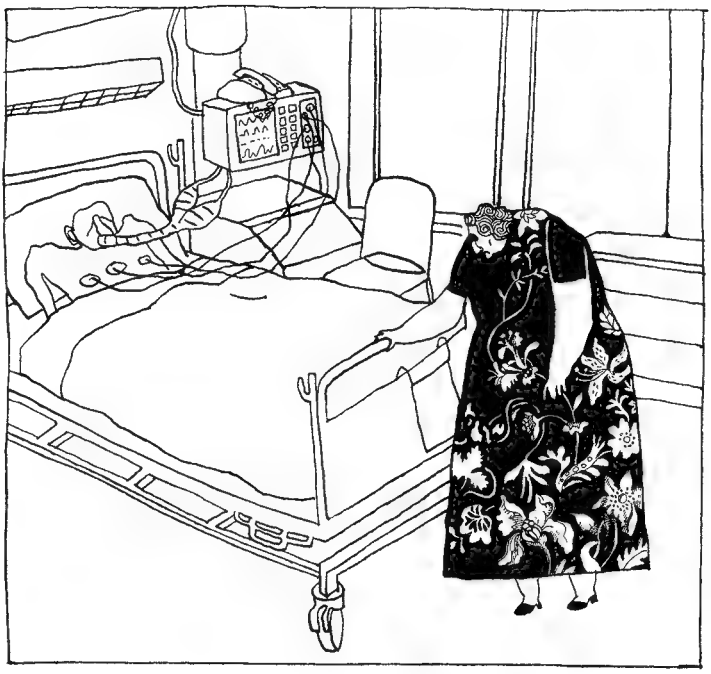


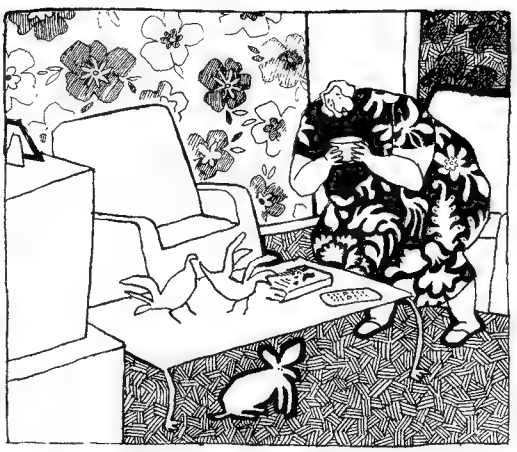
Coca
Coke

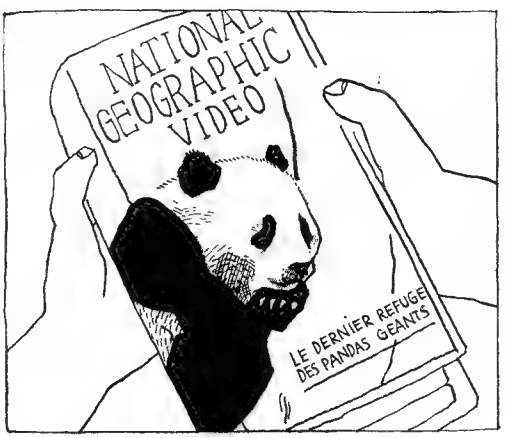


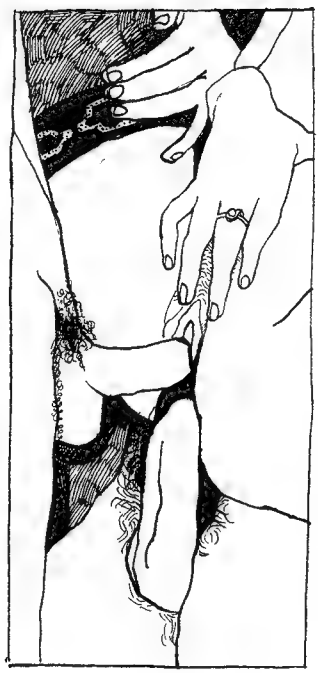


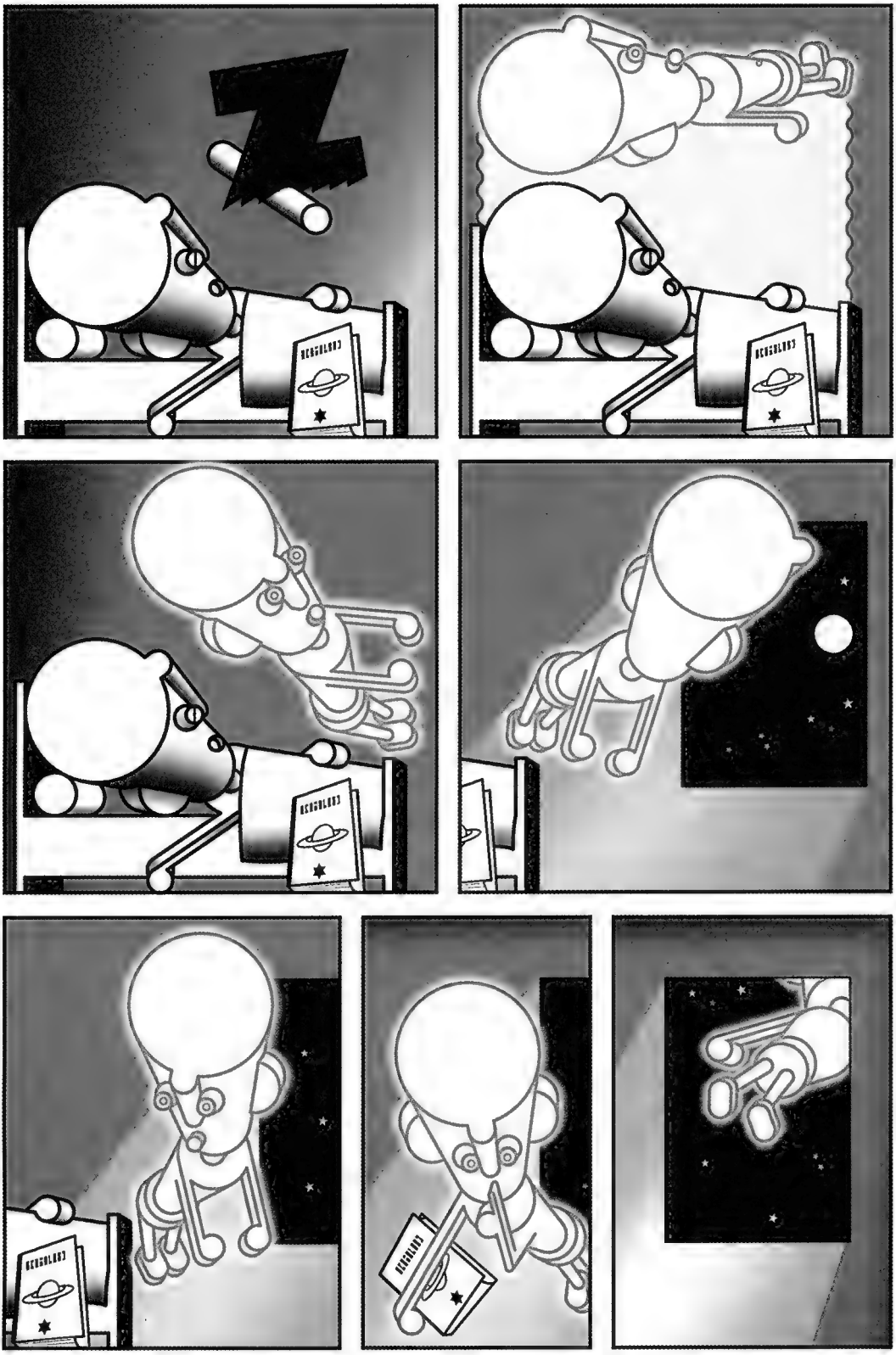







NATIONAL GEOGRAPHIC VIDEO
LE DERNIER REFUGE DES PANDAS GEANTS

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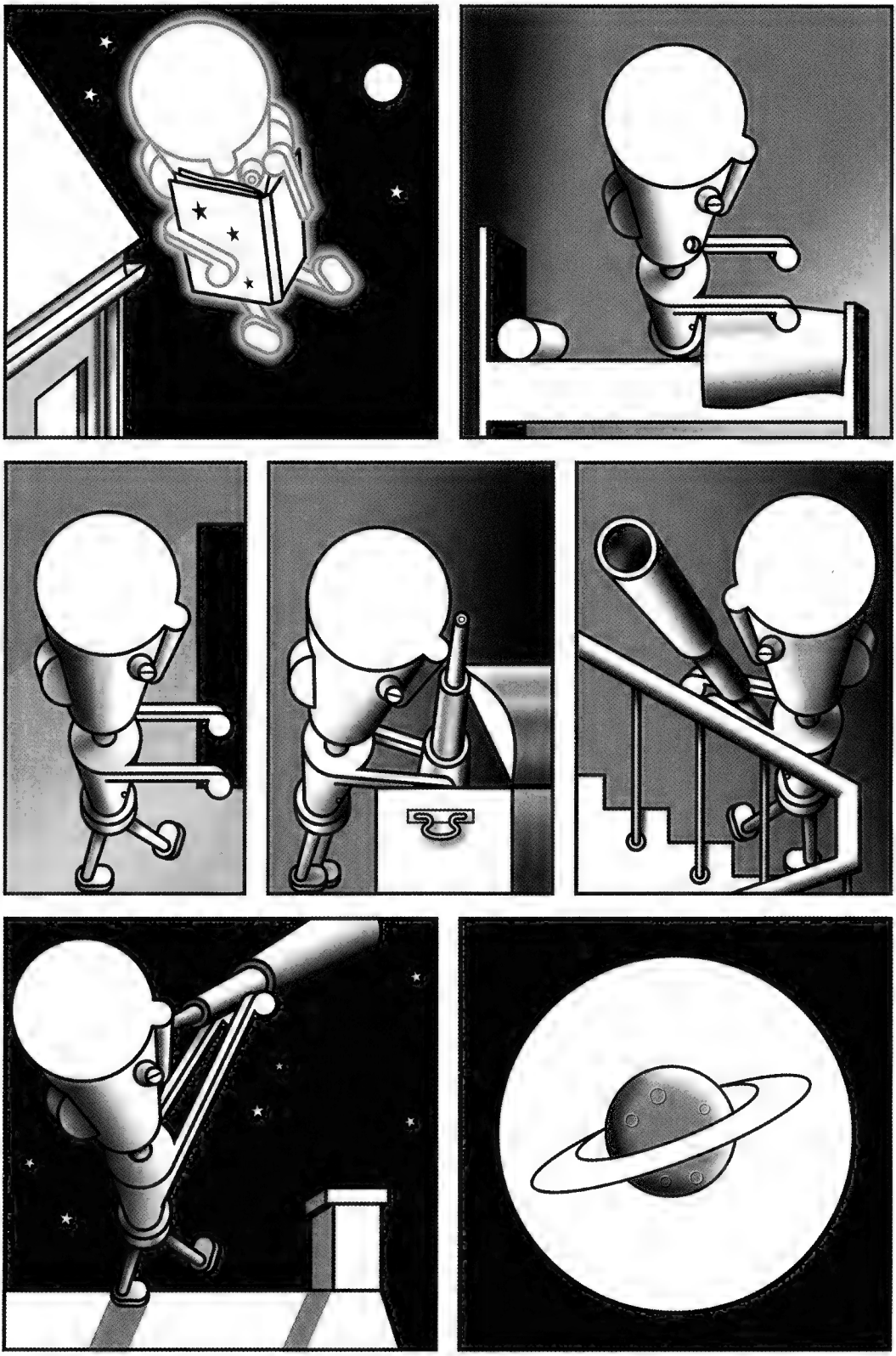

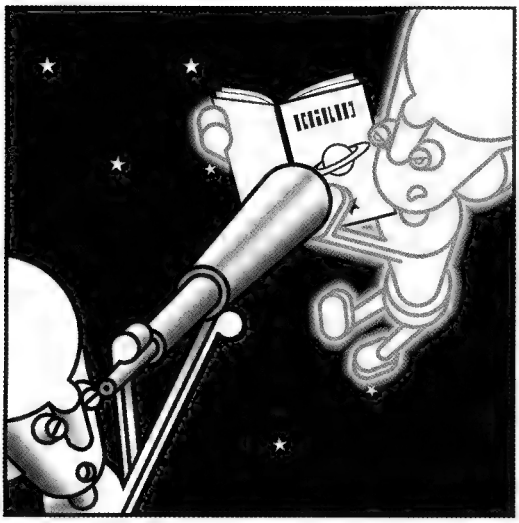

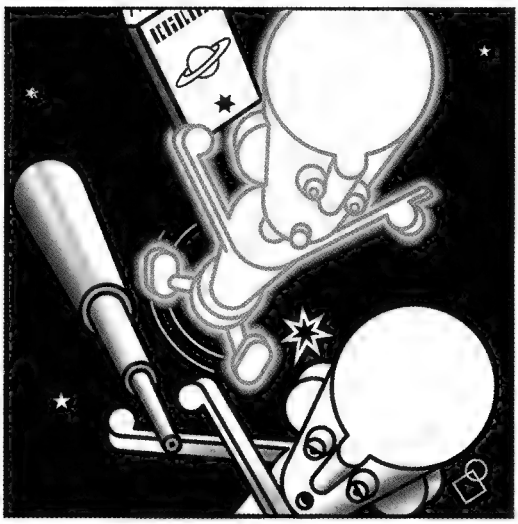

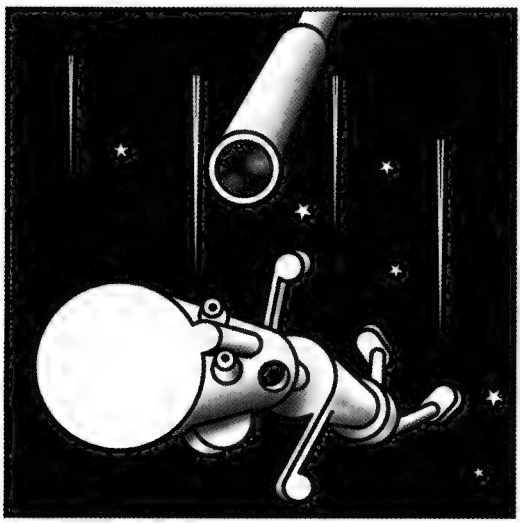

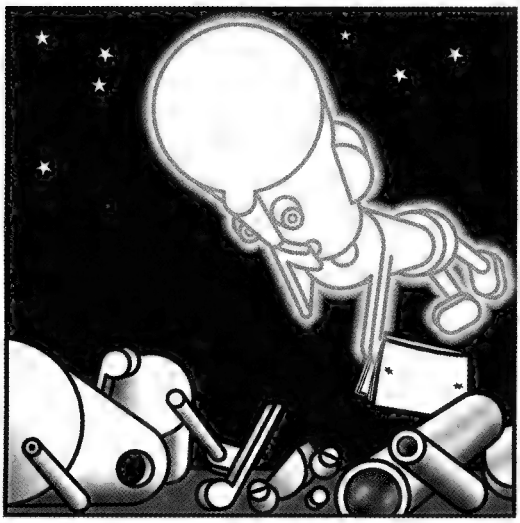

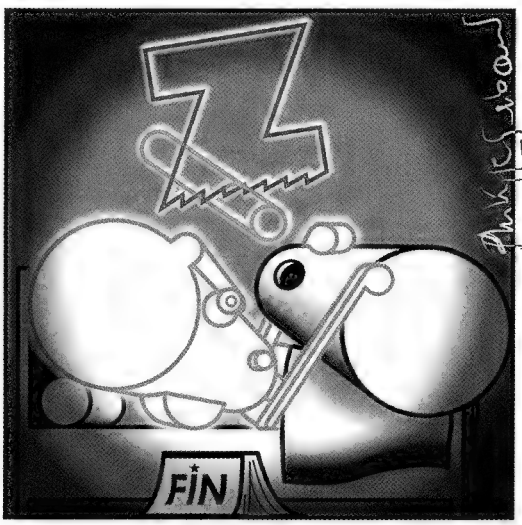
FIN

Golo
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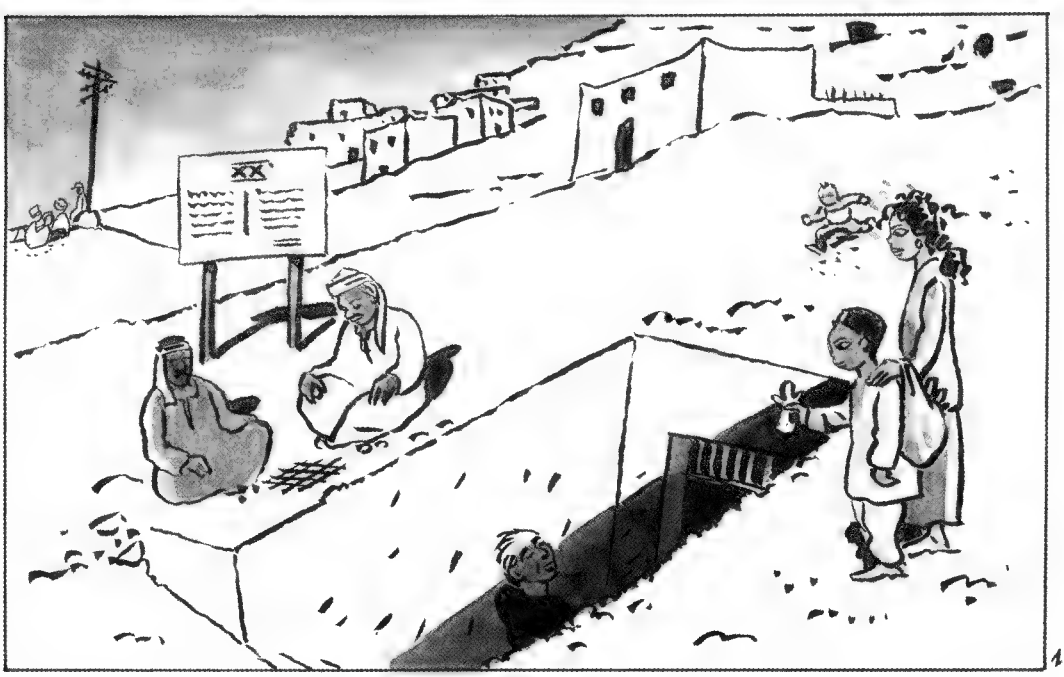
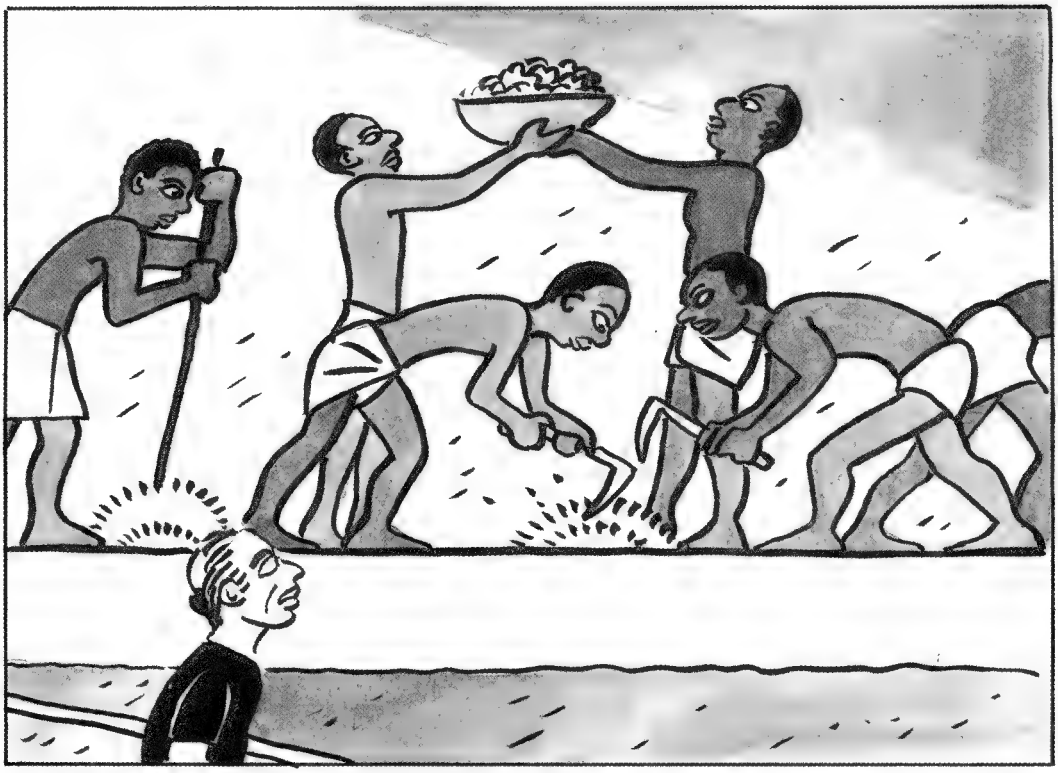
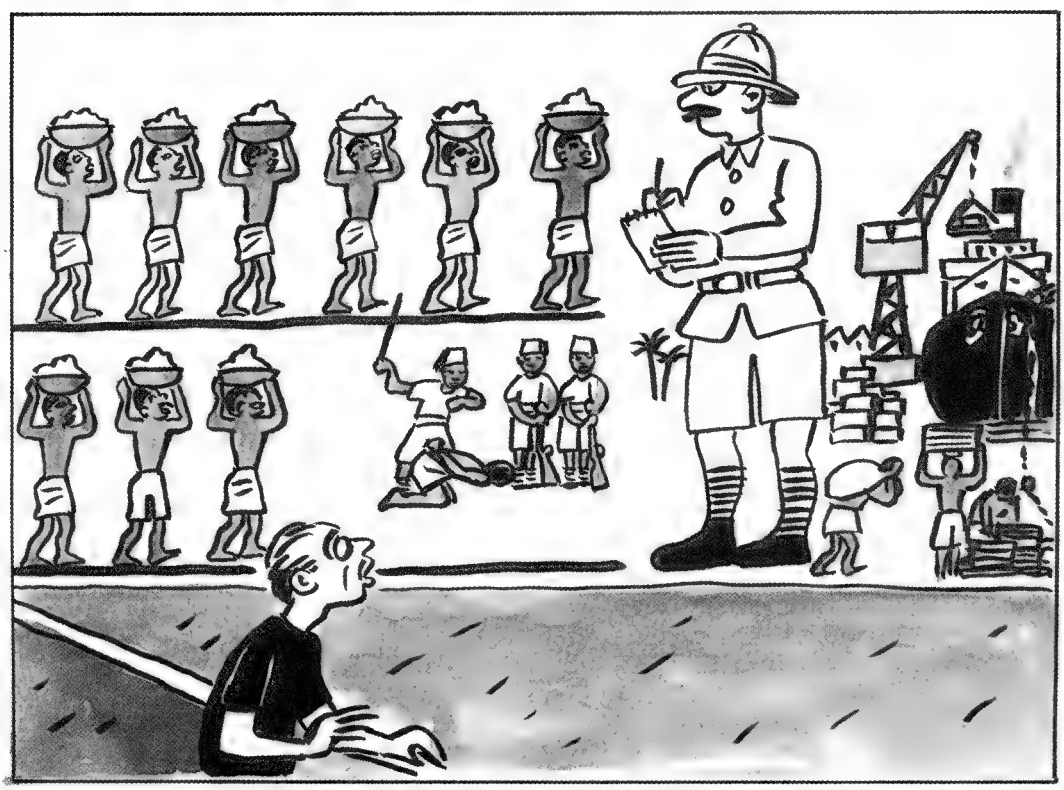






2

ВСЯ ВЛАСТЬ СОВЪТАМ!
РОССІИ 1917
ПРОЛЕТАРІАТА
ЛЮДЯМ КОТОРЫЕ ПОТРЯСЛИ МИР

Was ist dada?
Spartakus
9 November 1918
Berlin unter der roten Fahne
Prost Noske! Die junge Revolution ist tot!

1920
1921
KRONSTADT
MODERN TIMES
COLUMNA DURRUTI
Obreros
Campesinos
1936
37

BOM BOM BOM BOM BOM BOM...
KARL MARX
1818-1883
MICHEL ALEXANDROVITCH BAKOUNINE
1814-1876
VLADIMIR ILITCH OULIANOV LENINE
1870-1924
LEV DAVIDOVITCH BRONSTEIN
LEON TROTSKI
1877-1940
JOSEPH VISSARIONOVITCH DJOUGACHVILI
STALINE
1879-1953
MARX BROTHERS

BOM BOM BOM
STAKHANOV

STAKHANOV!
CCCP

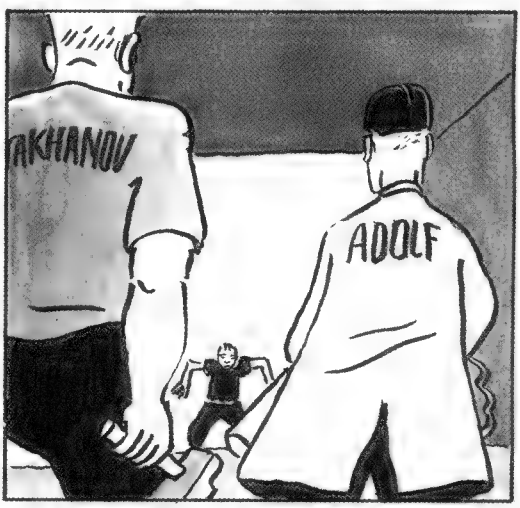
STAKHANOV

CONGELE PIRCLETAIRE

?

ATCHAAA!?
ADOLF
SAKHANOV
PC
D'MORENO
CLONING
SPECTACLE

!
CCCP

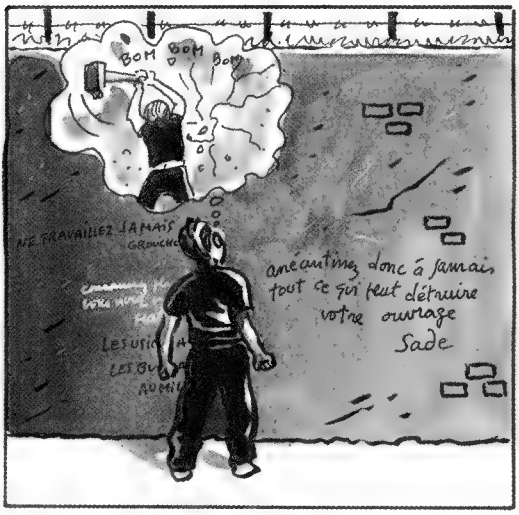

SAKHANOV
ADOLF

CROUIII
CROUIII
PCHHHHH
CCCP

CCCP

8

NE TRAVAILLEZ JAMAIS
GROUCHO MARX
Consommez plus pour vivre moins
HARPO
LES USINES AU FEU
LES BUREAUCRATES AU MILIEU
CHICO

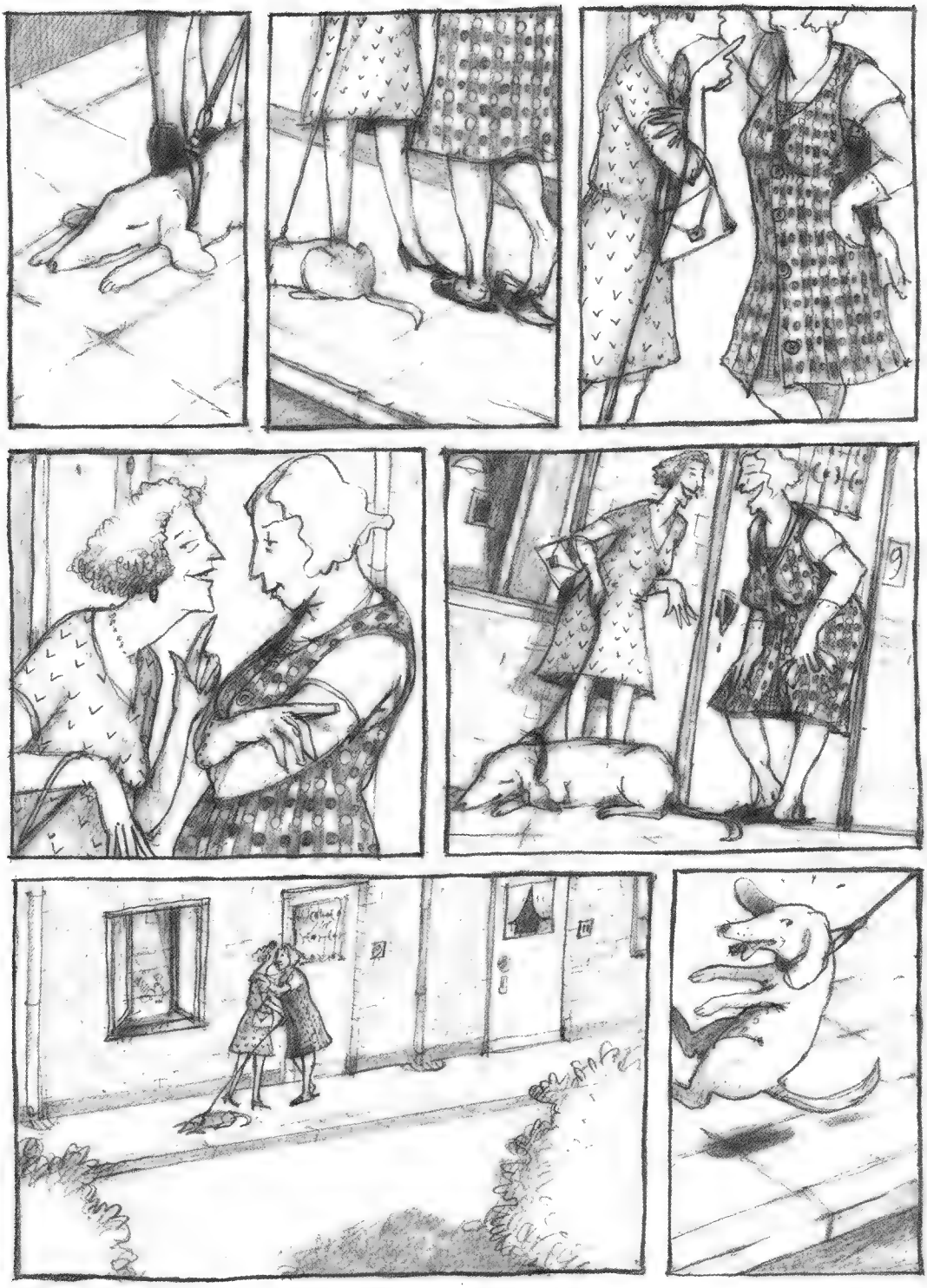

BOM BOM BOM
NE TRAVAILLEZ JAMAIS
GROUCHO
amoncelez donc à jamais tout ce qui peut détruire votre ouvrage
Sade

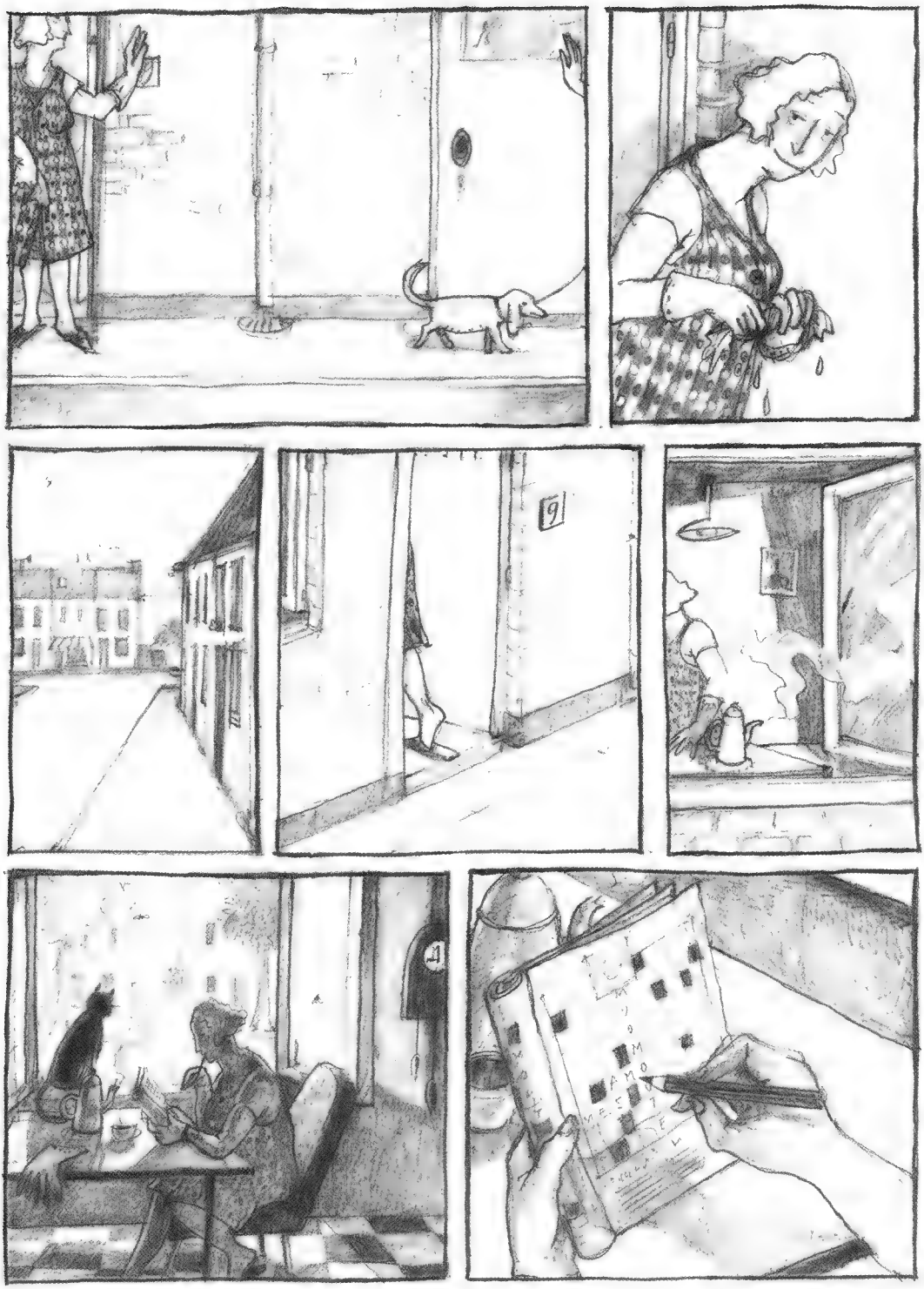
BROOOOM

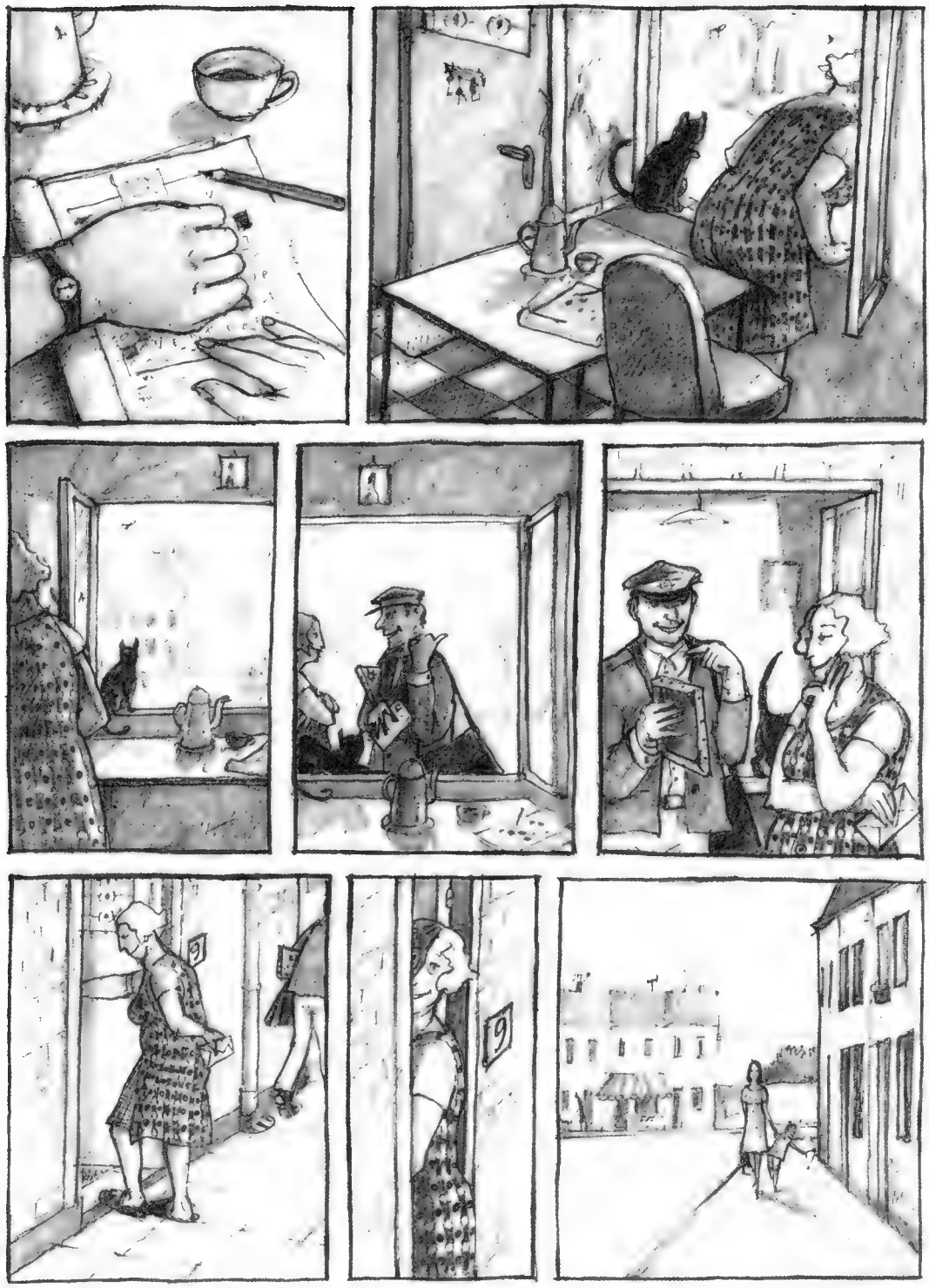
TCHERN BYL

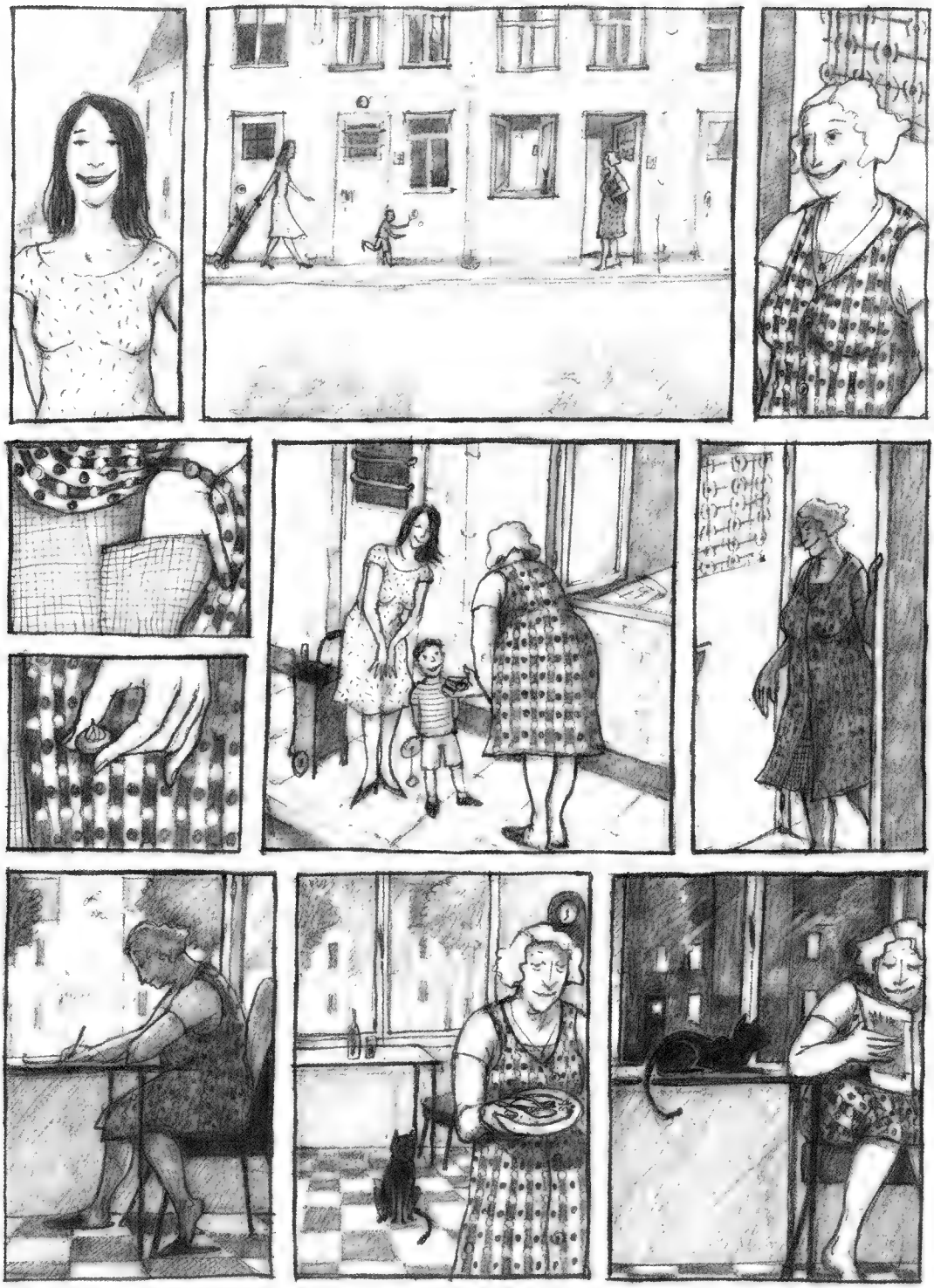
?

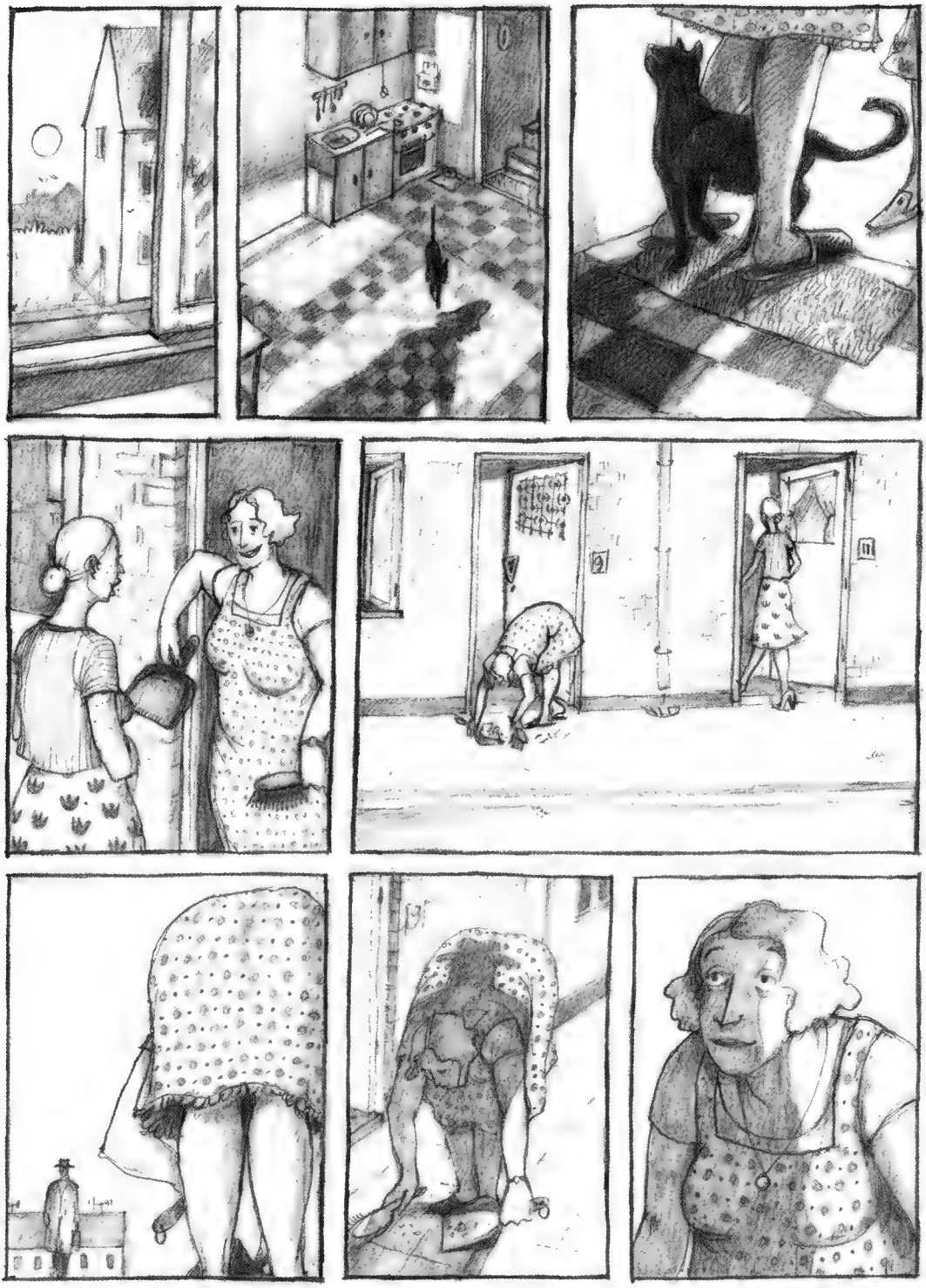
CNN
CORRIERE DELLA SERA
IL GIORNALE
LA REPUBBLICA
IL MESSAGGERO
IL GIORNO
LA STAMPA
IL

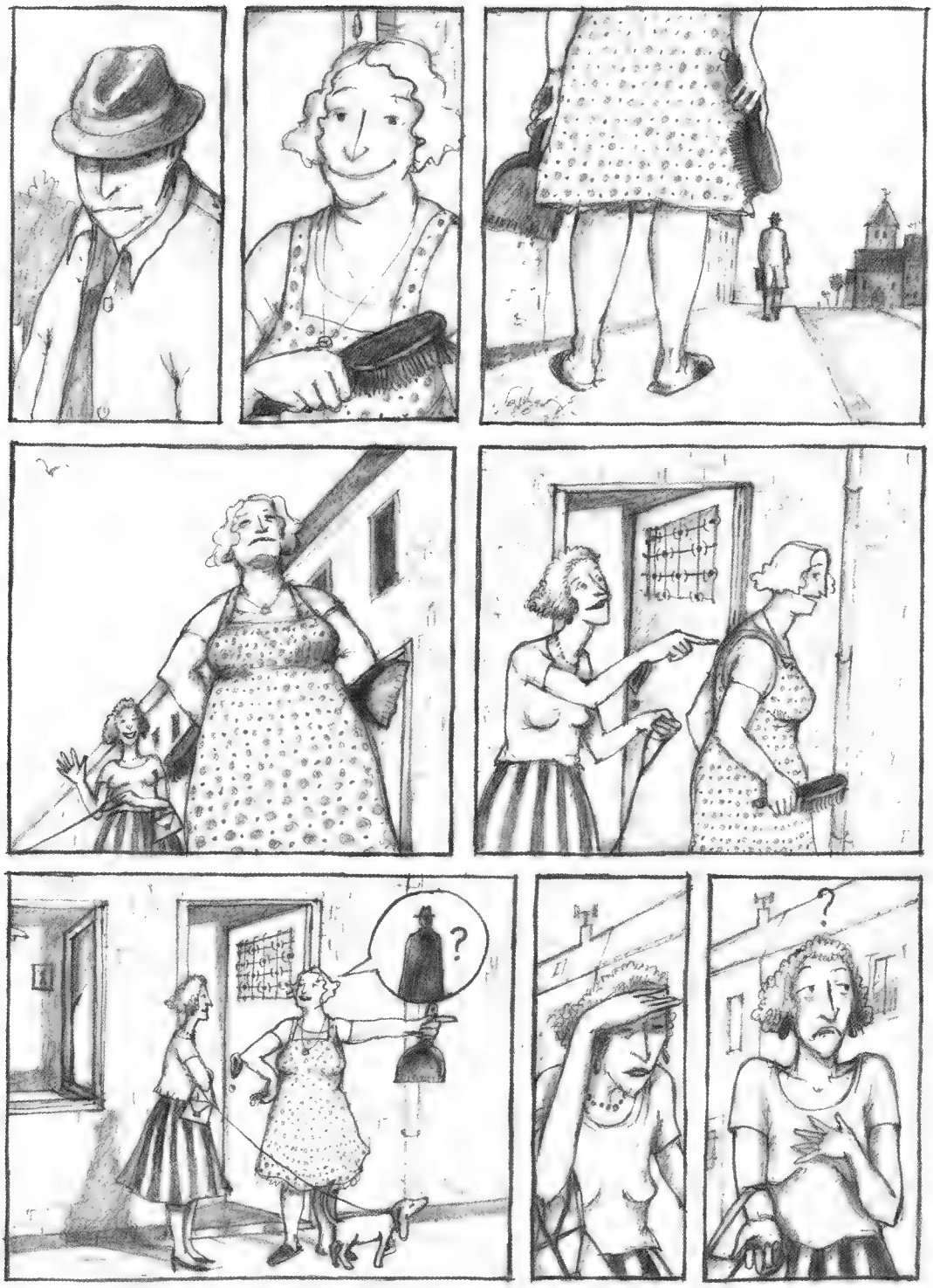


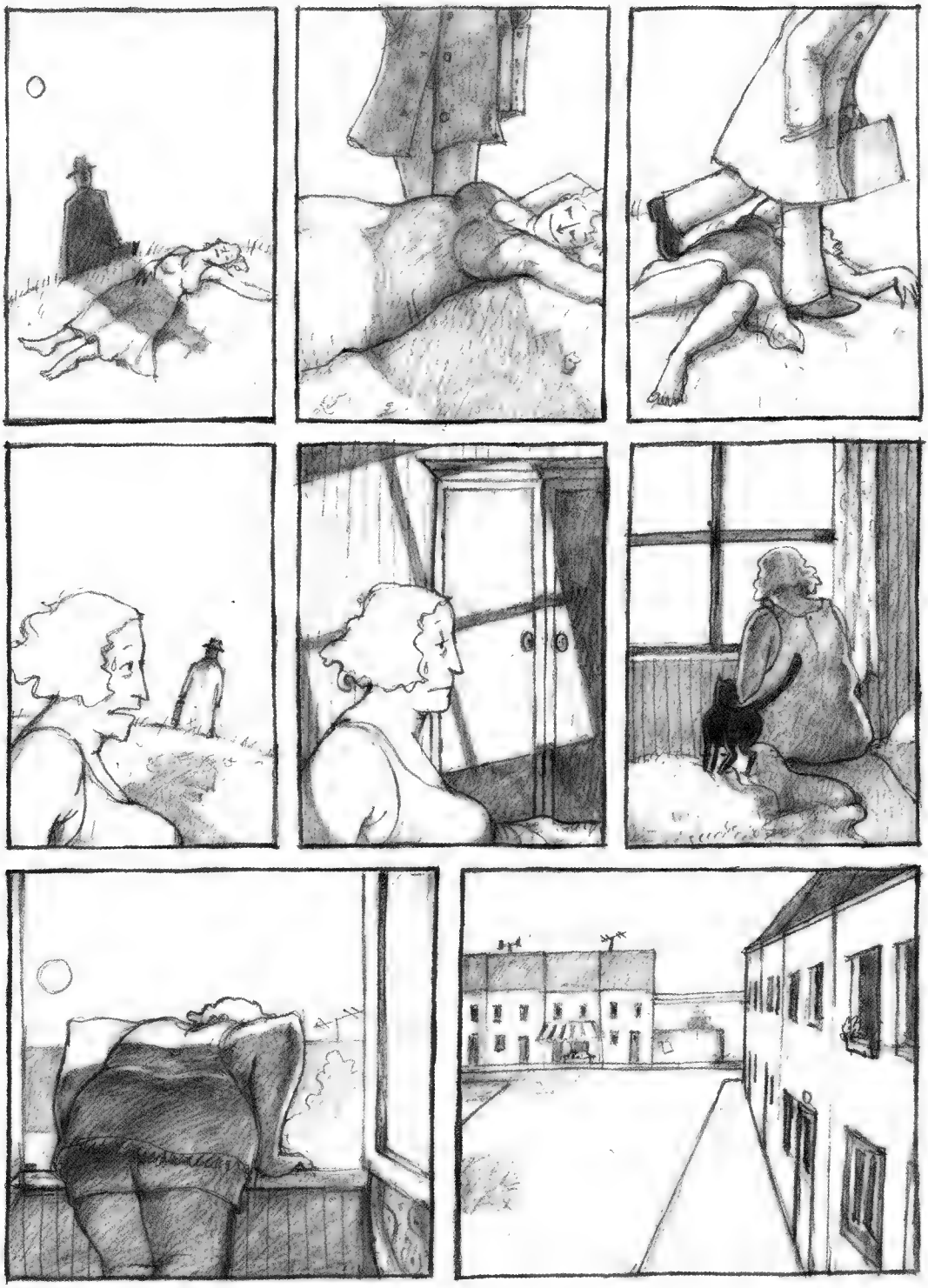


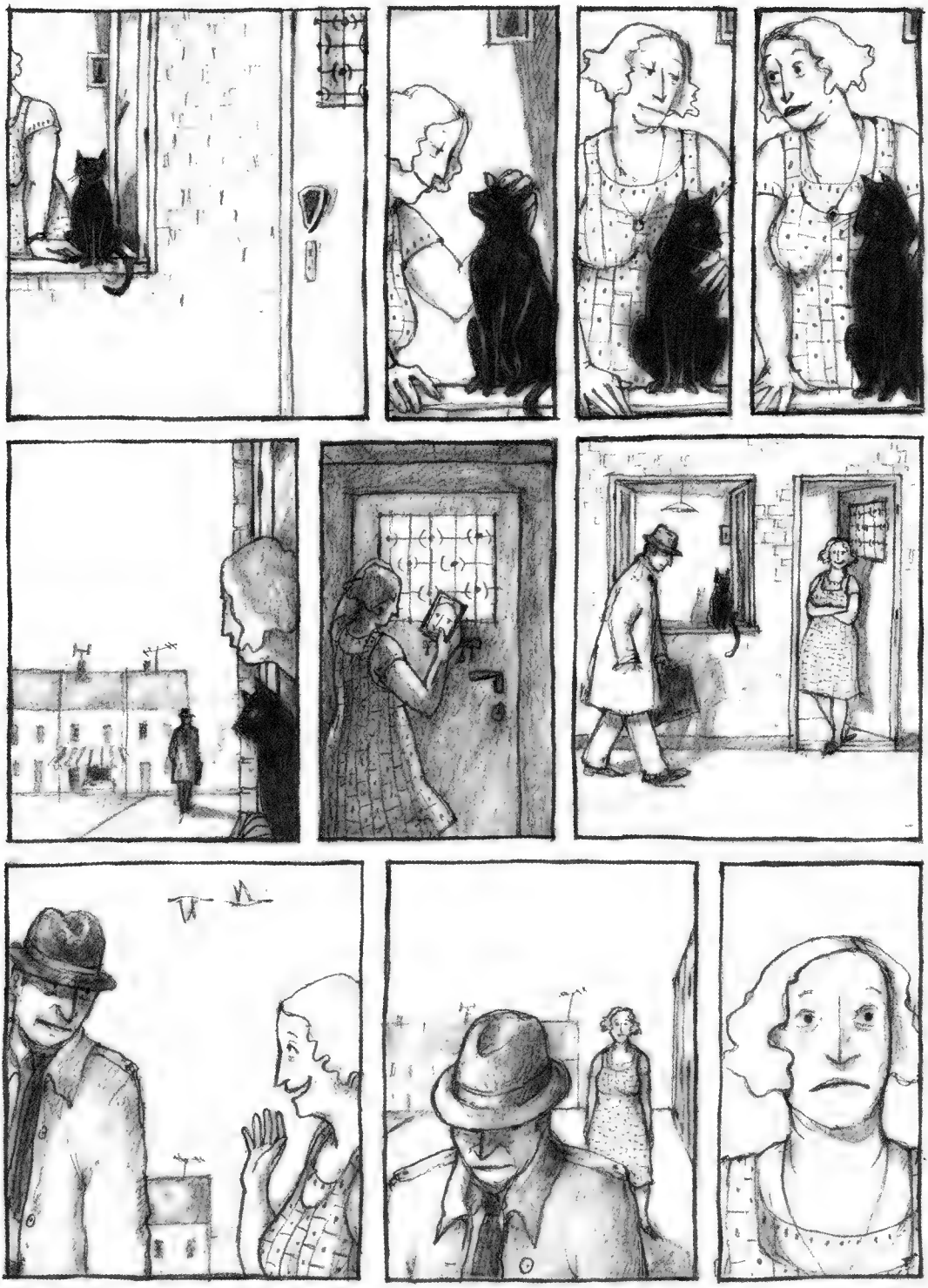


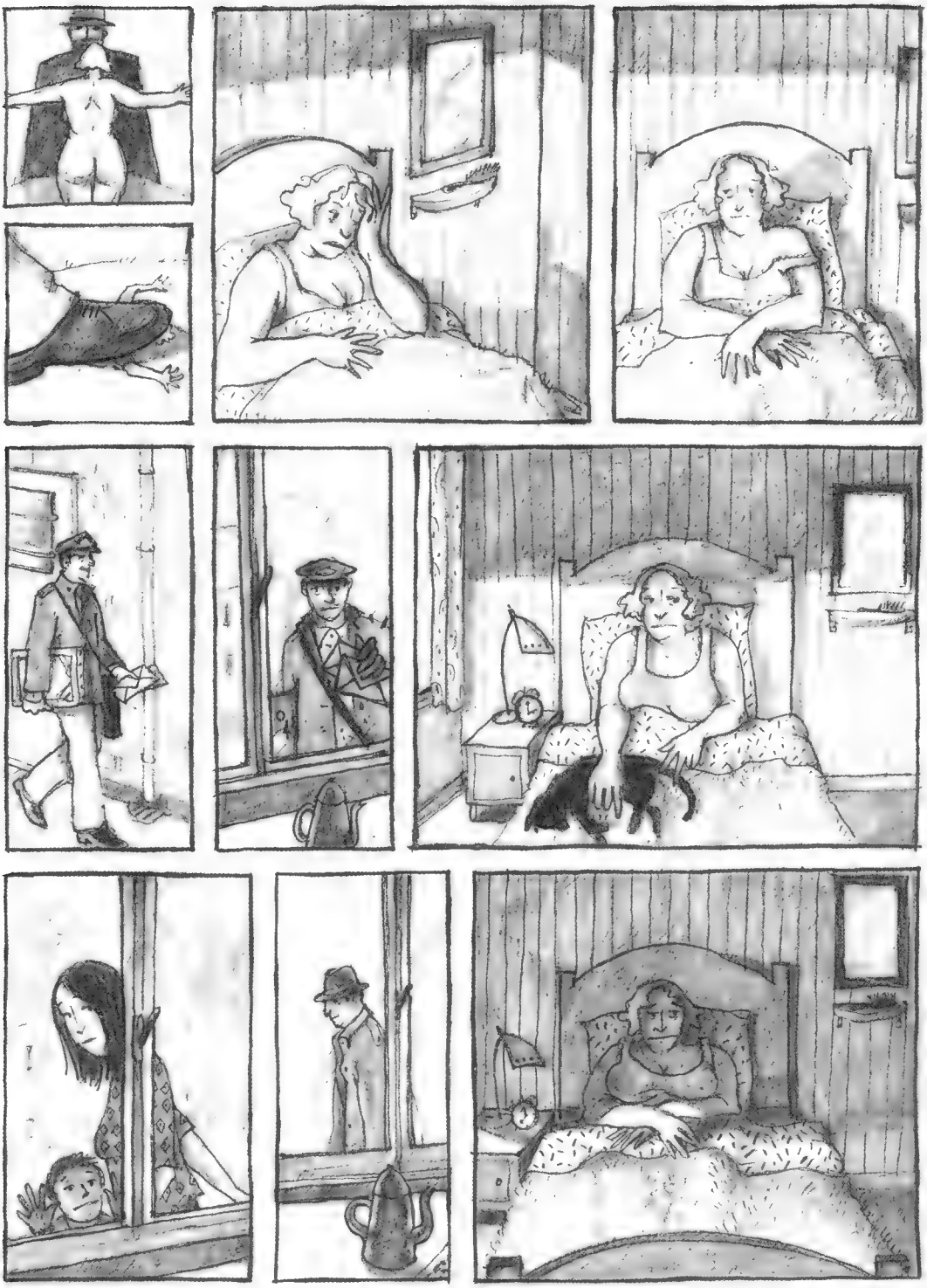


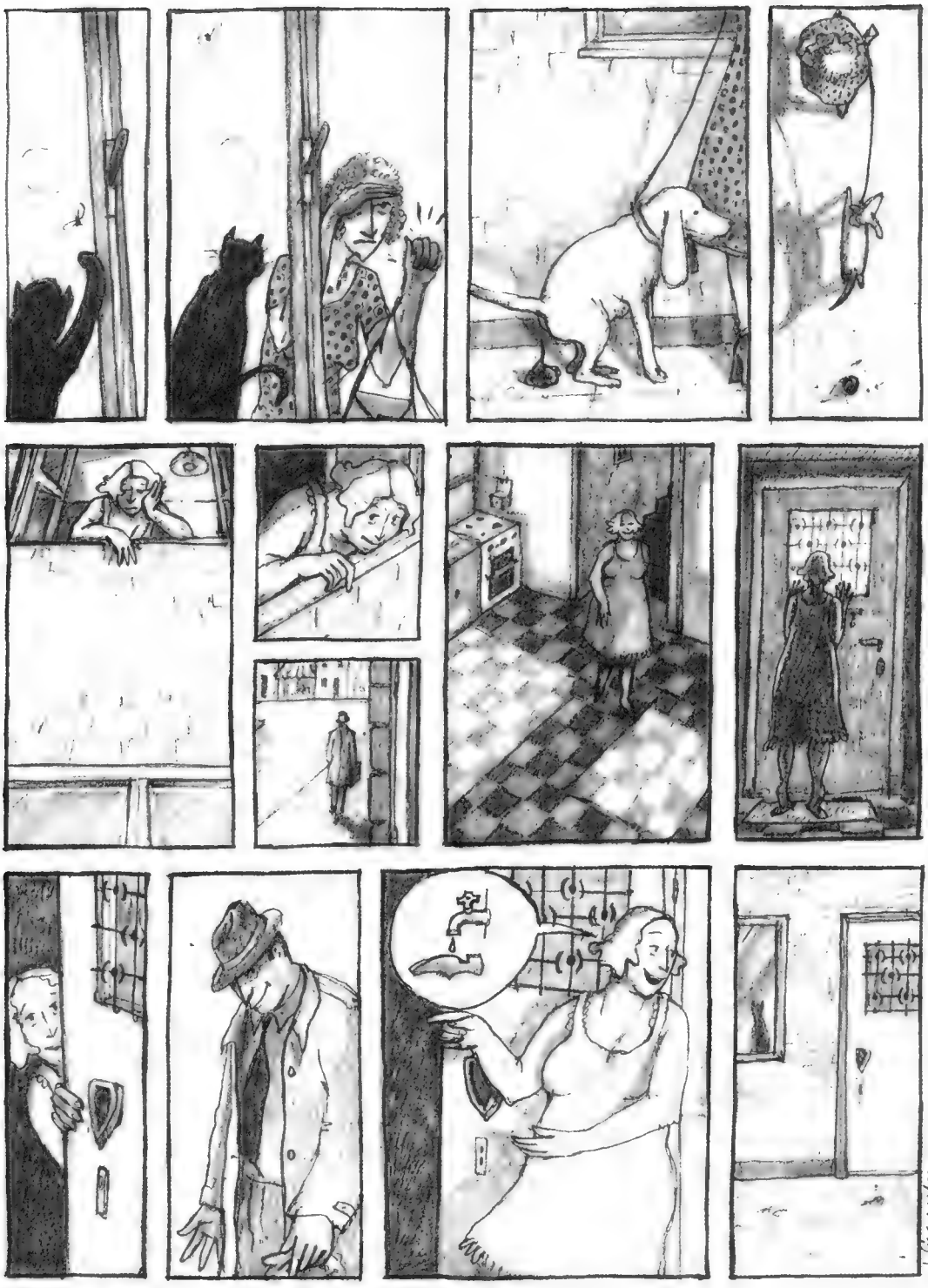


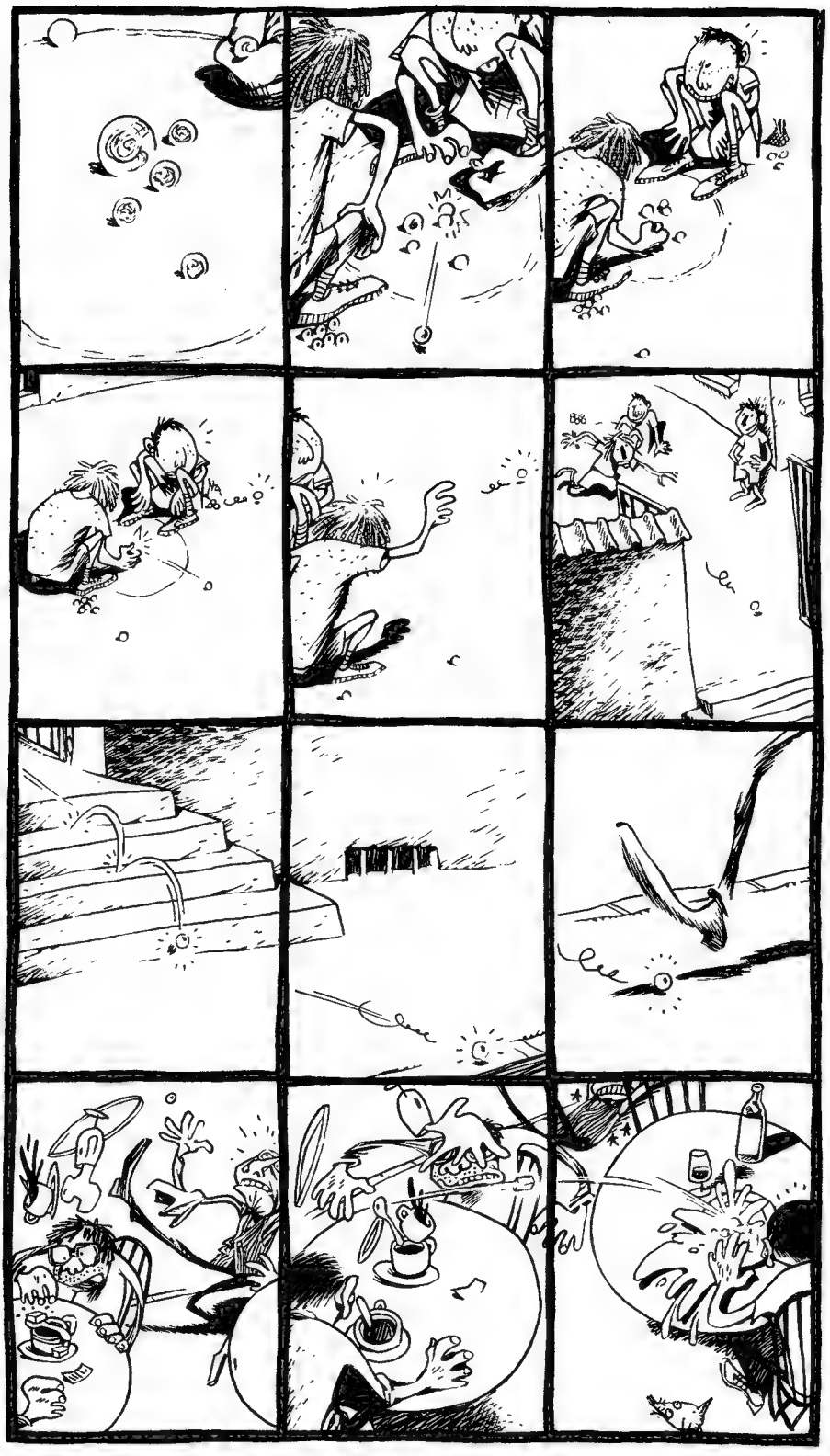


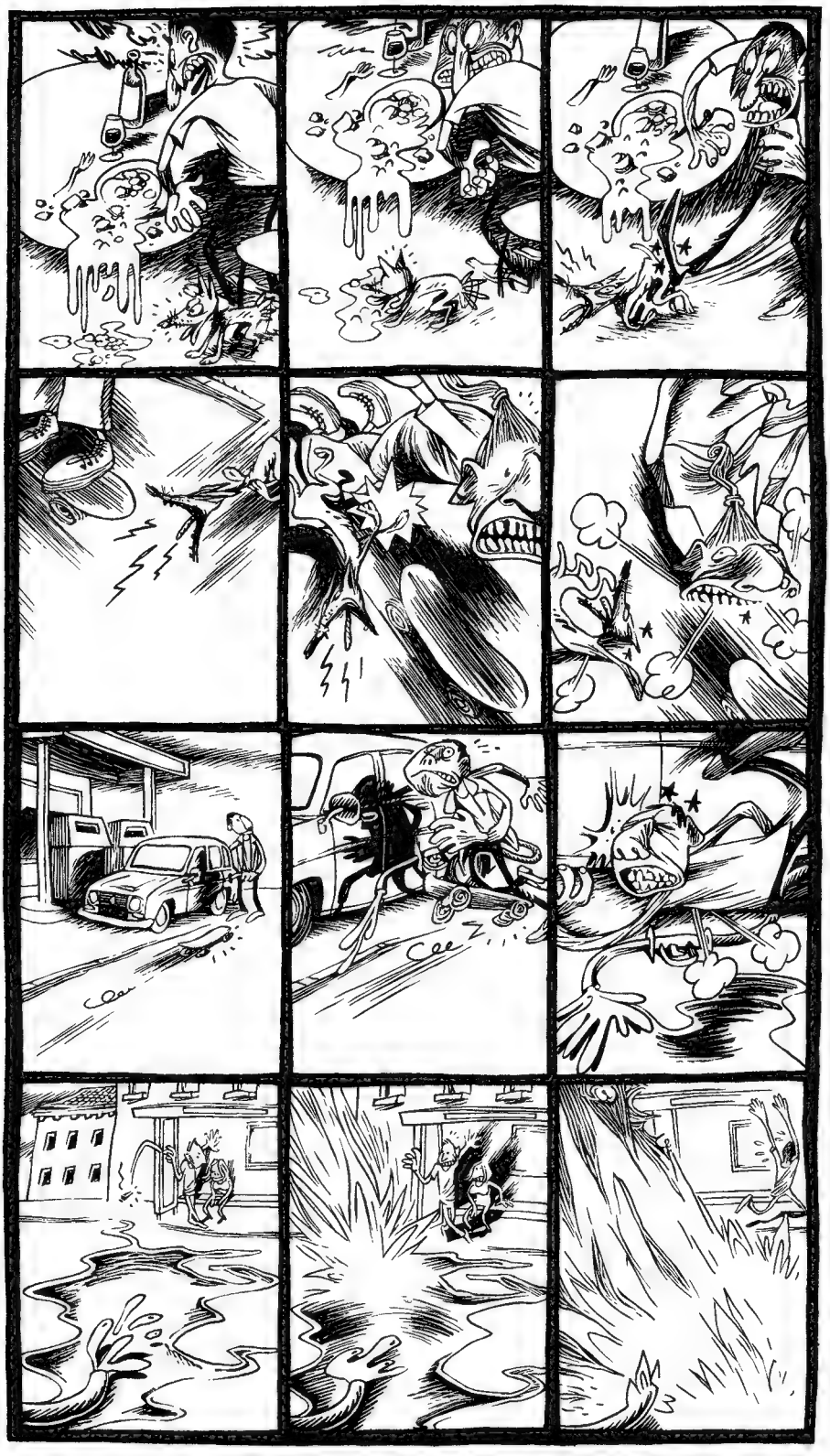


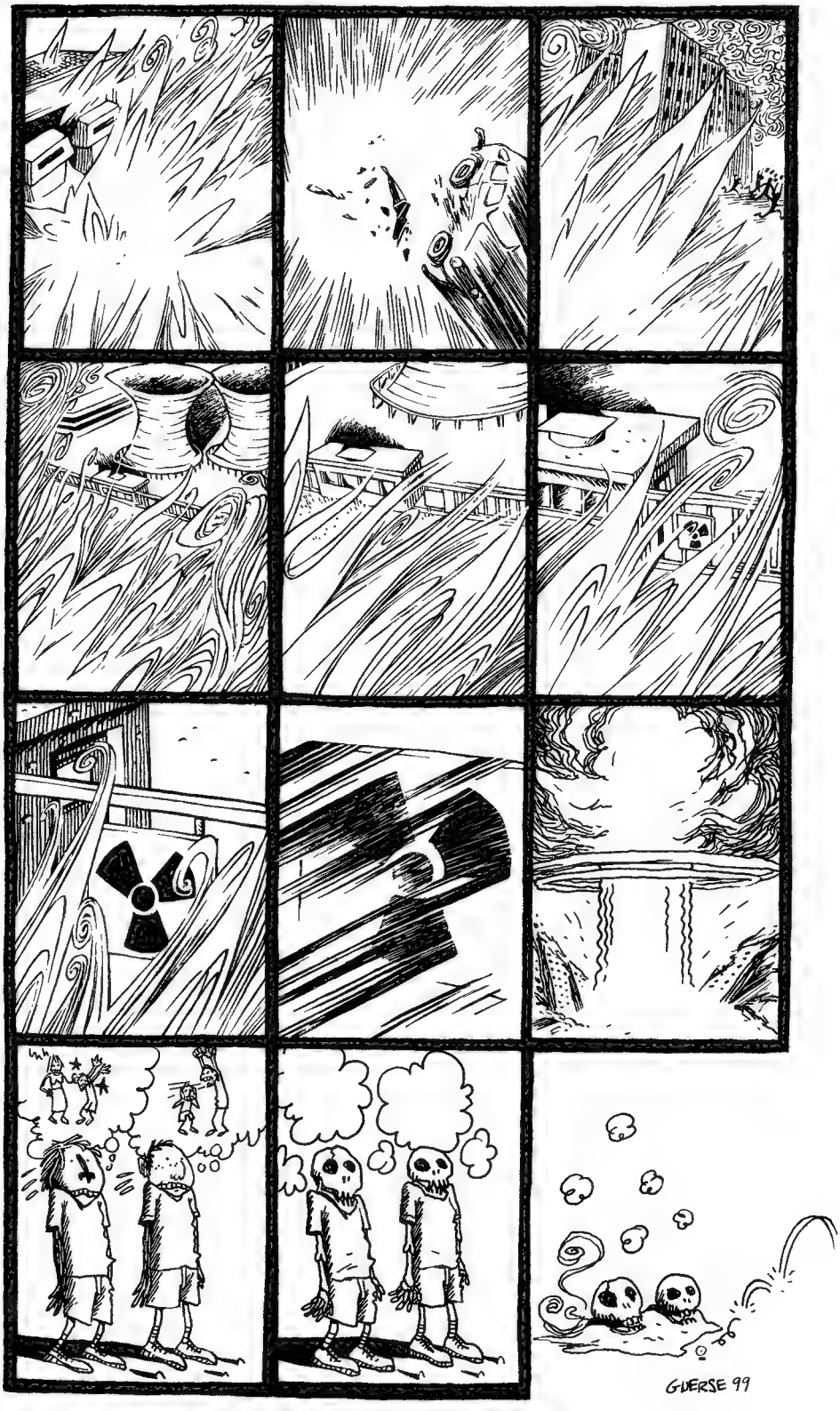








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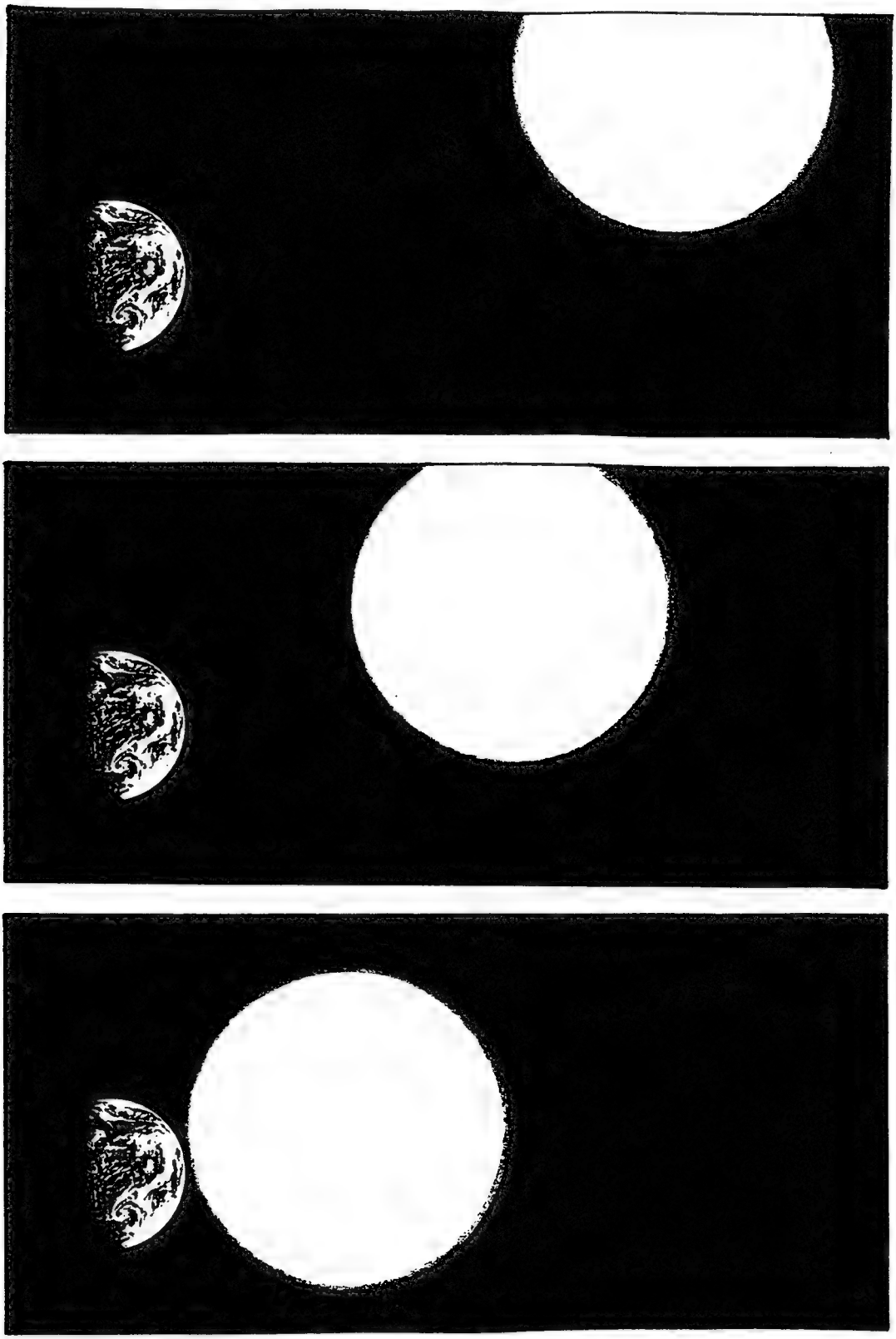

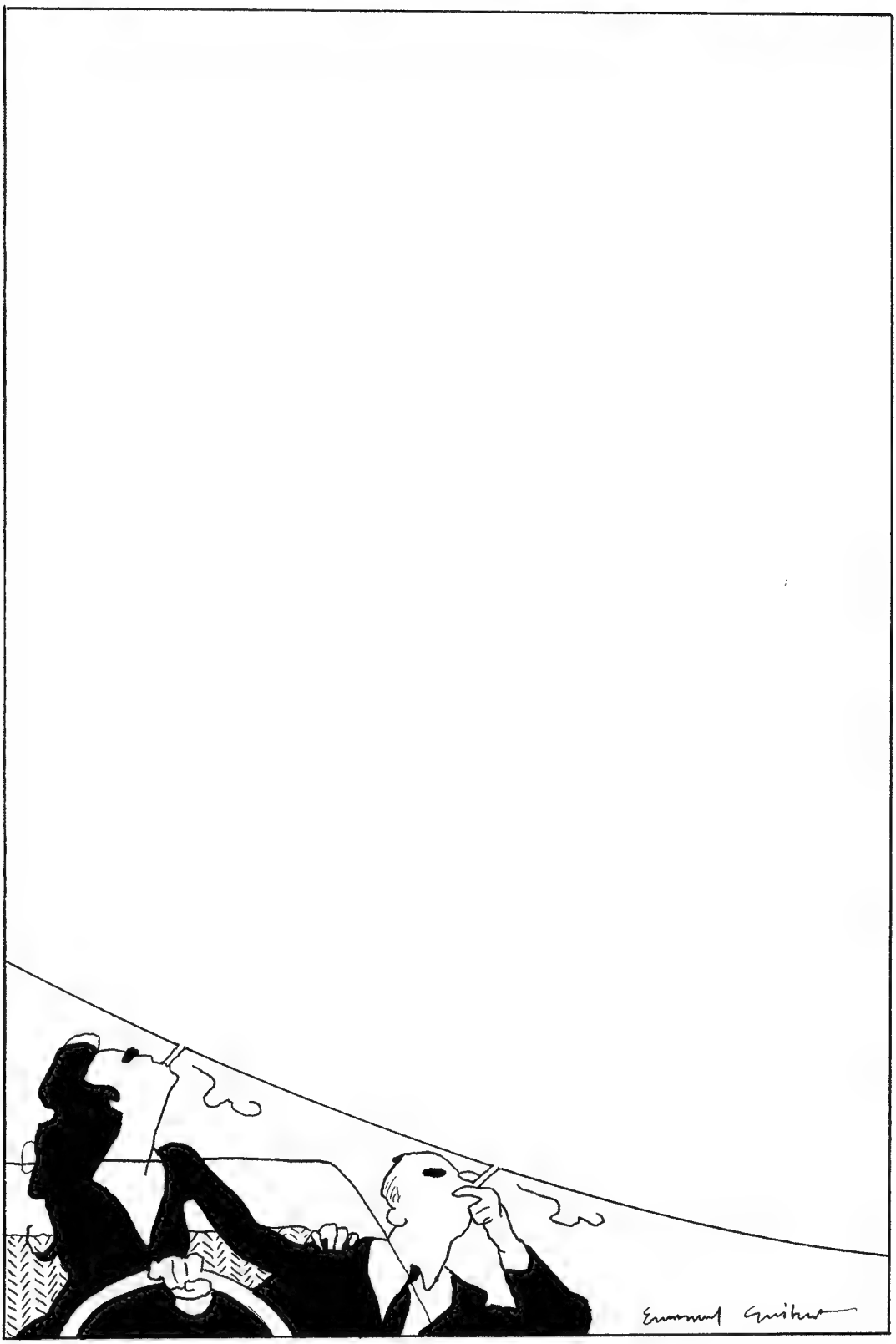

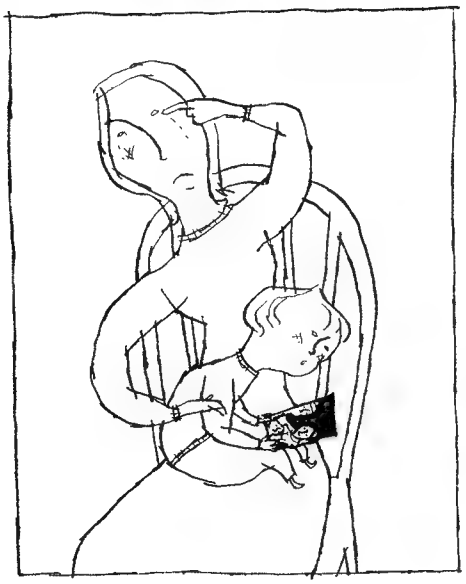

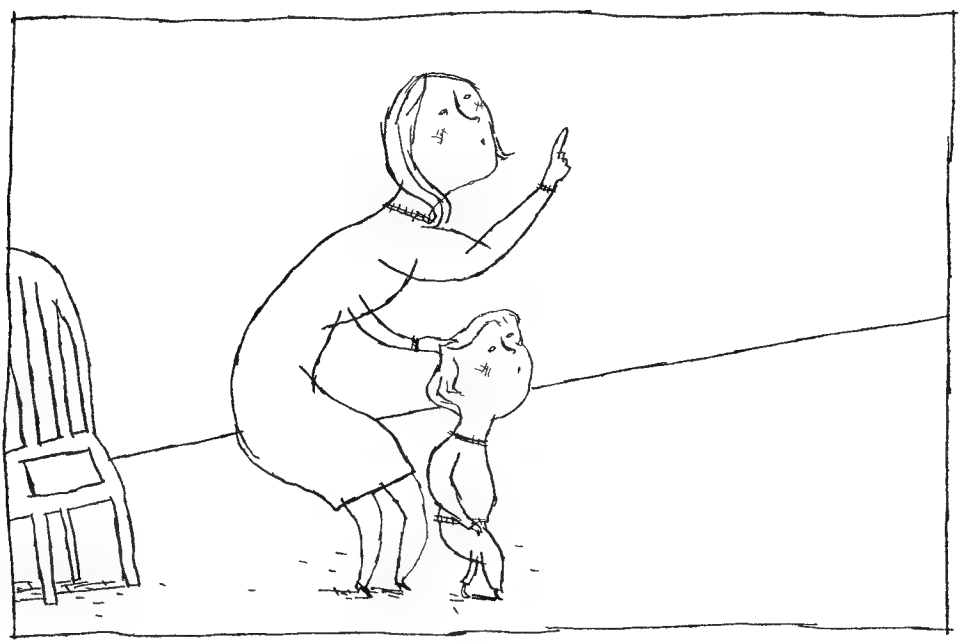

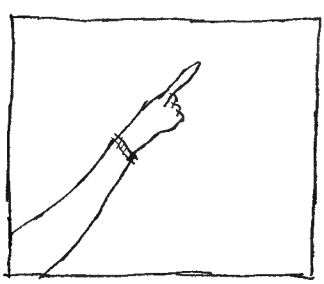

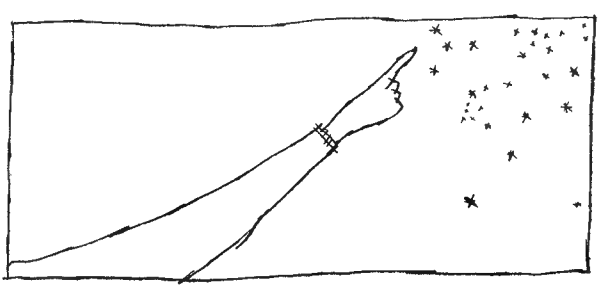

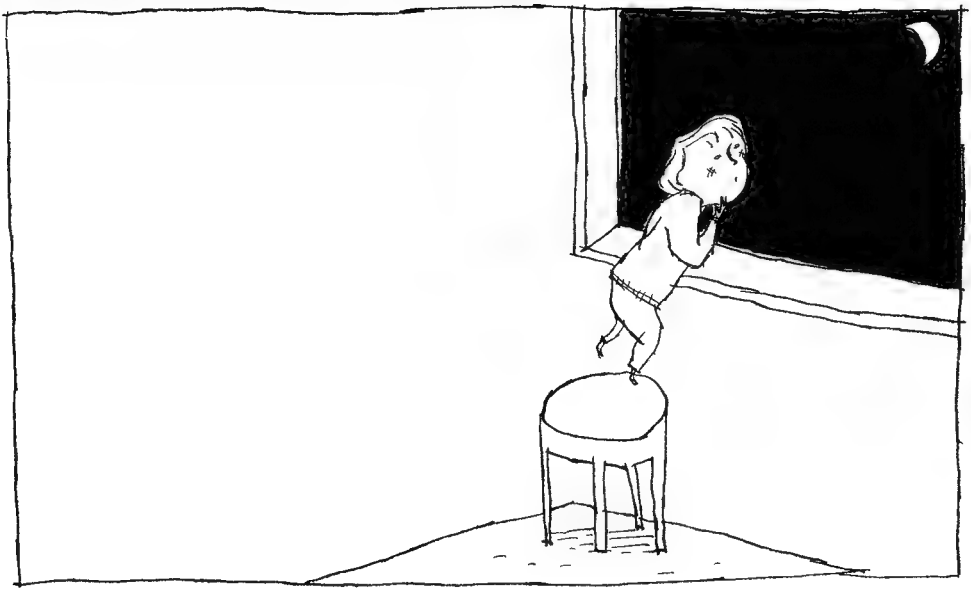

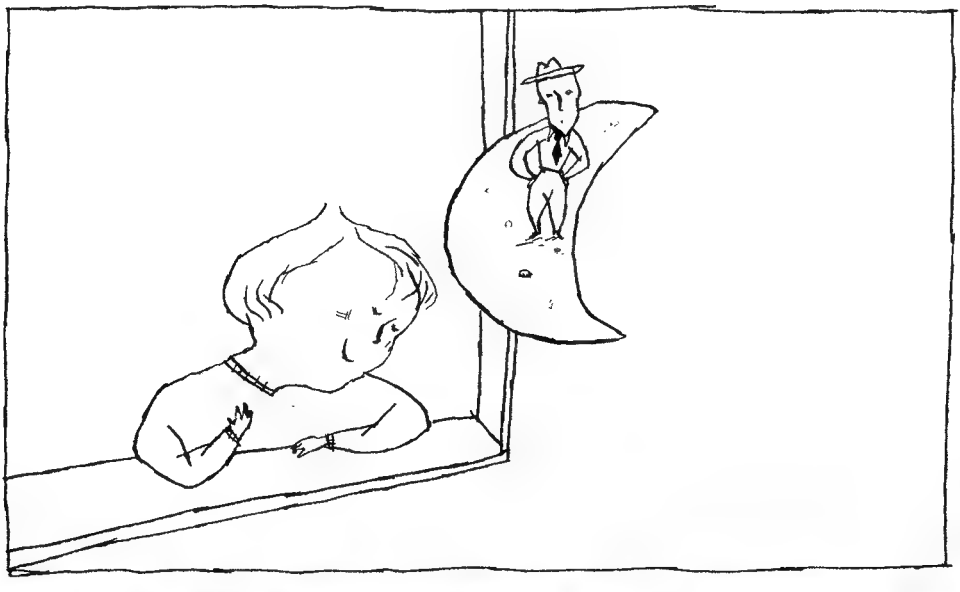

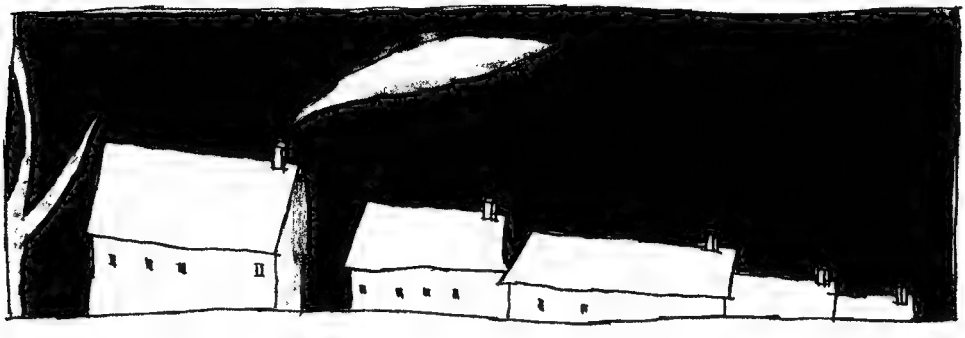

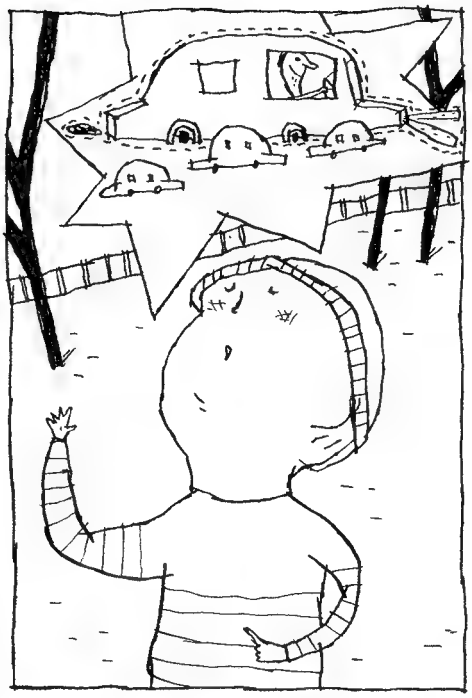

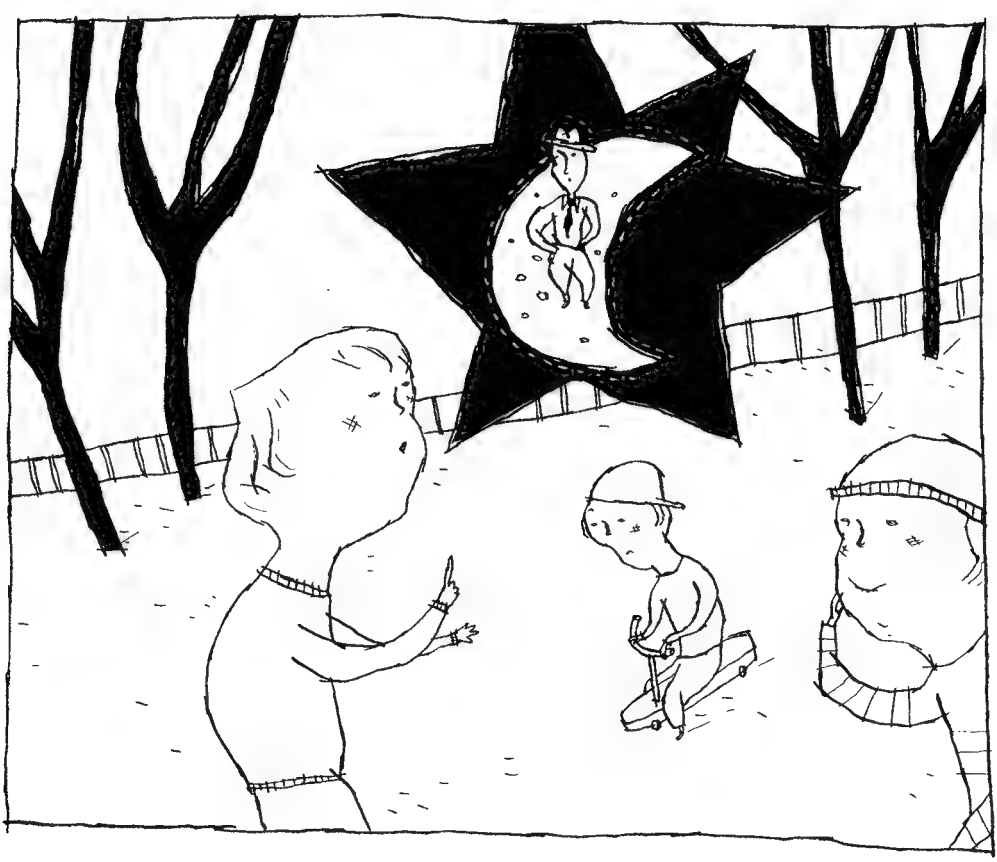

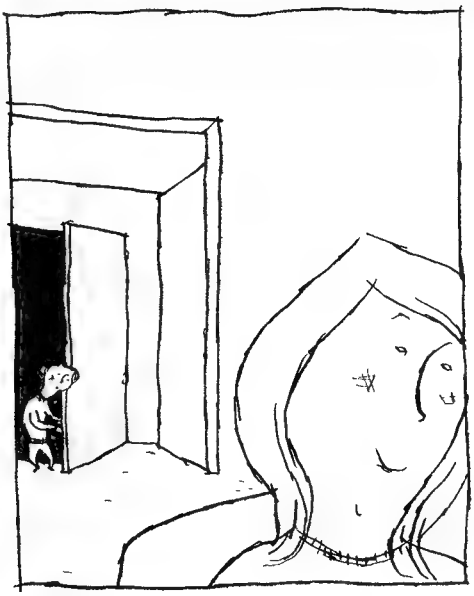

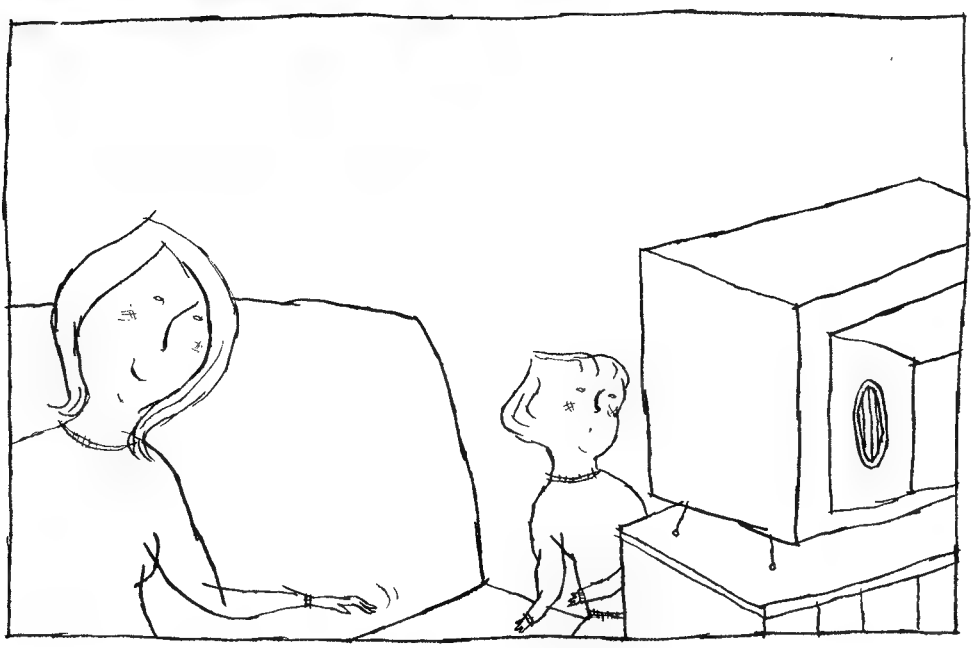

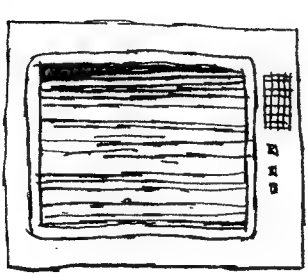

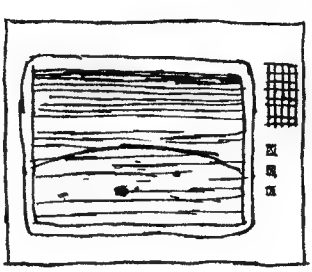

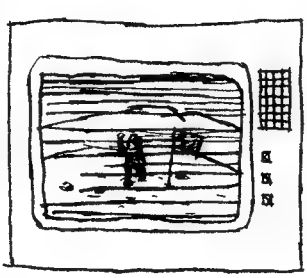

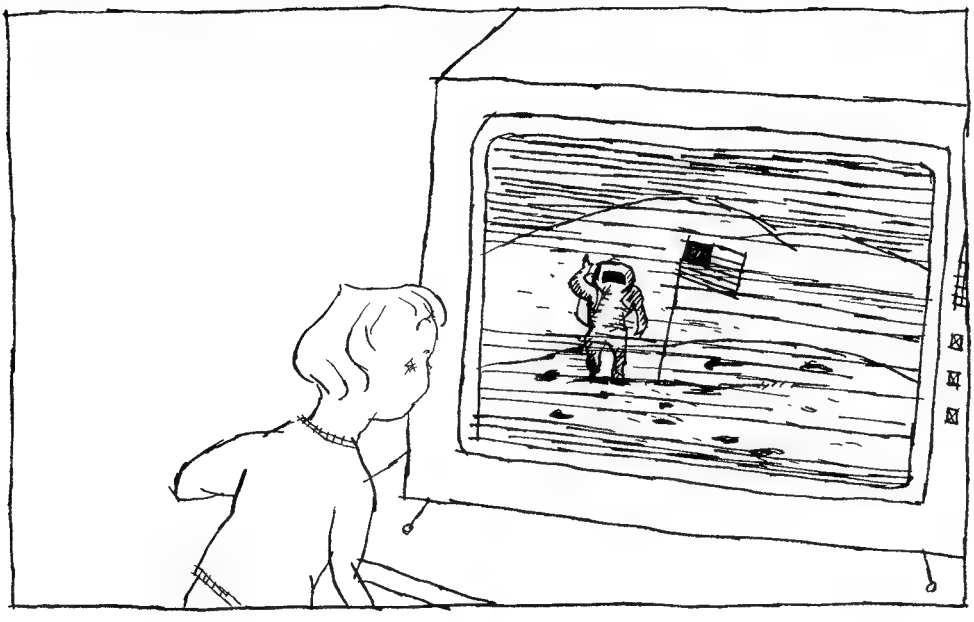

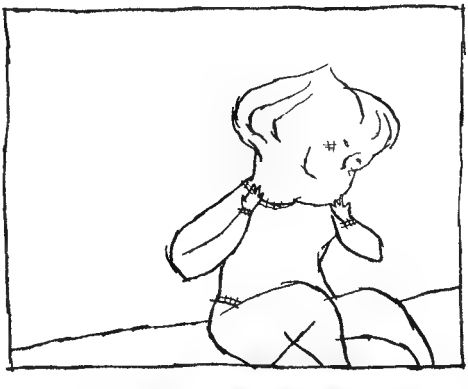

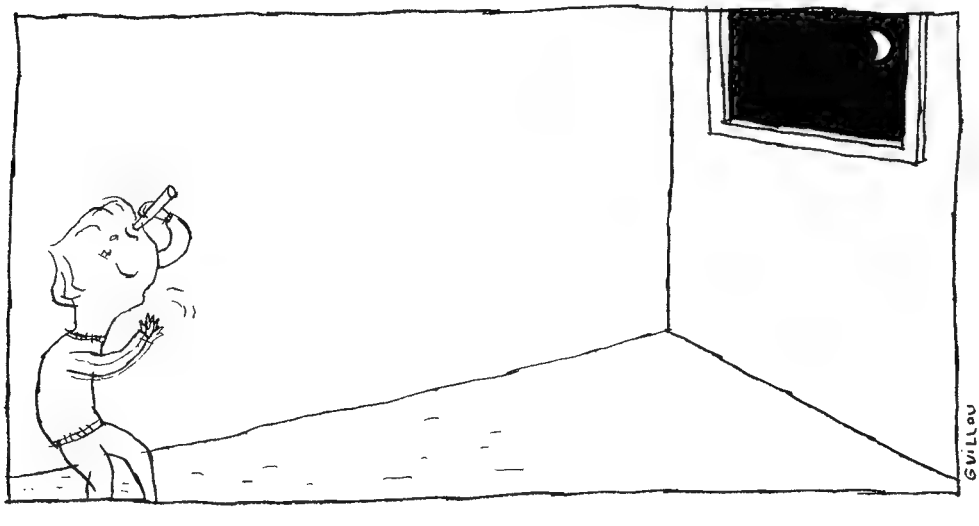
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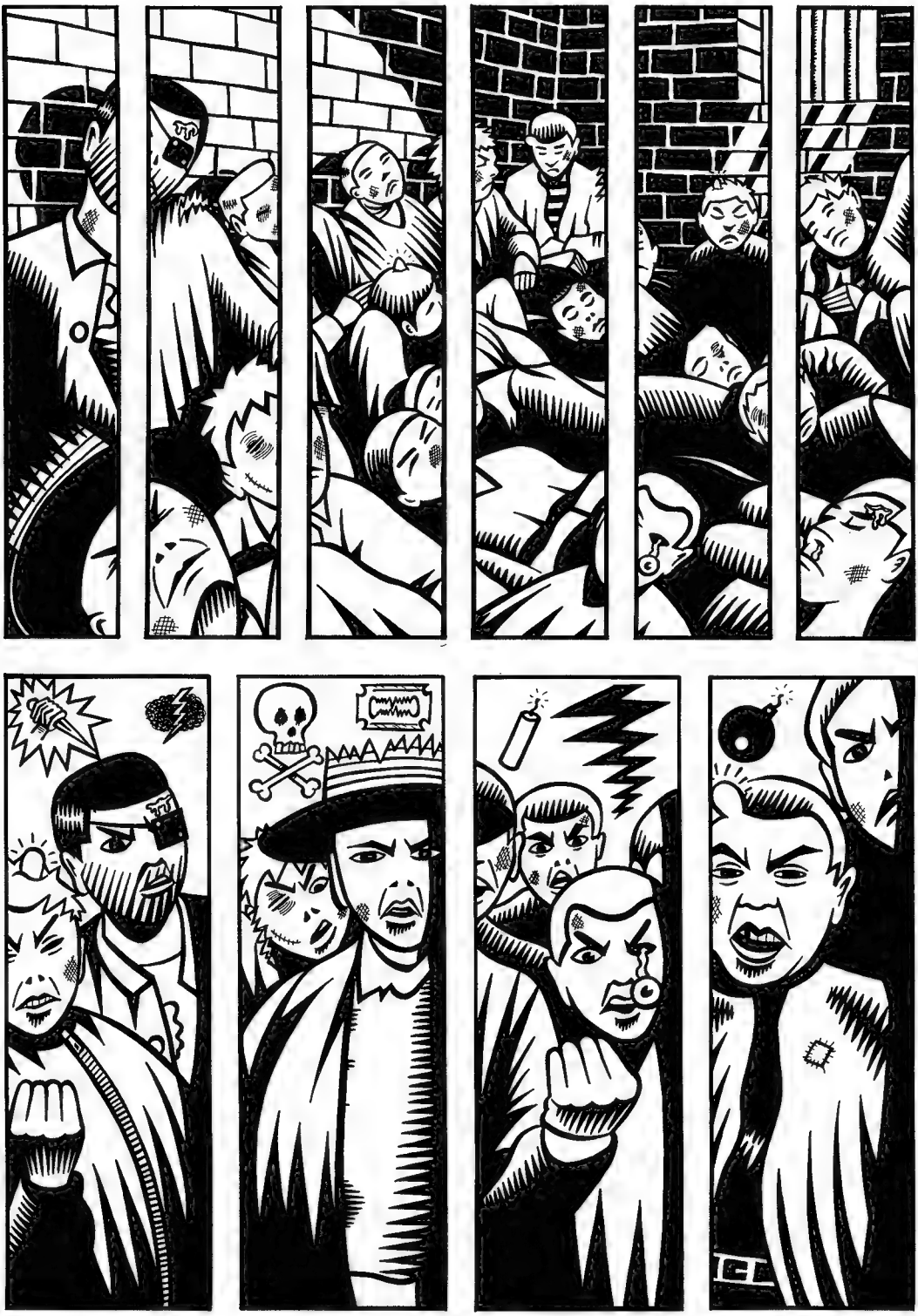

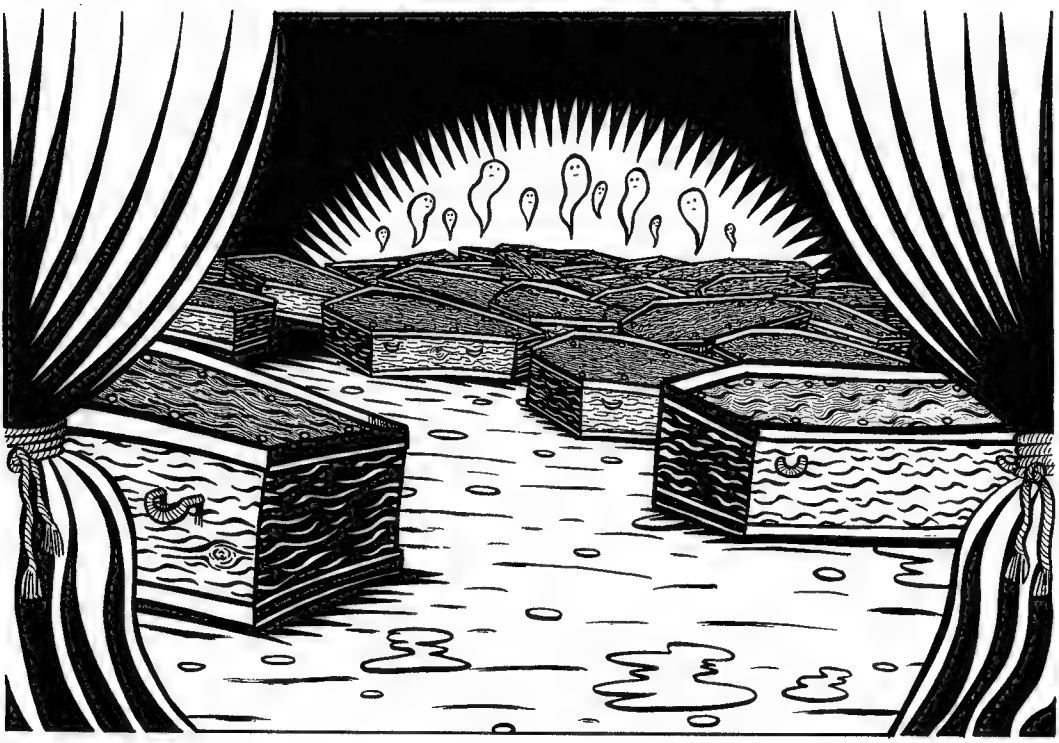

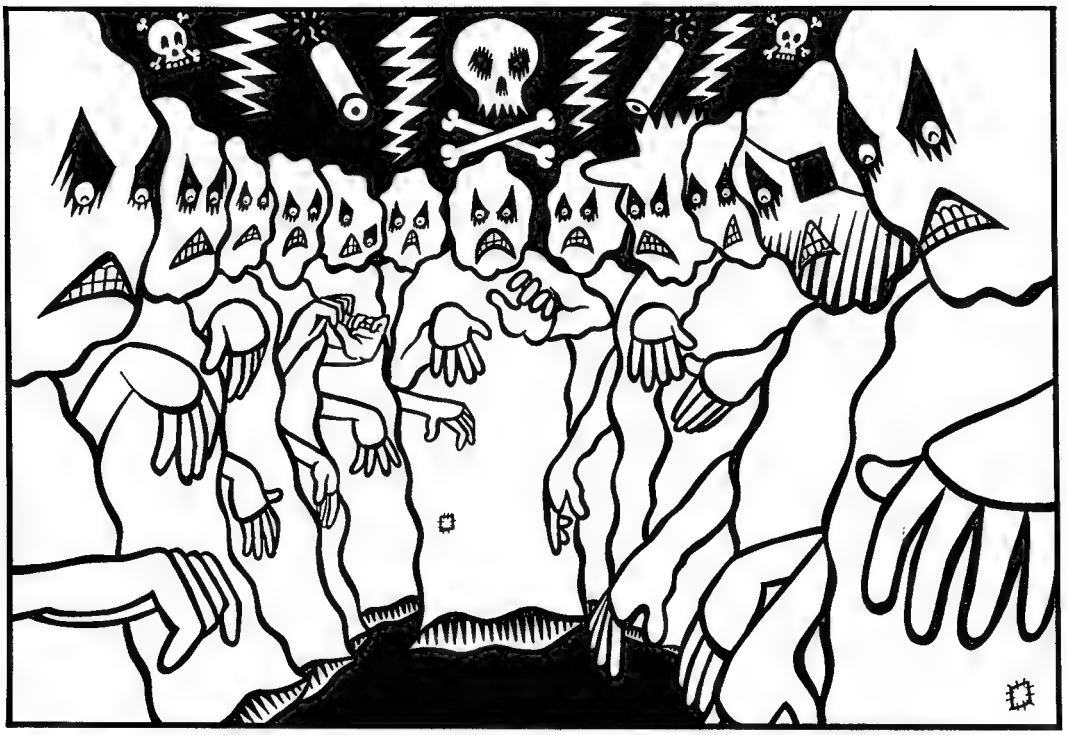

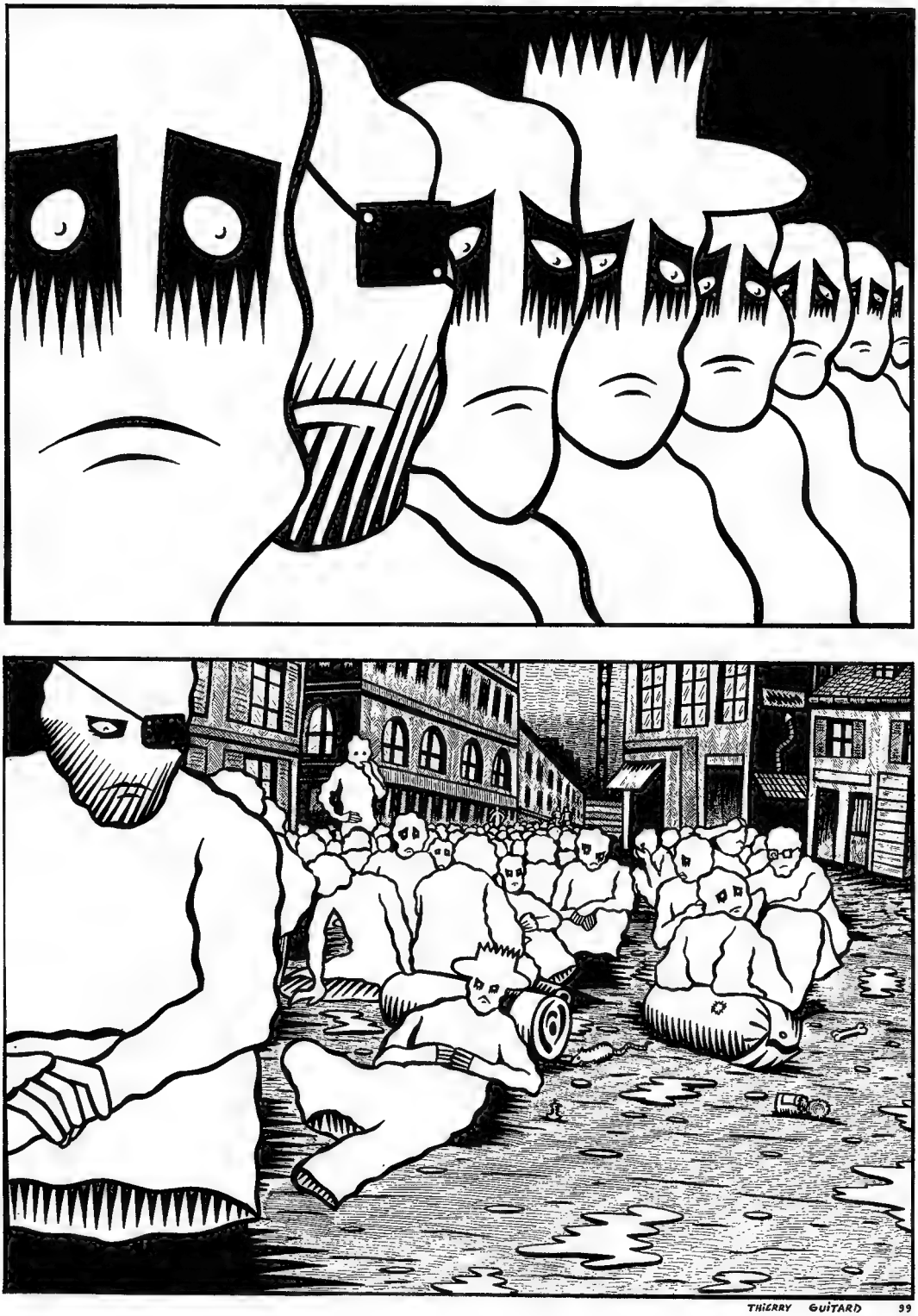
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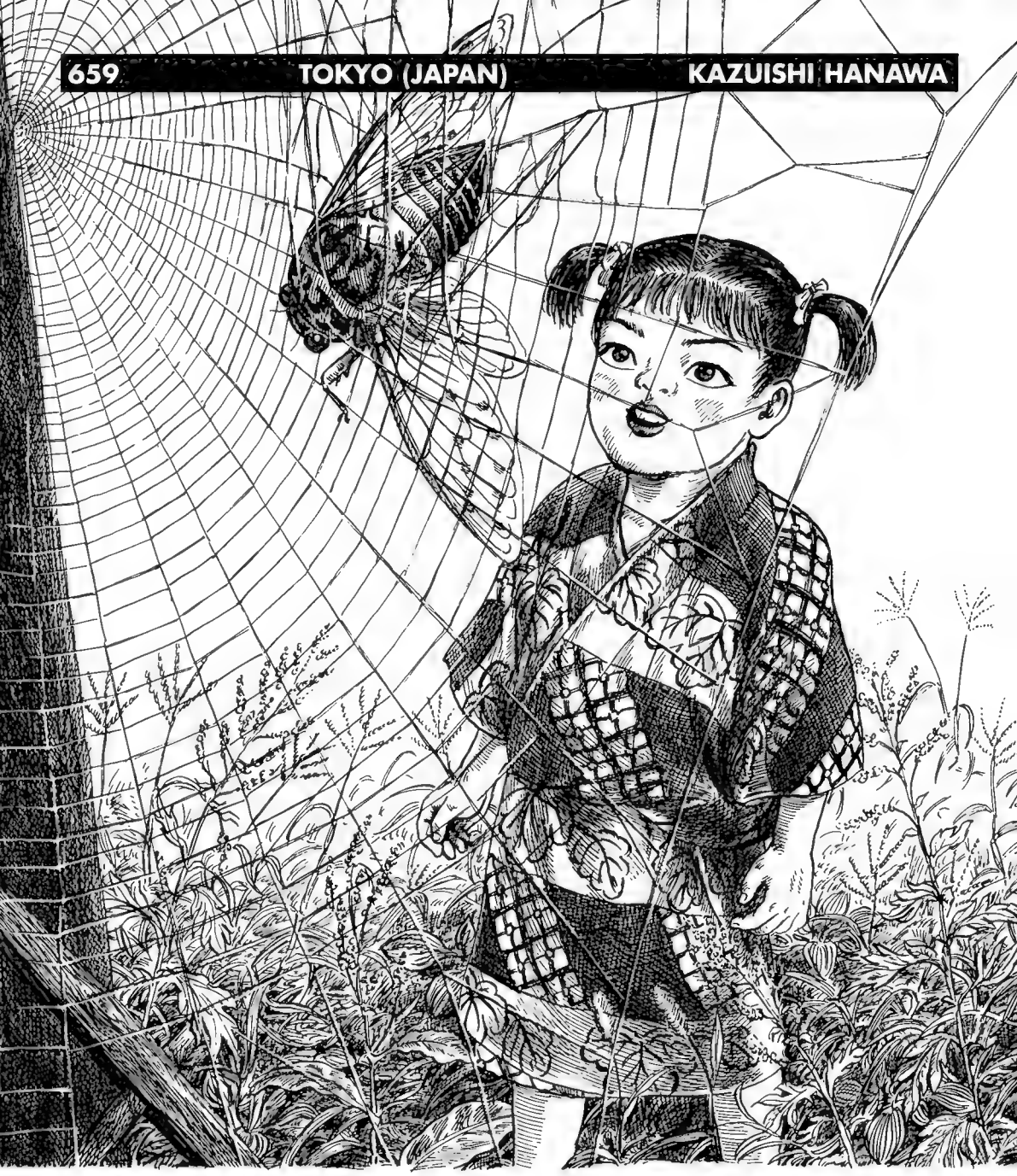

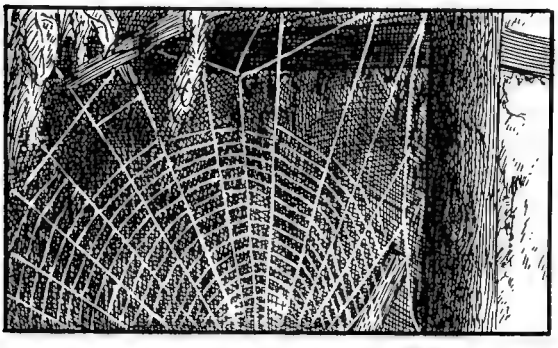

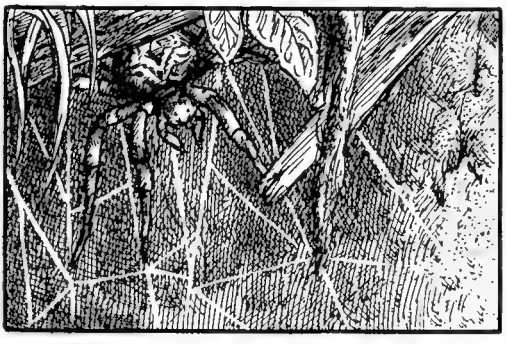

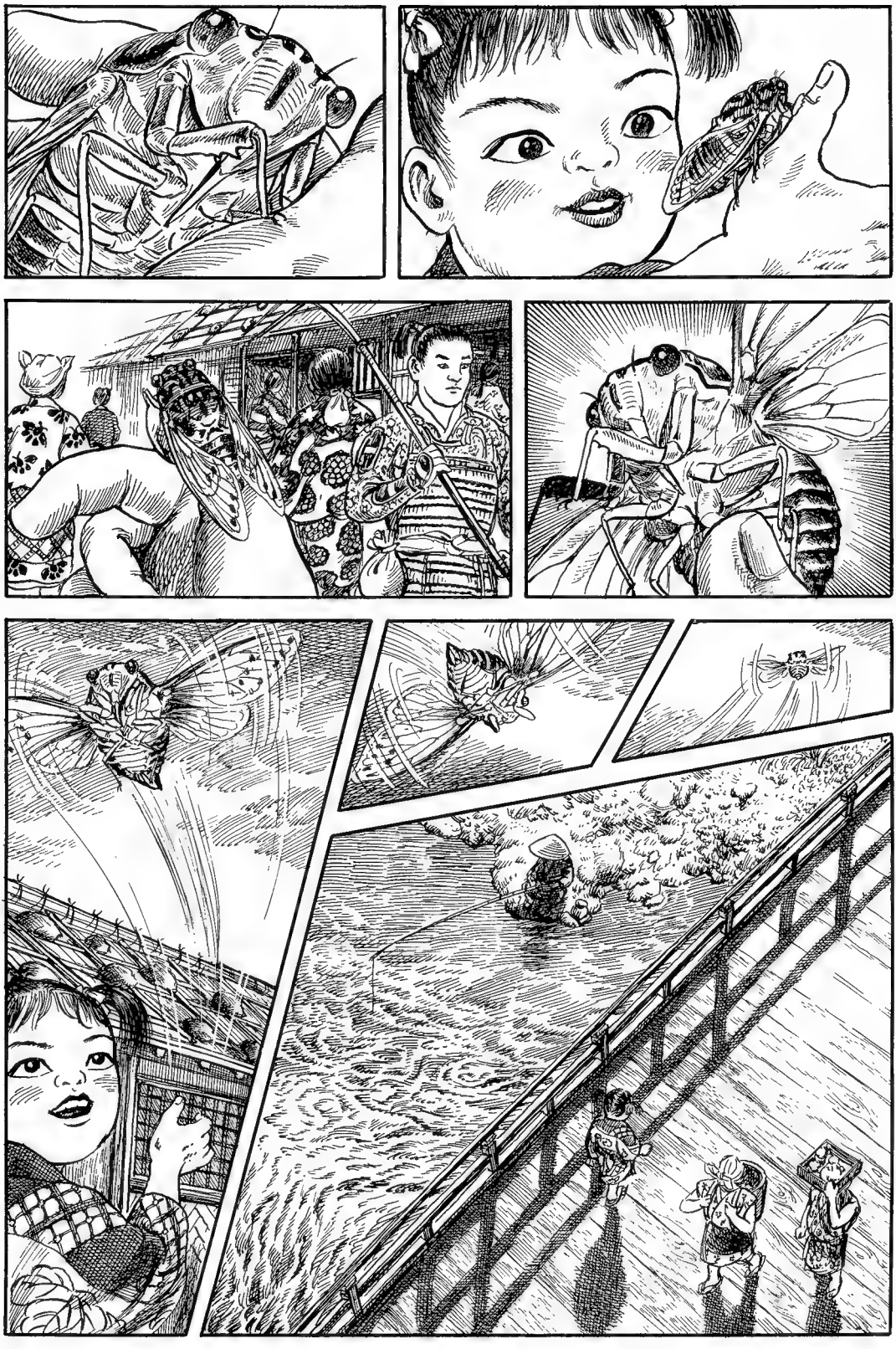

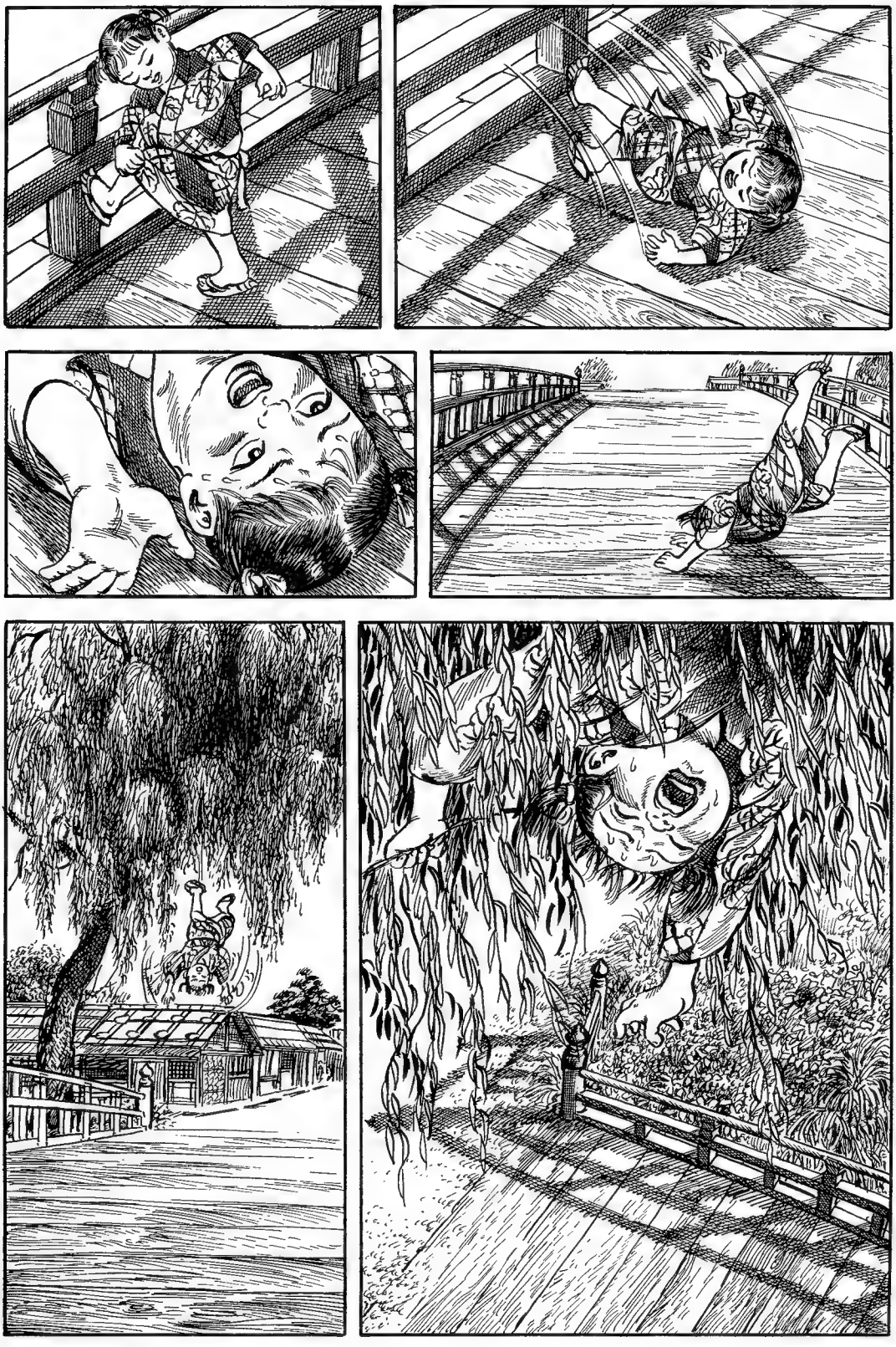

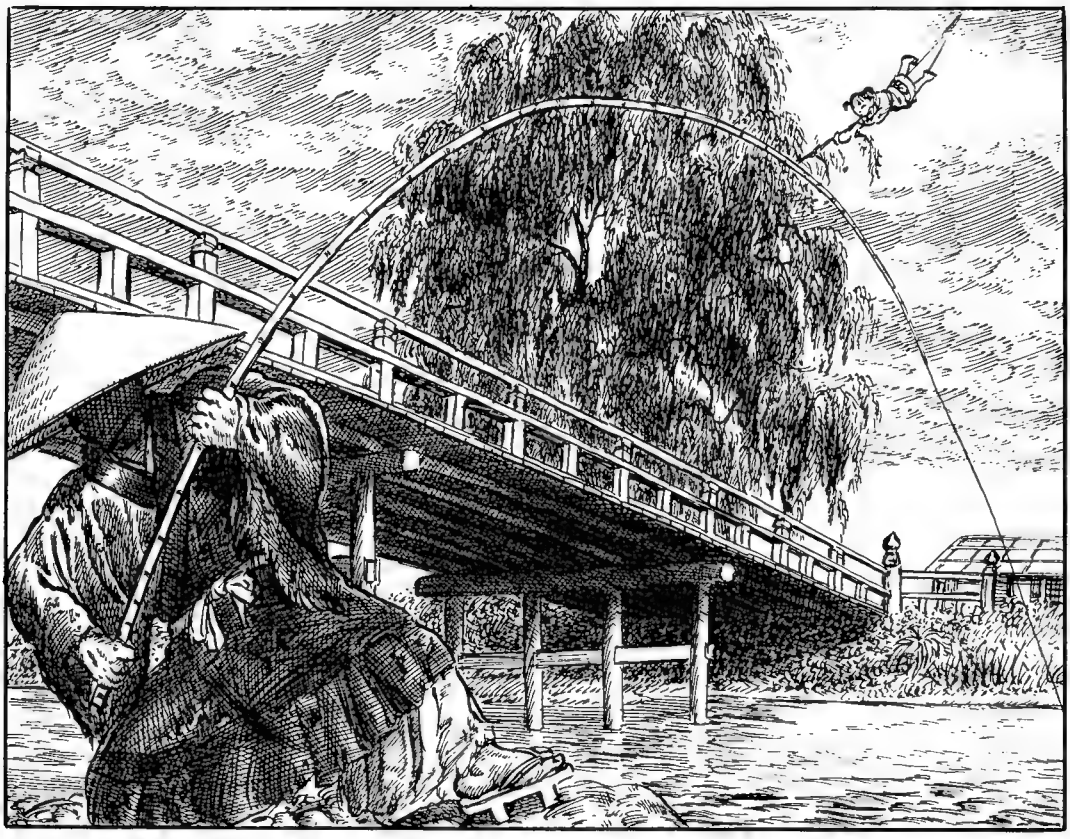

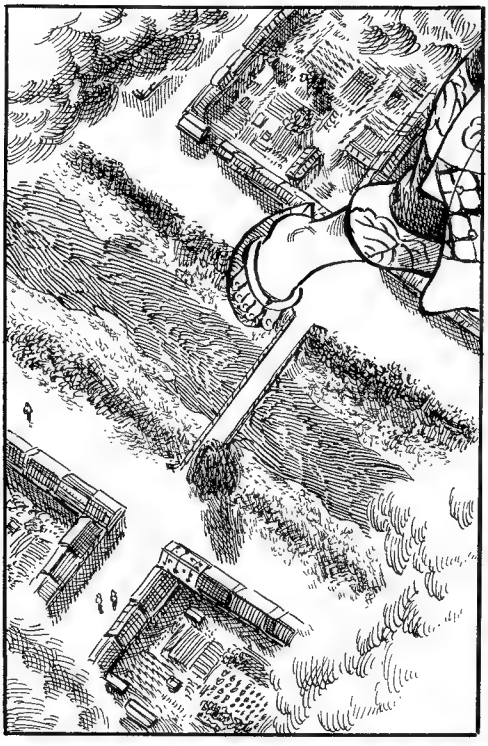

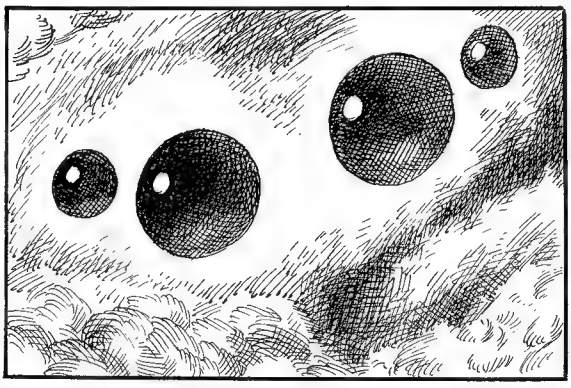

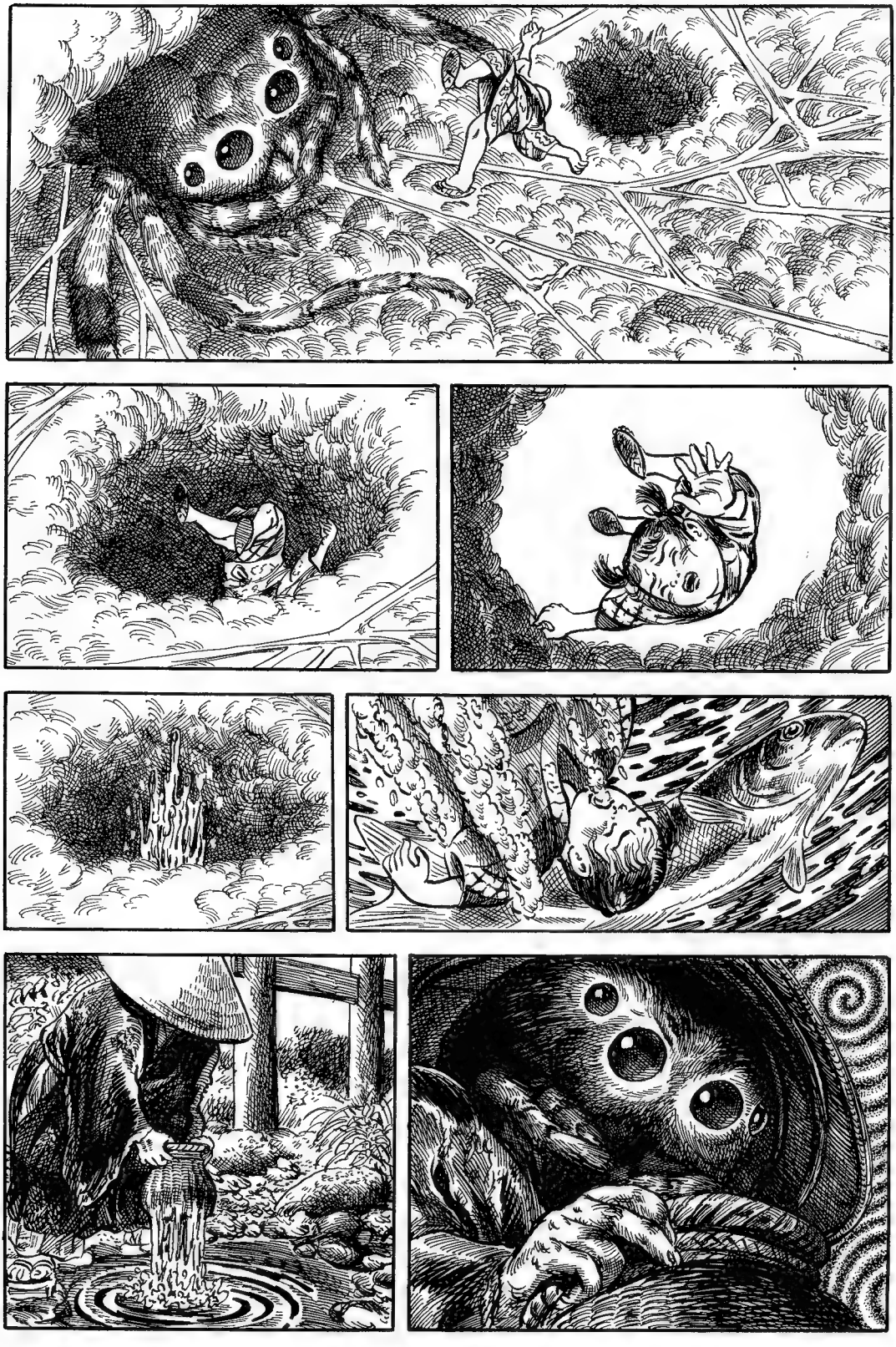

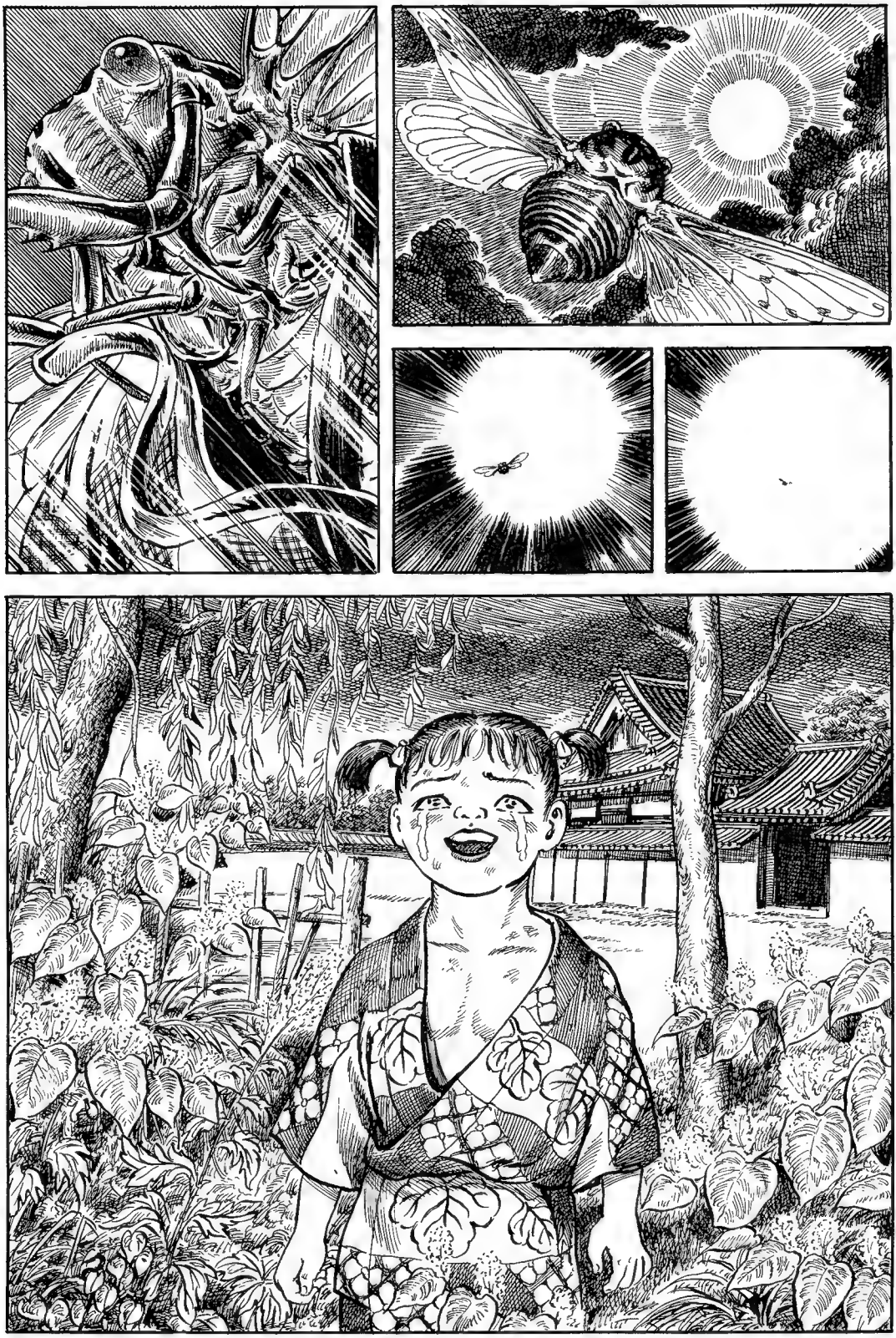

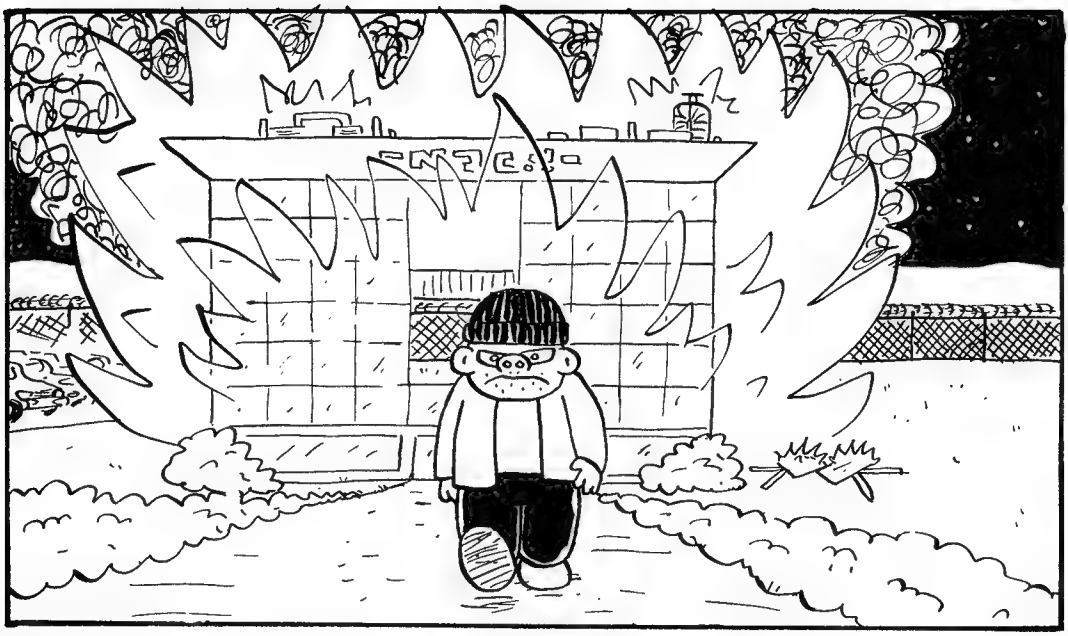

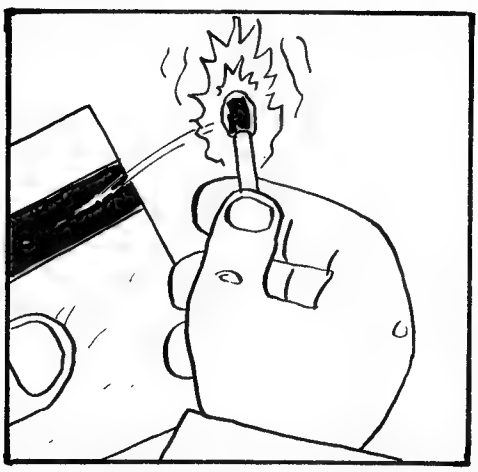

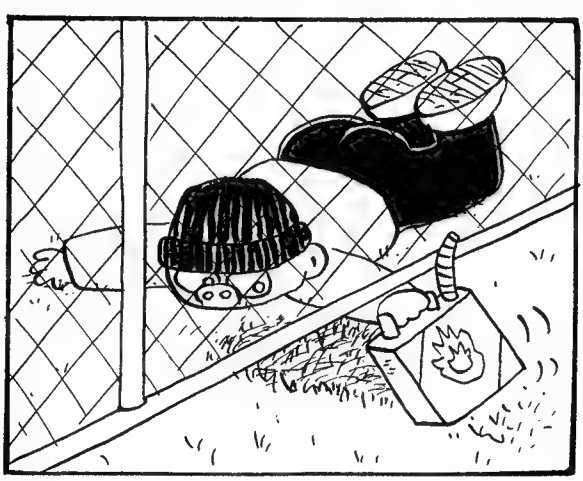

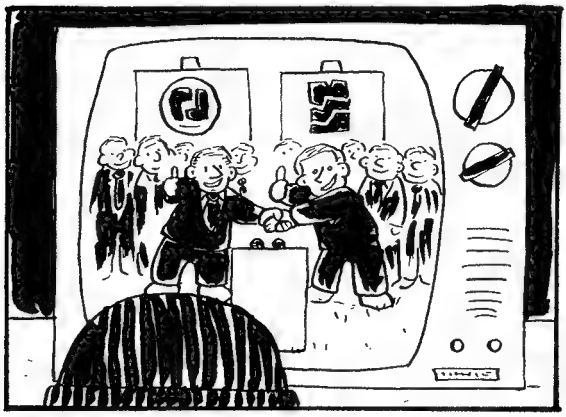

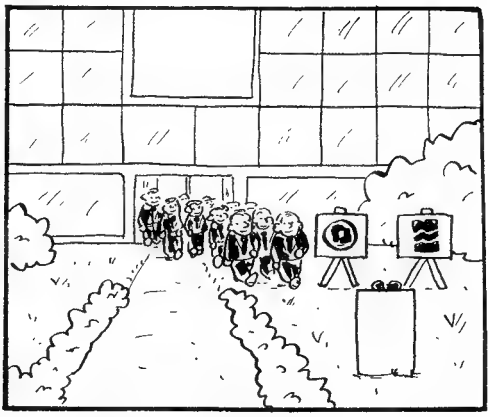

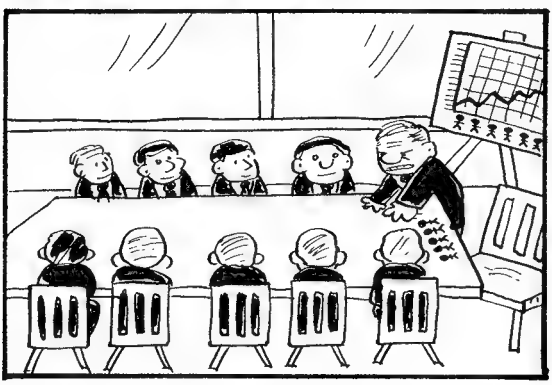

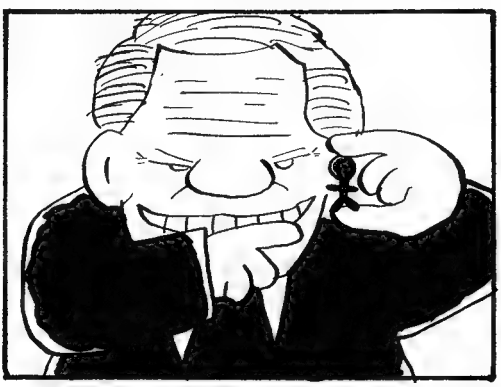

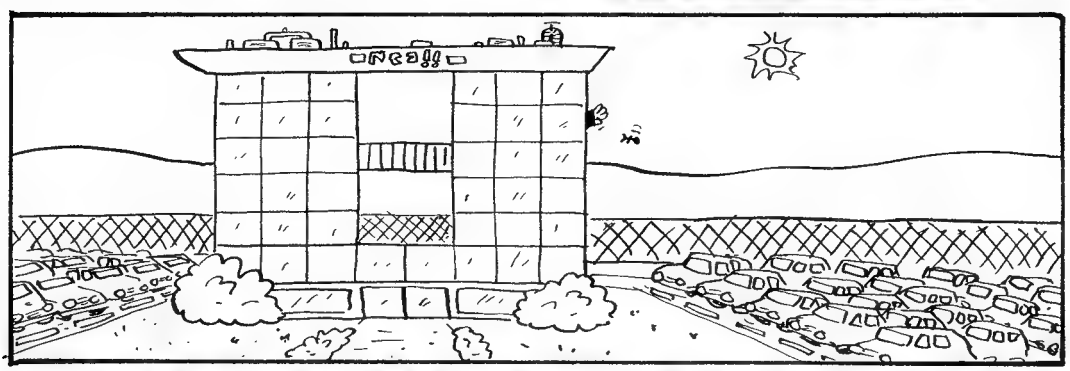

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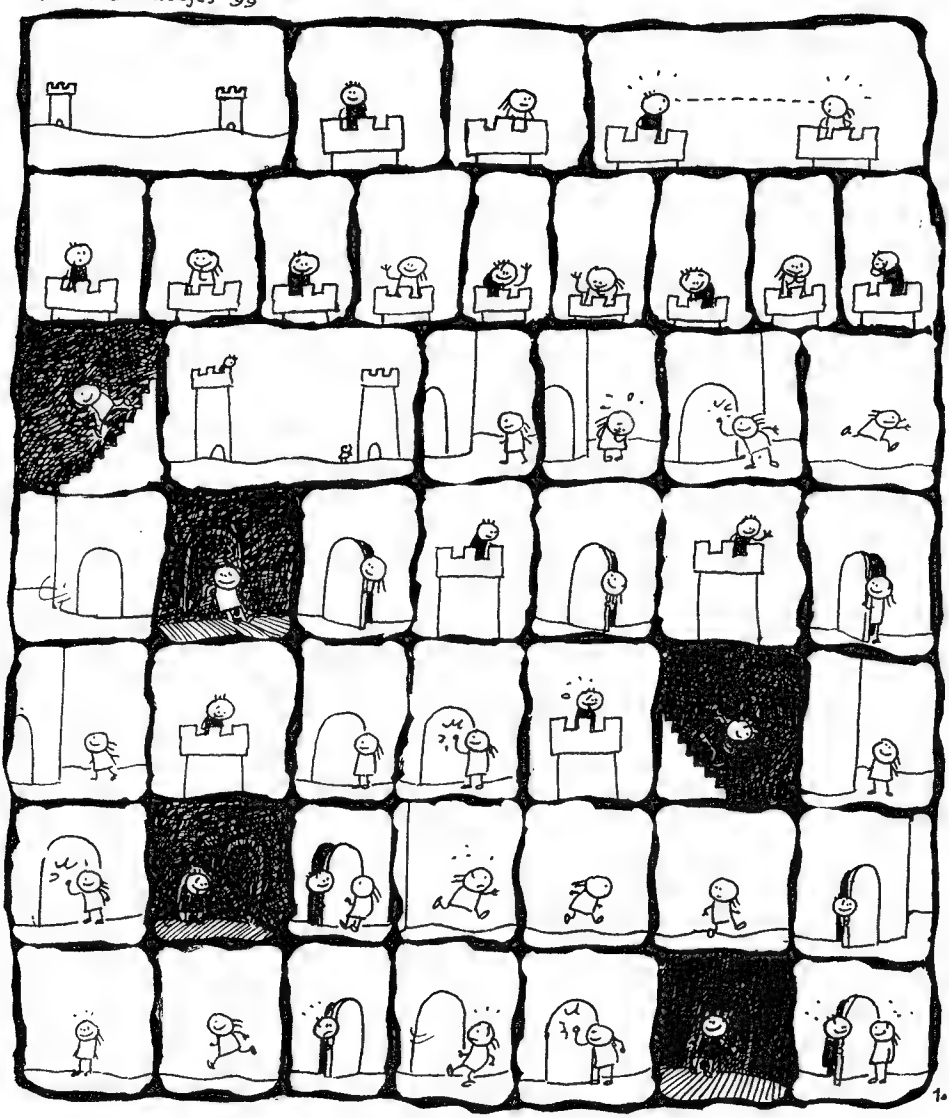

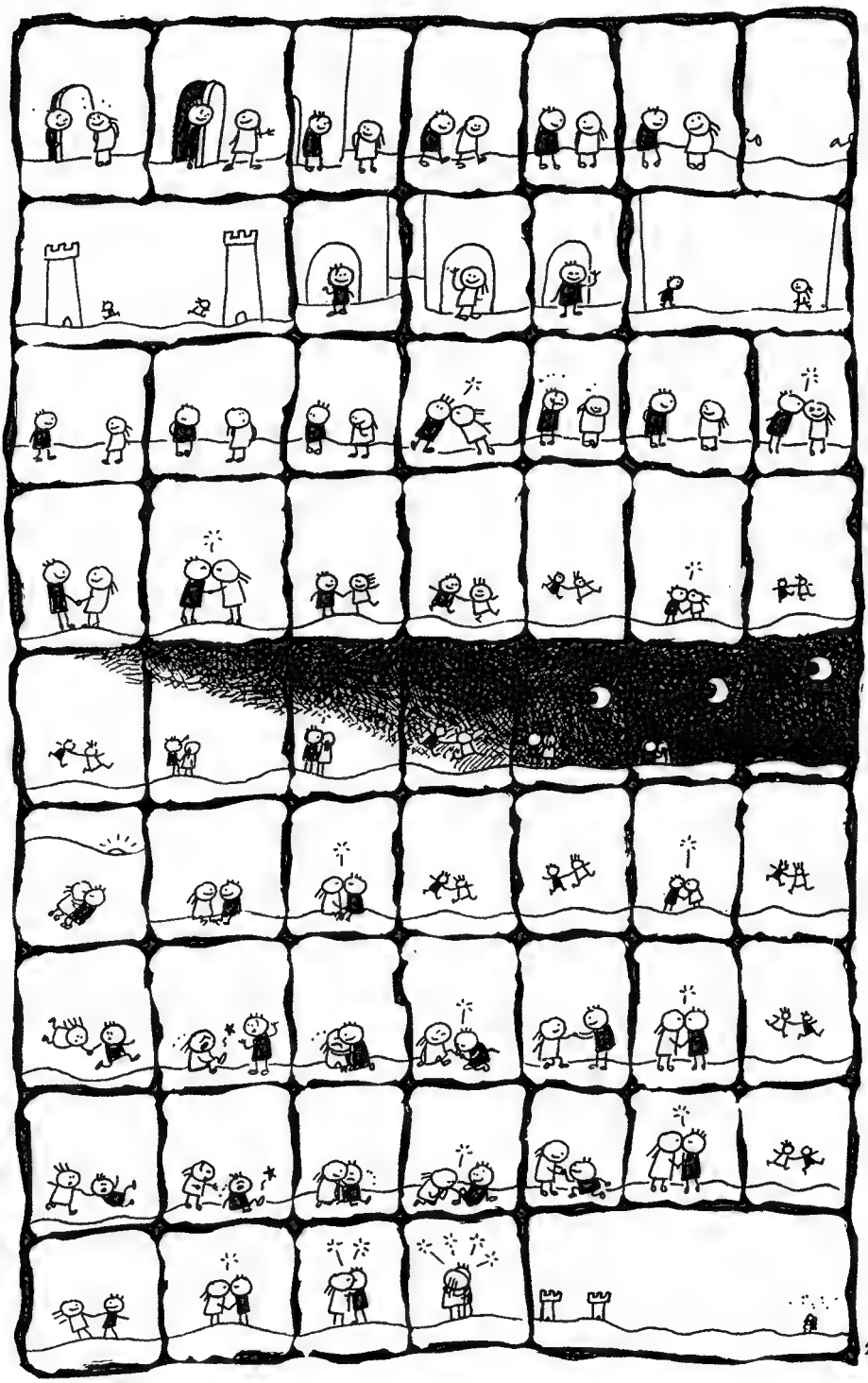
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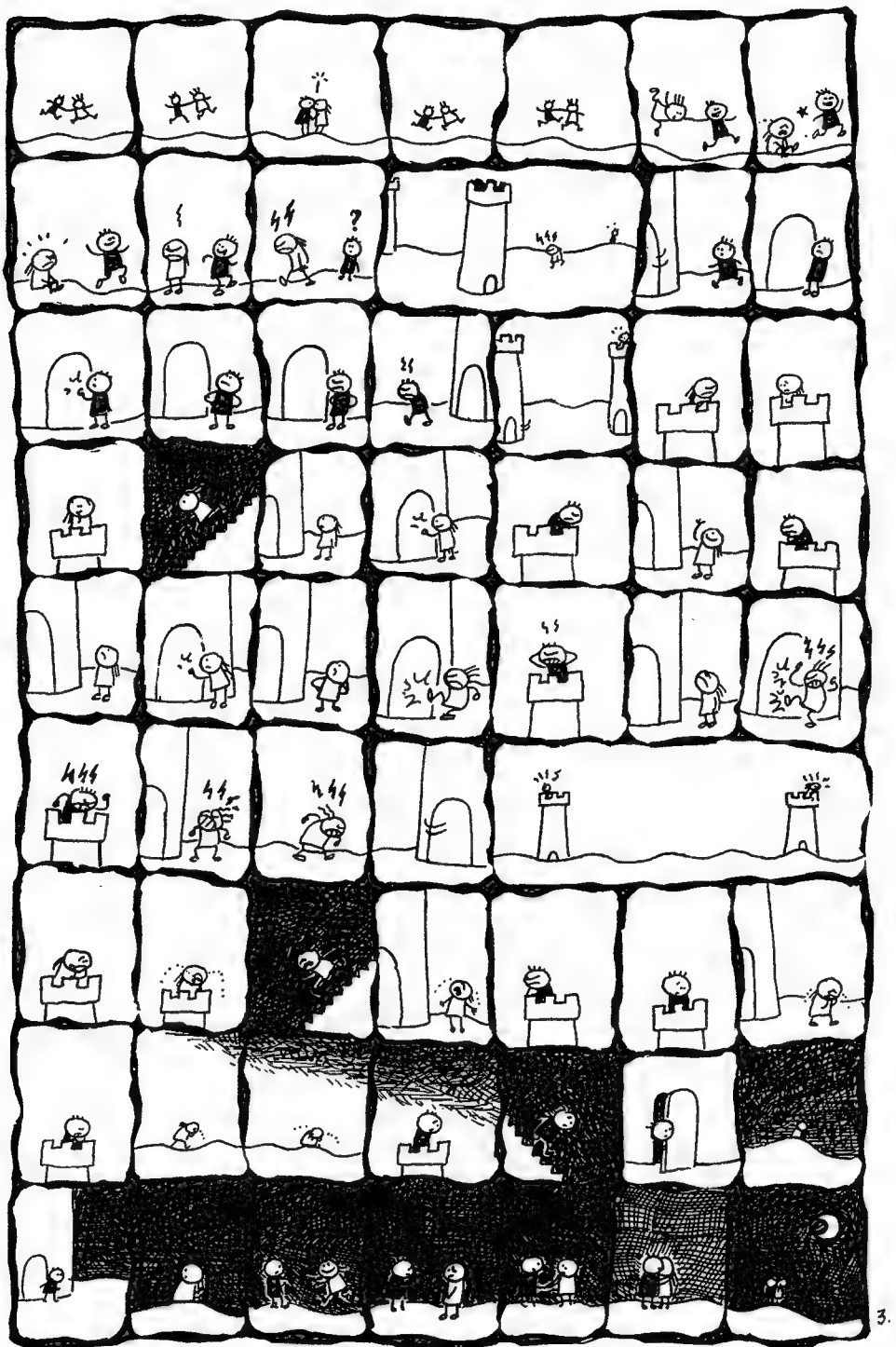
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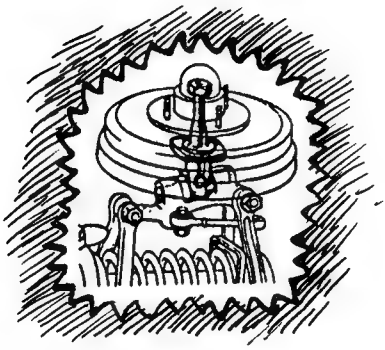

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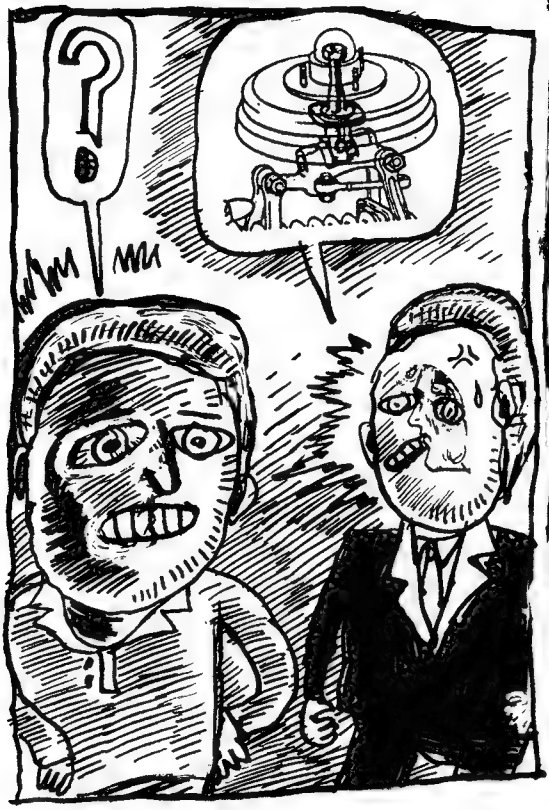

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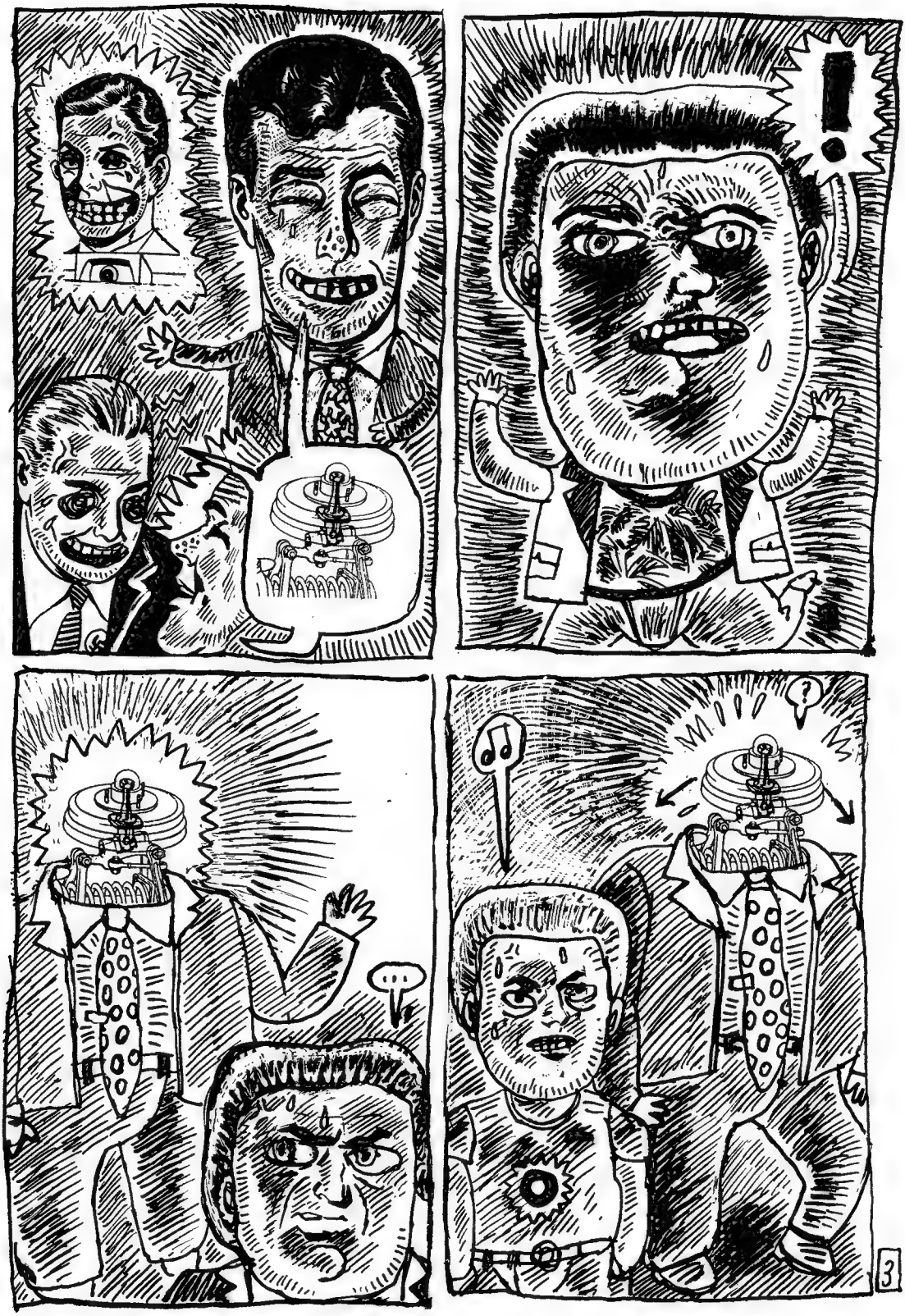
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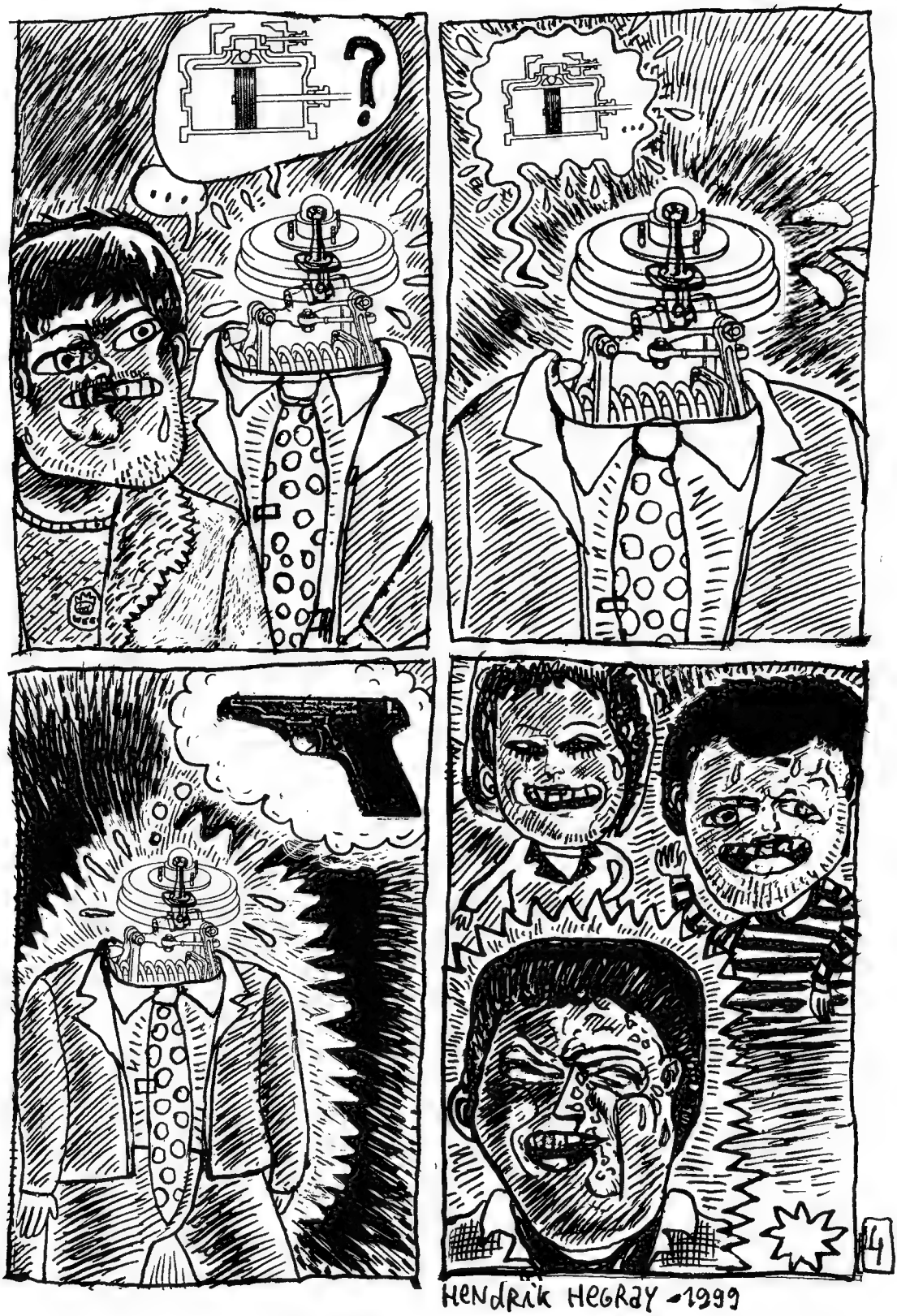
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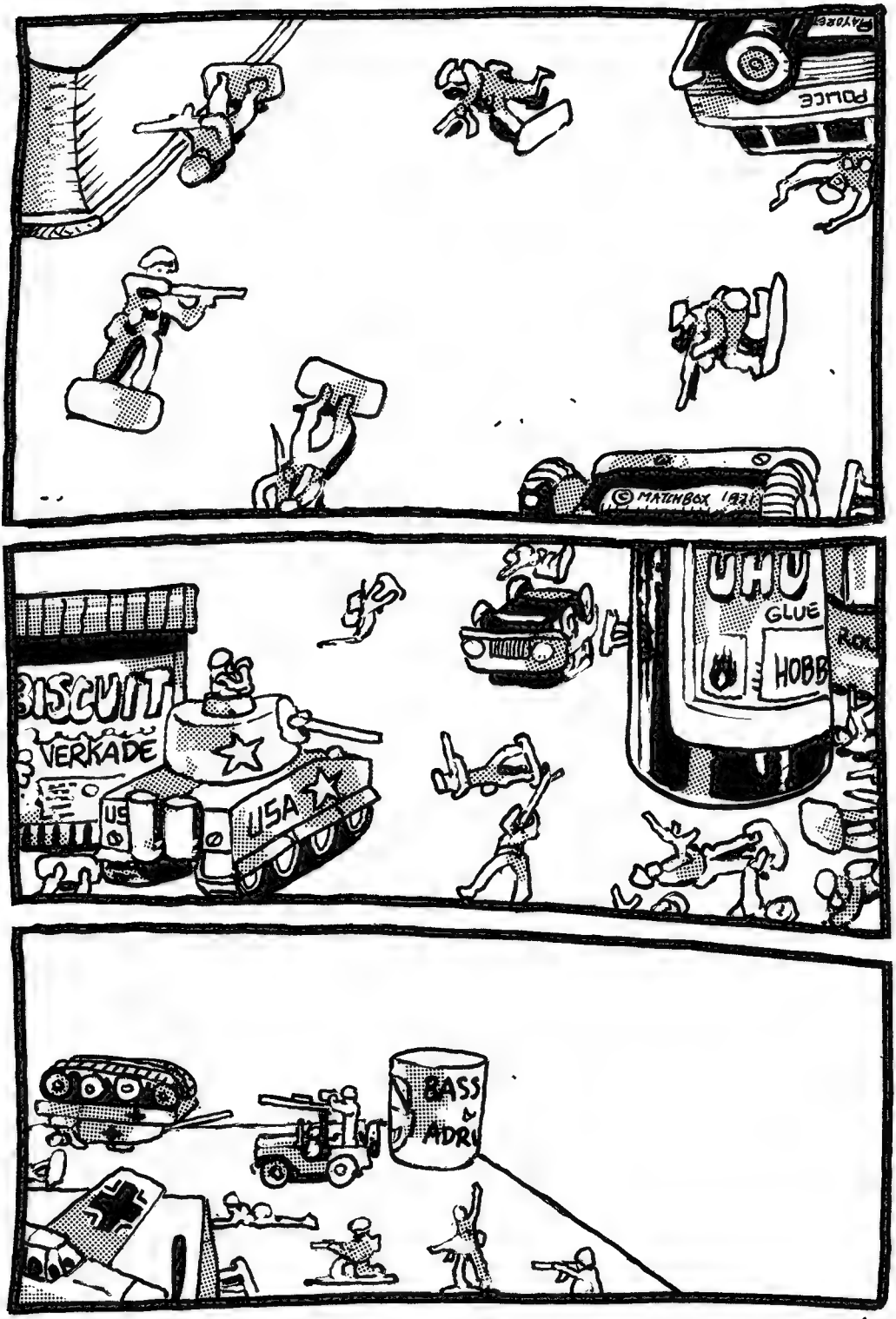
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Fig. 1694. - Personne. Grand angulaire.

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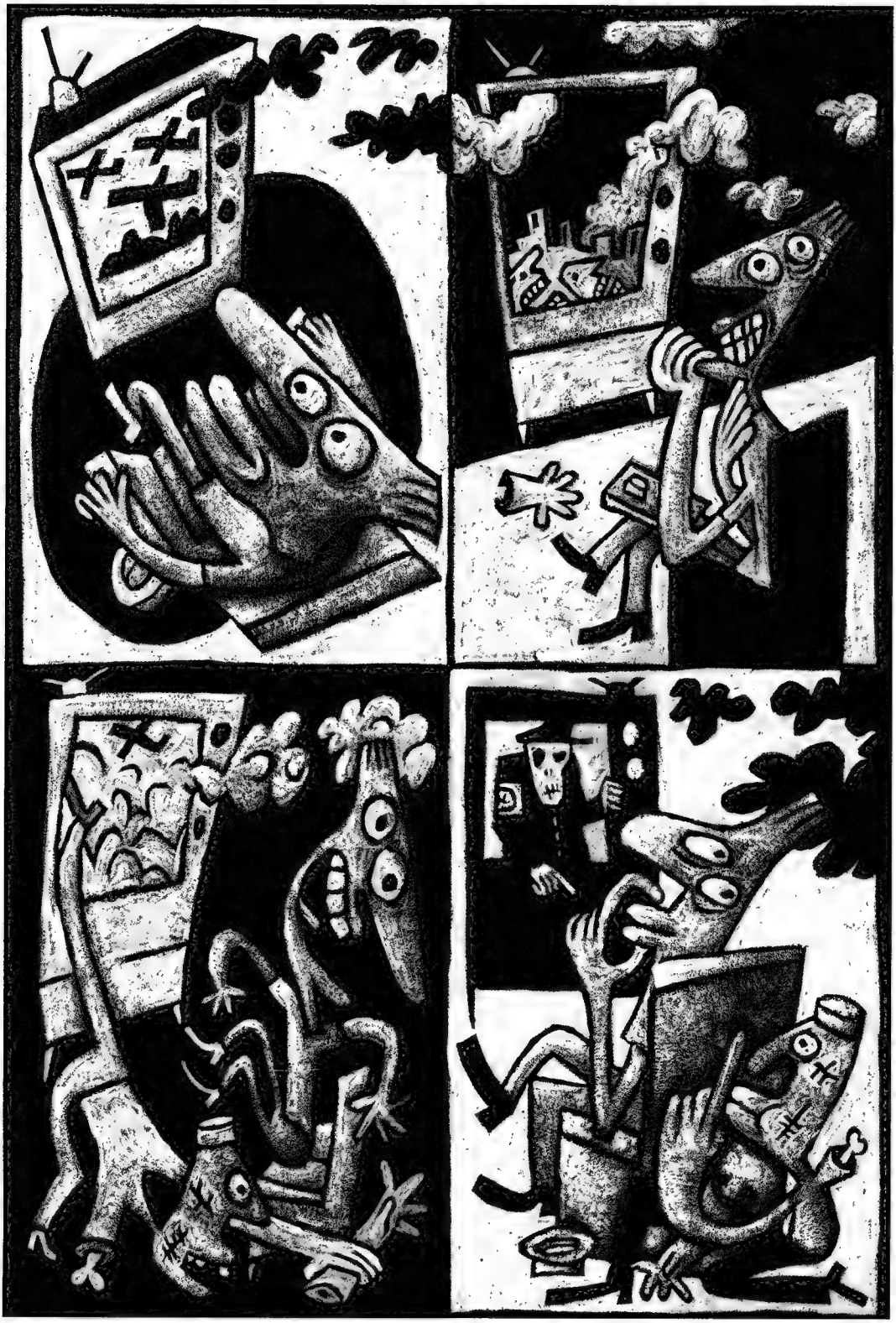

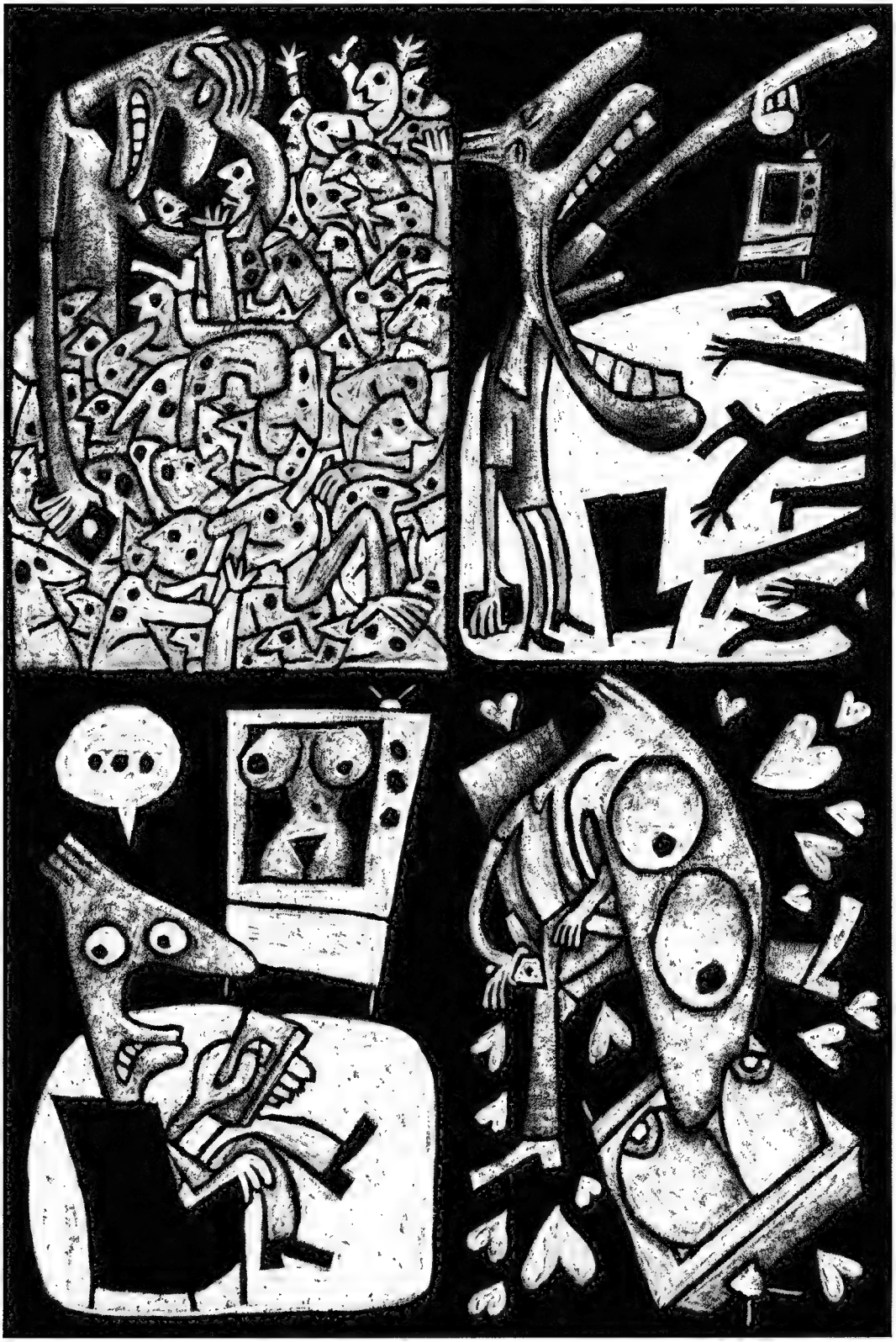

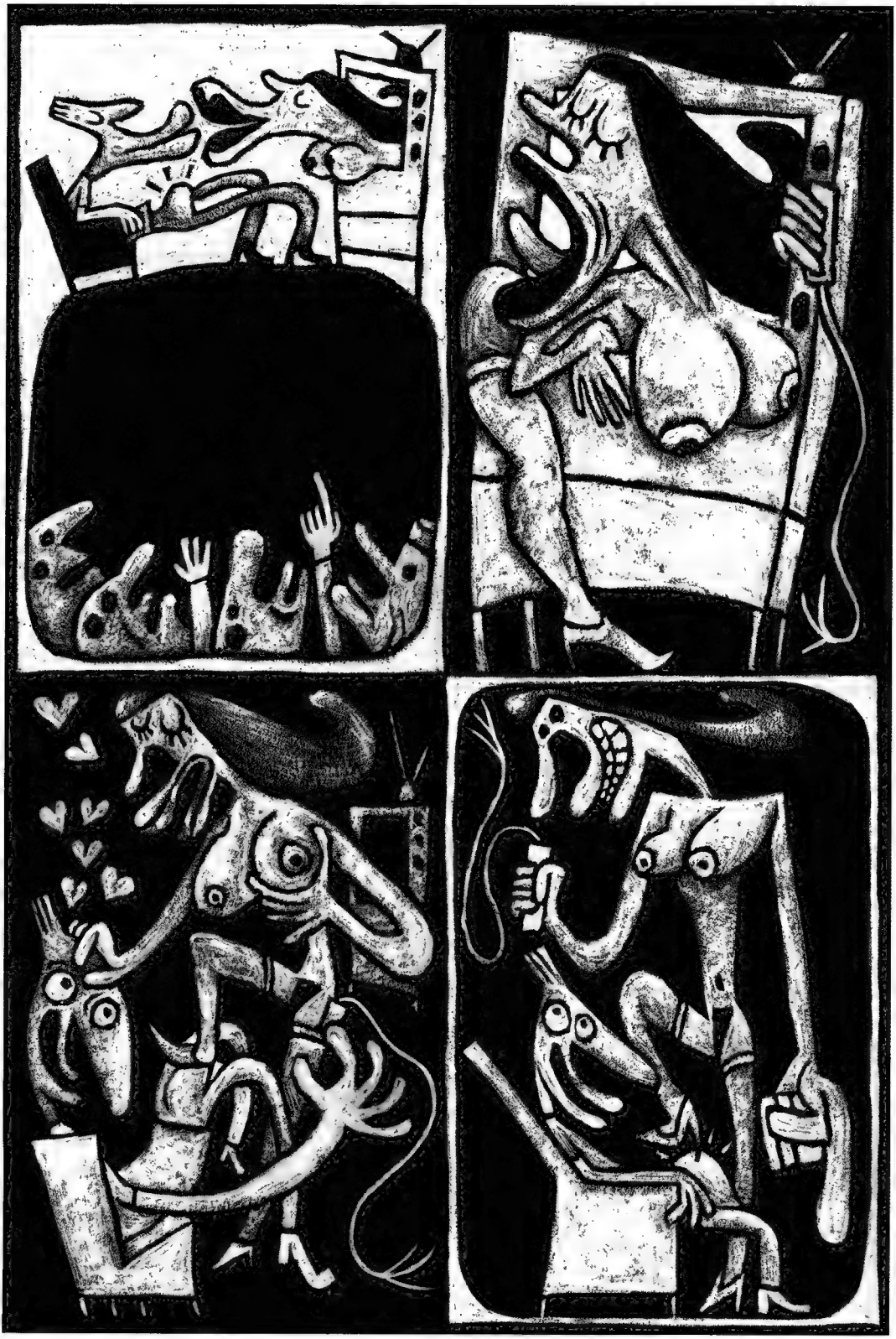

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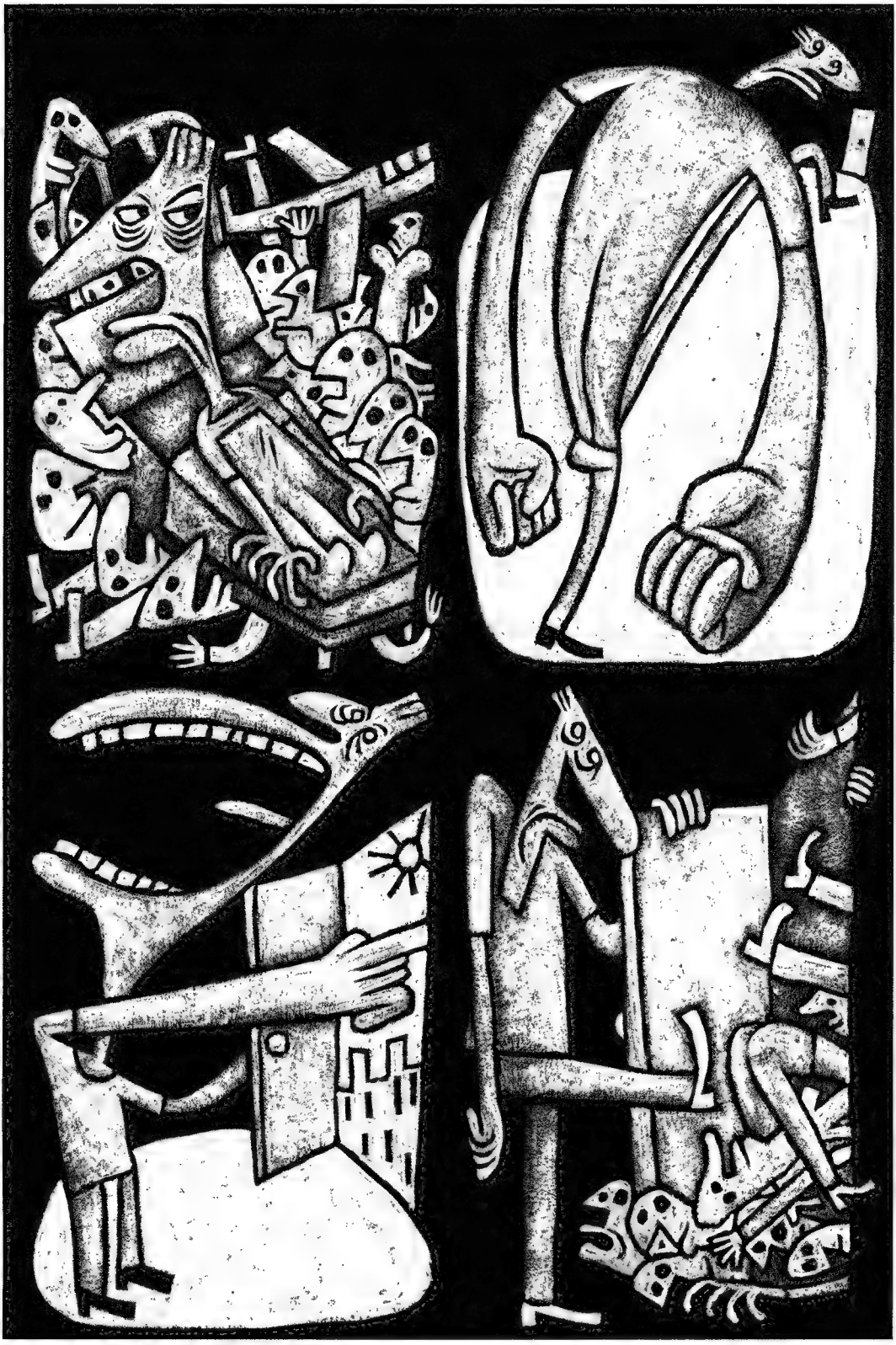

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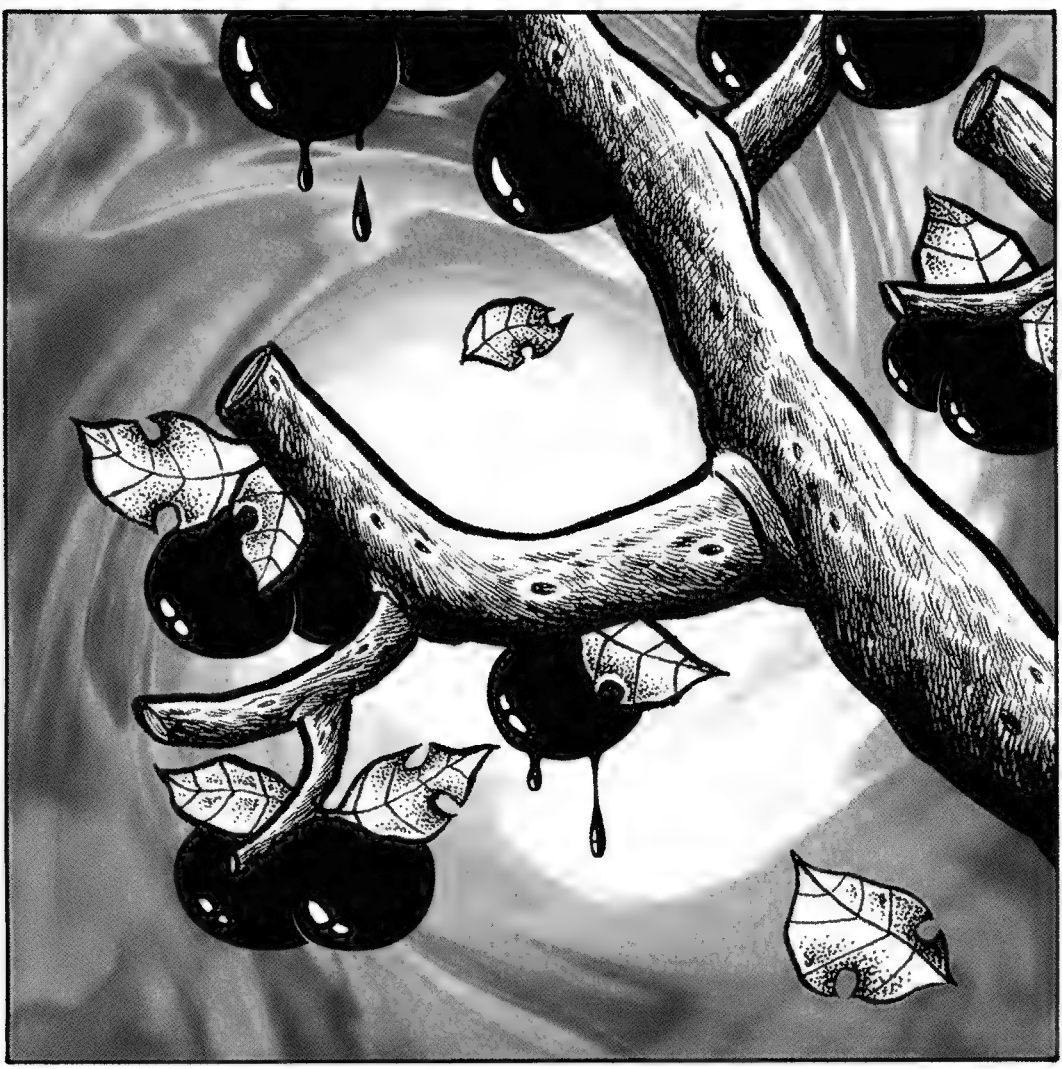
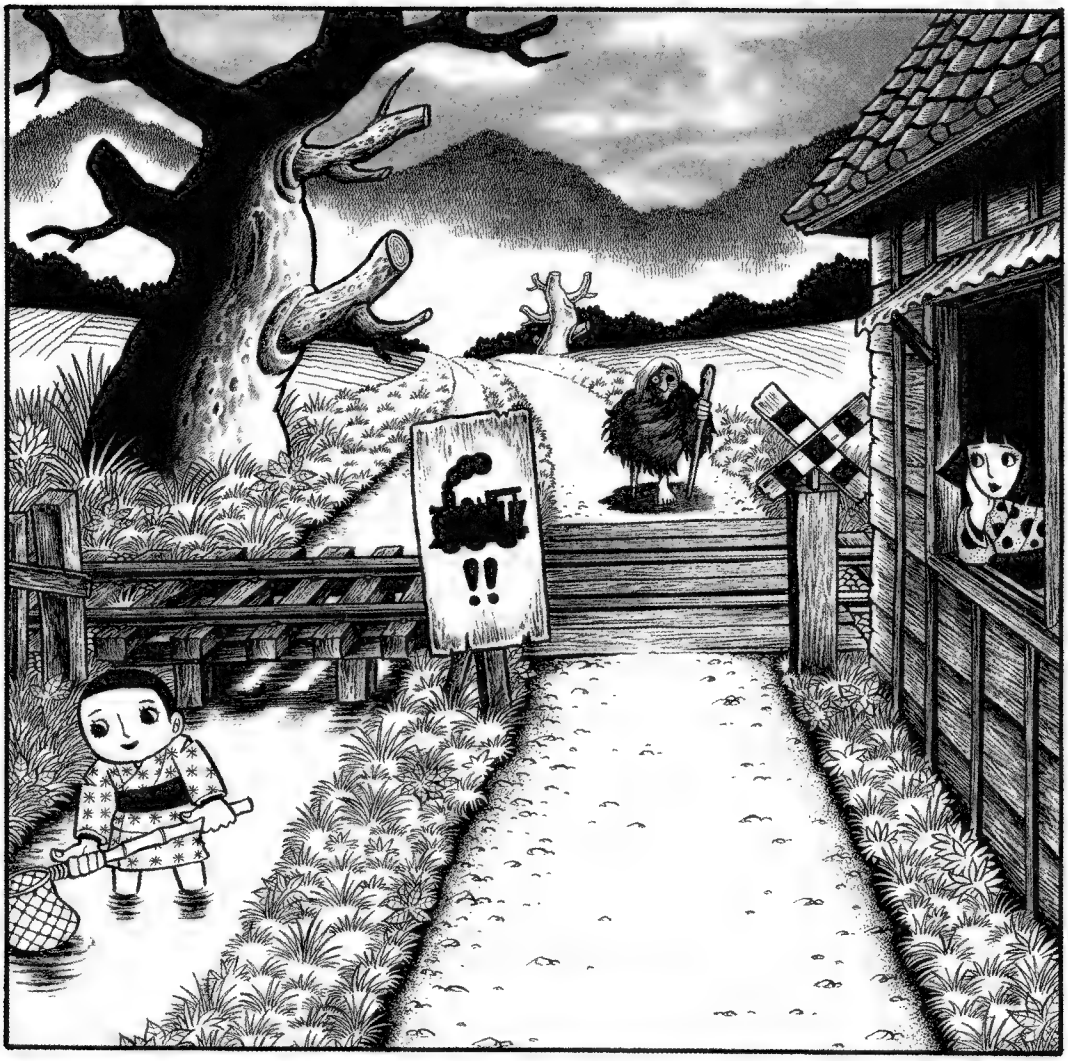
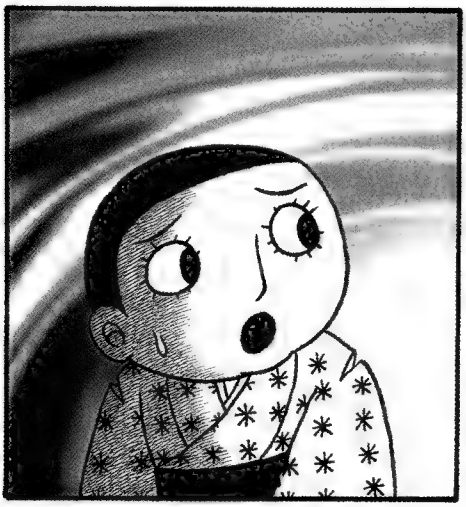
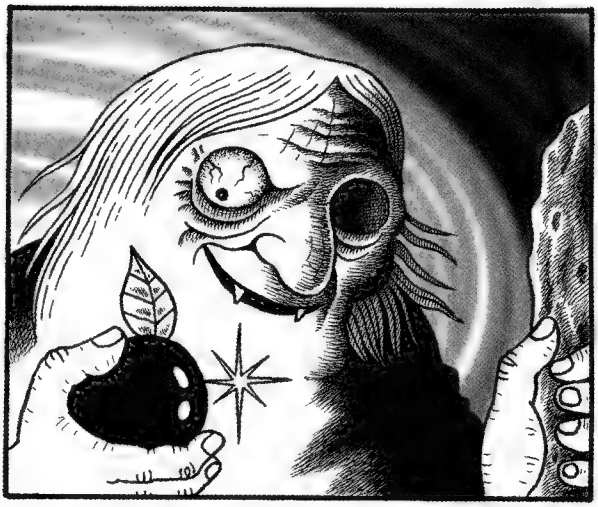
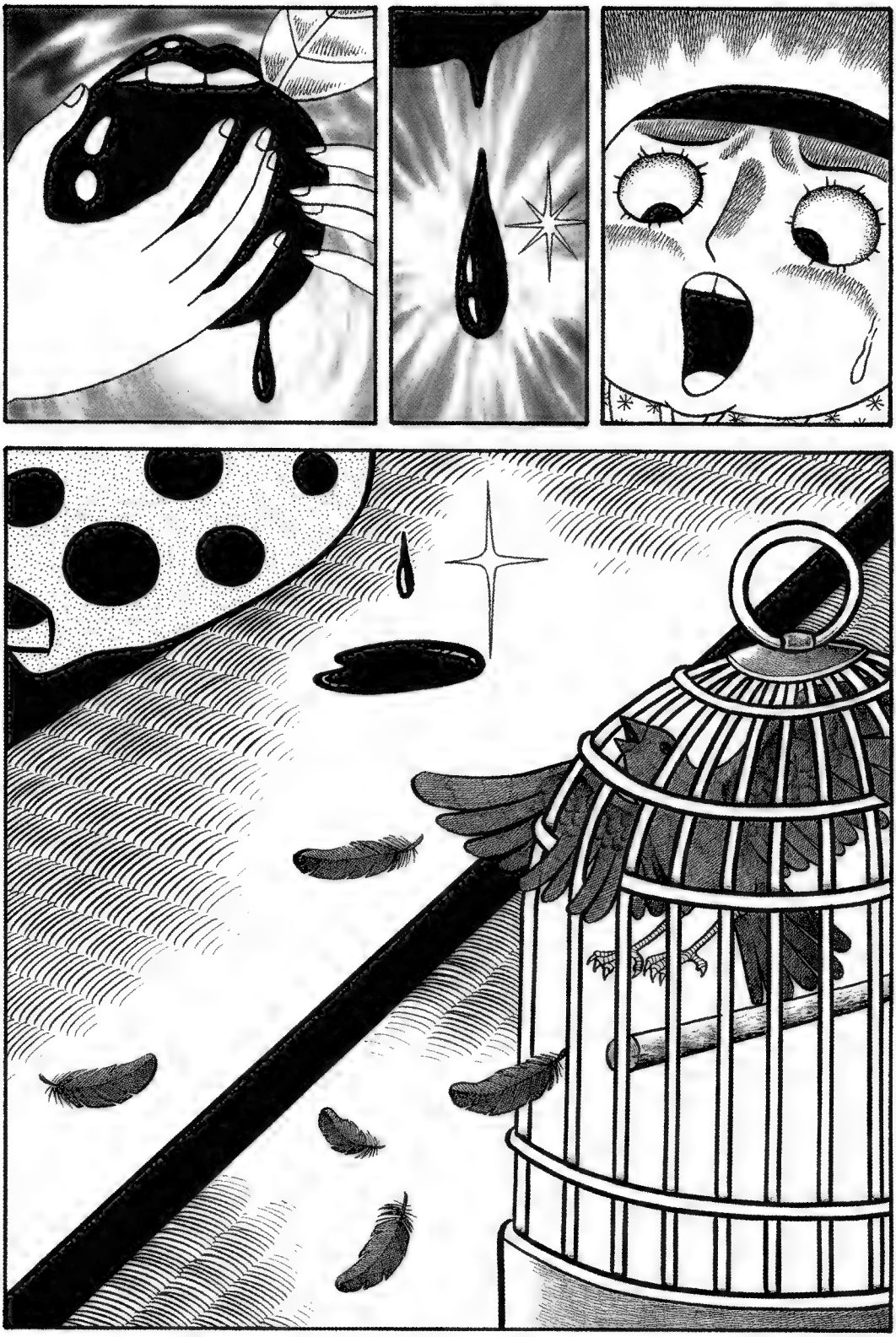
HIDESHI HINO MANGA-SHA ©

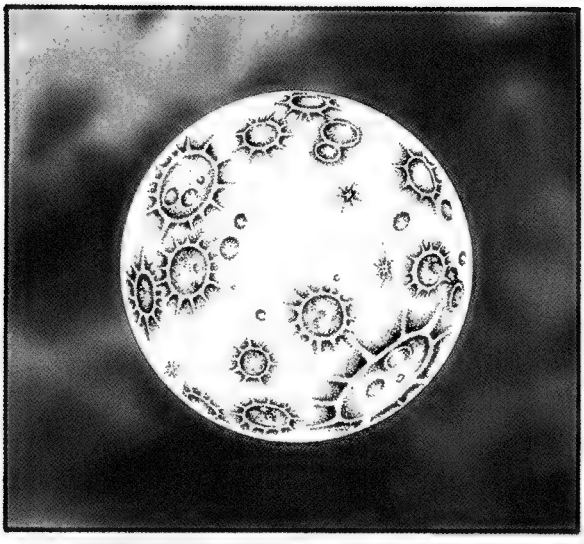


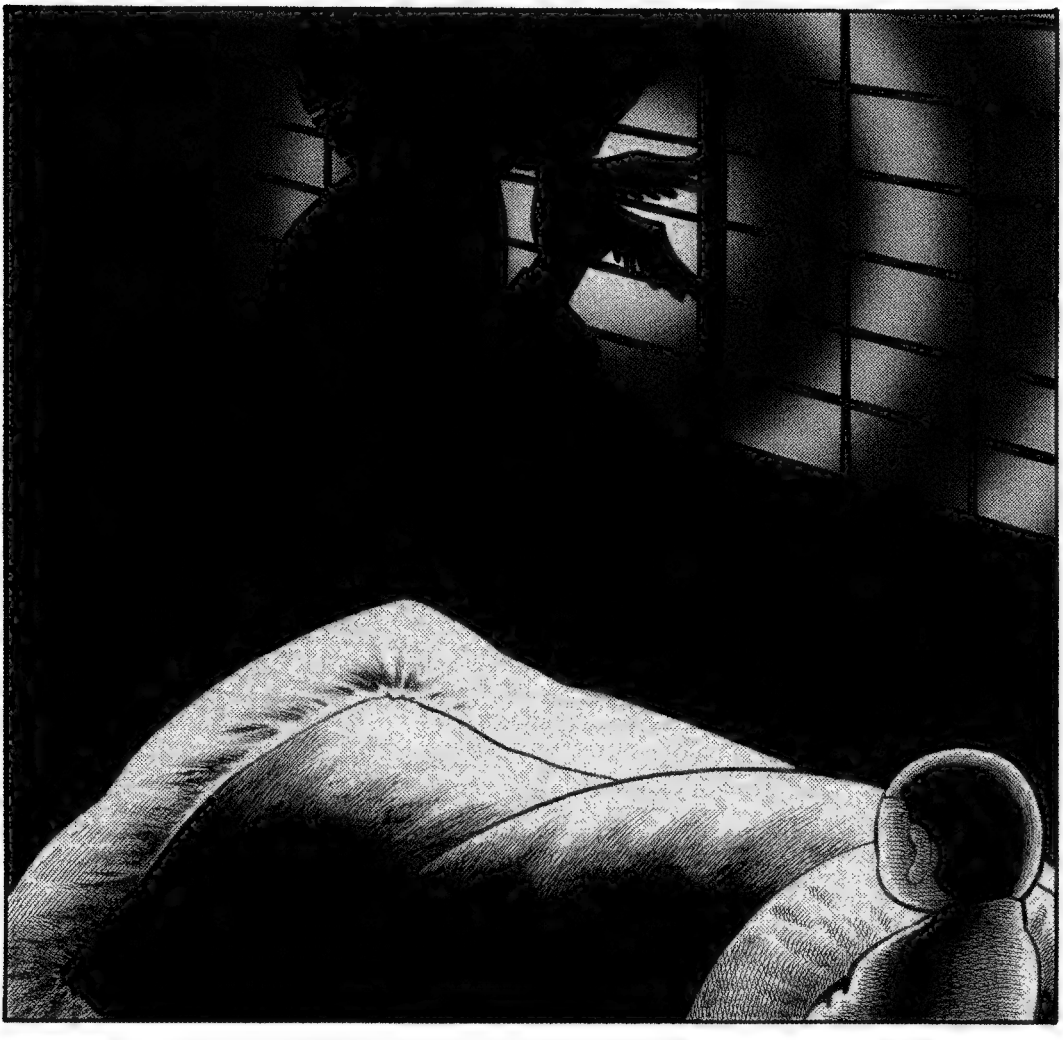


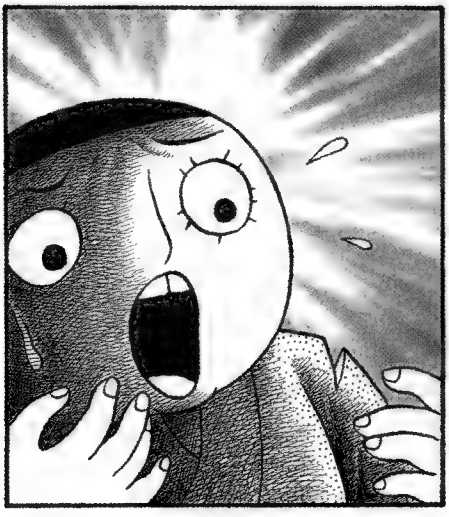


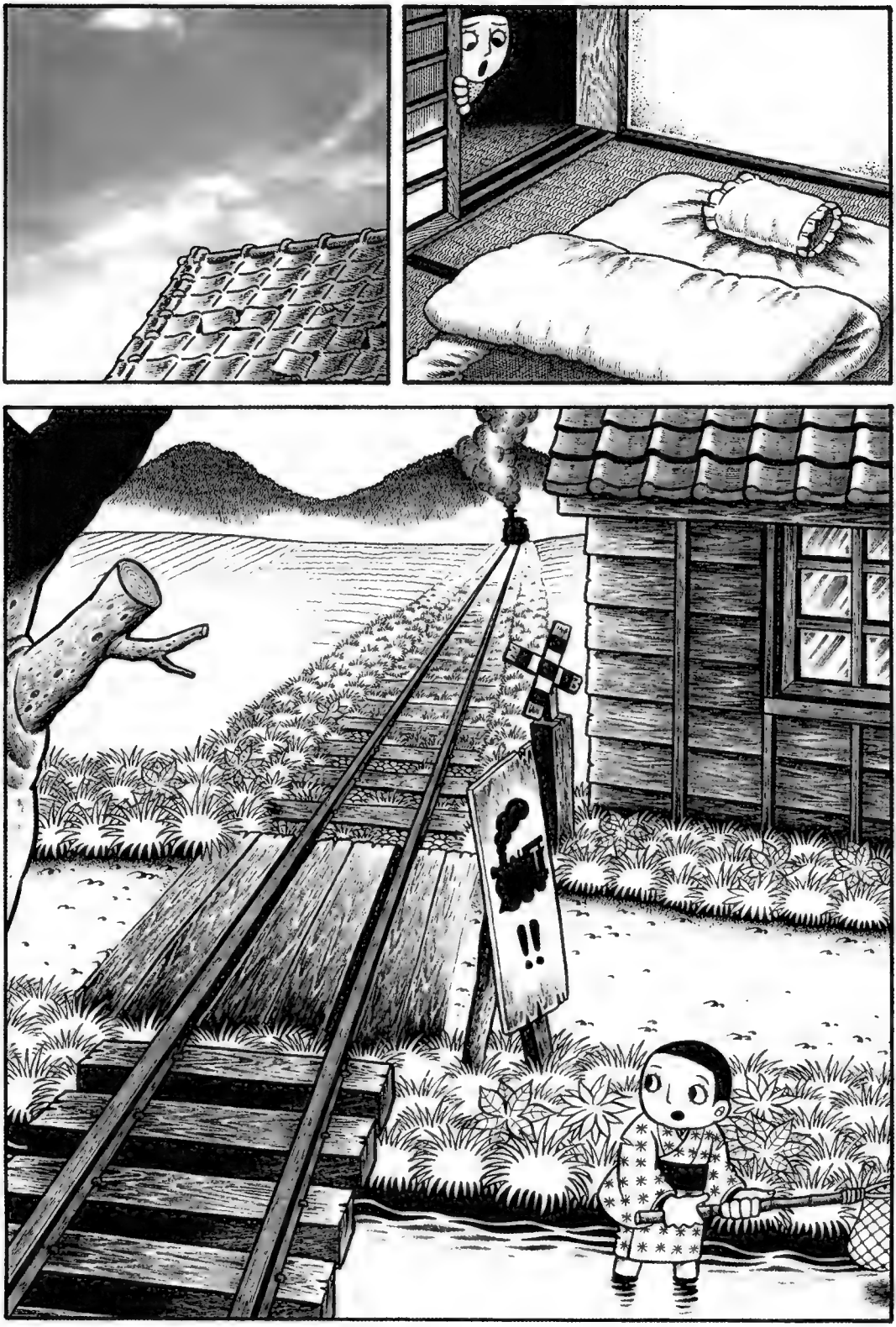


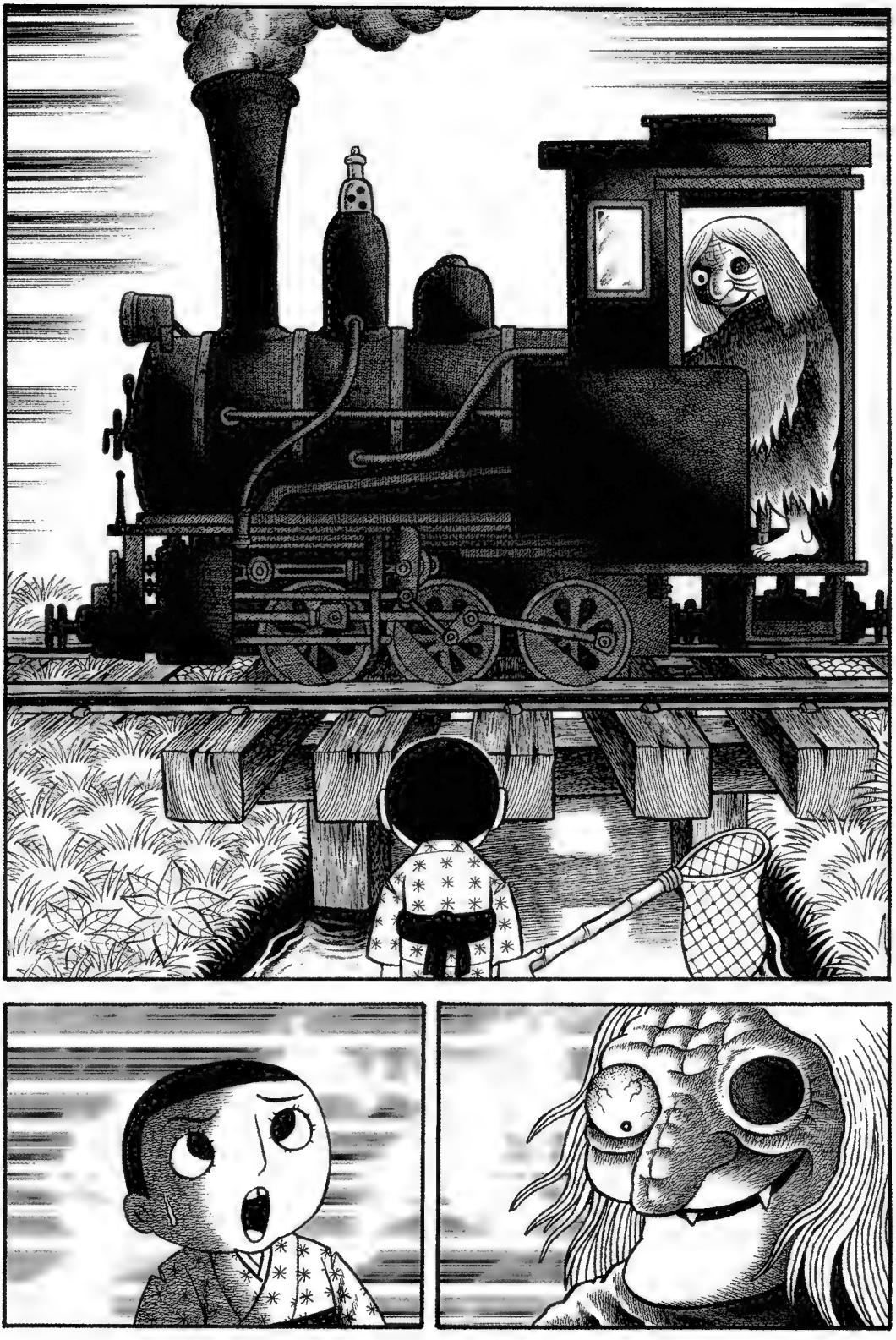


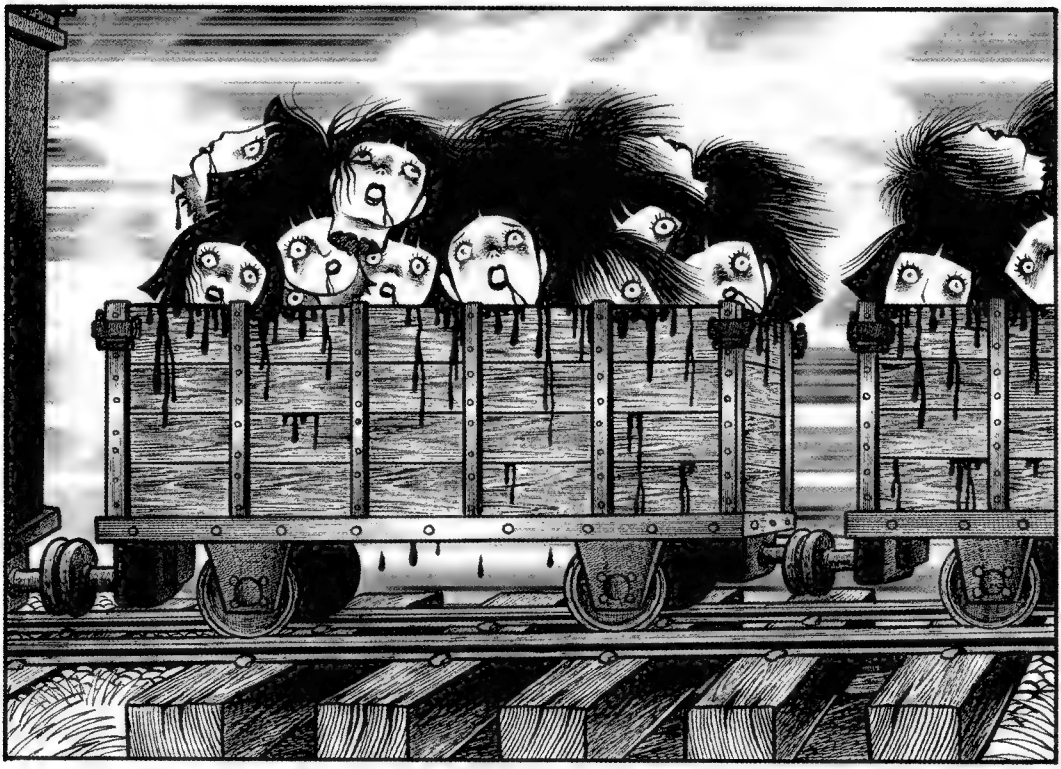


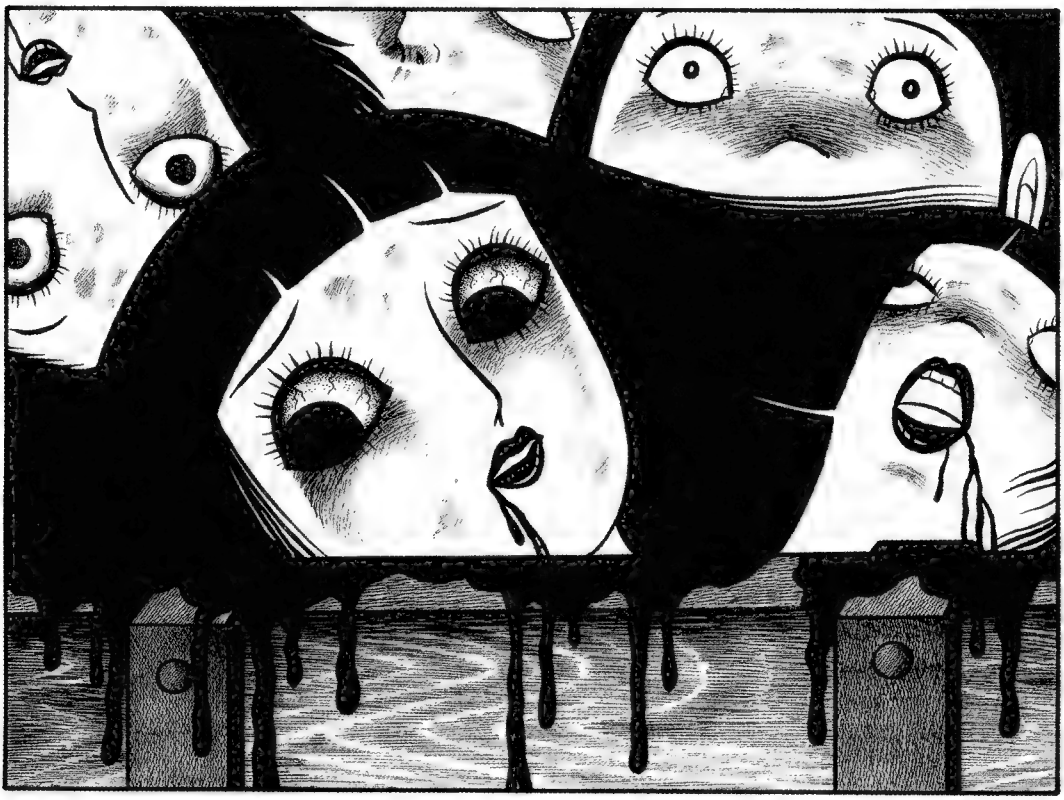


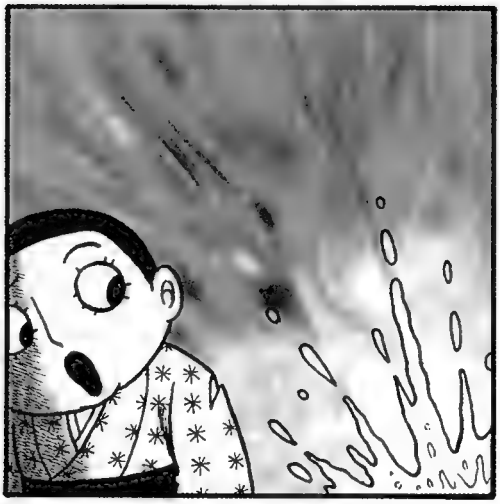


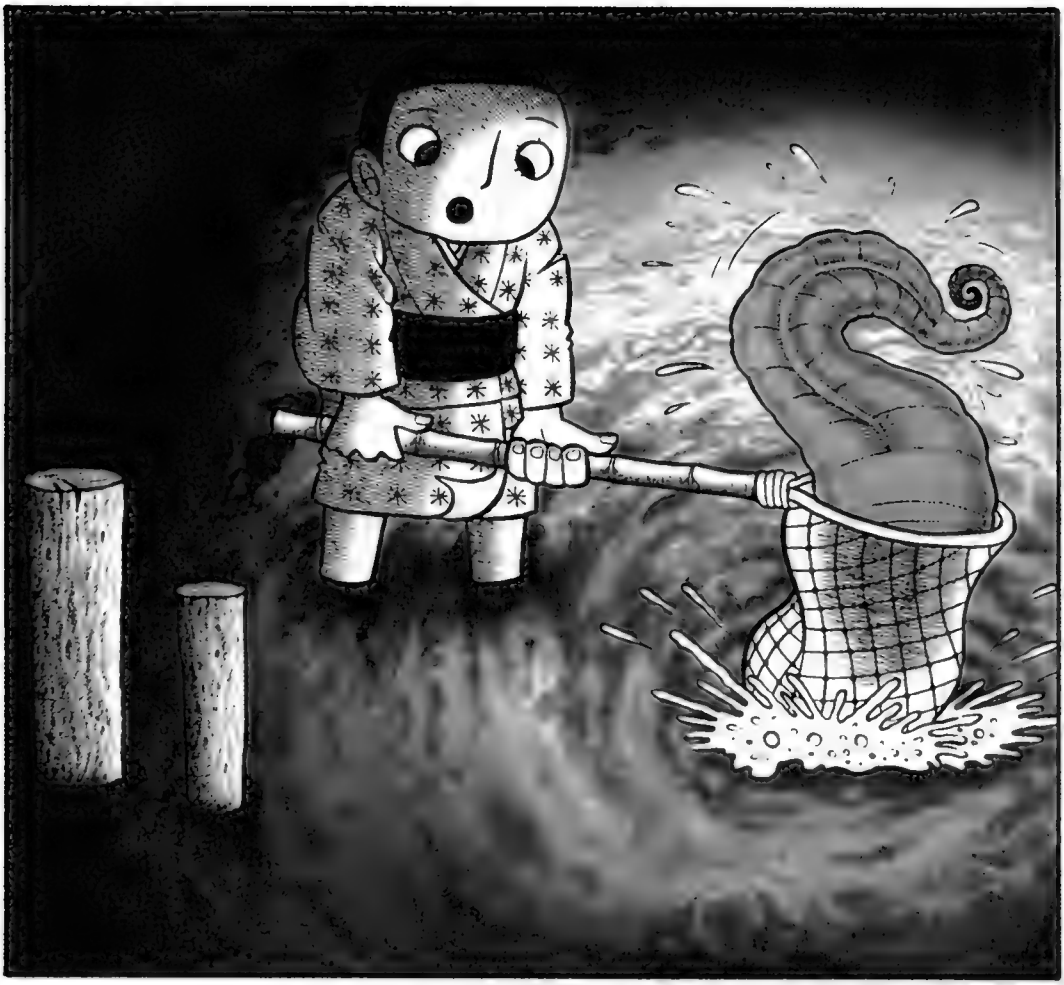


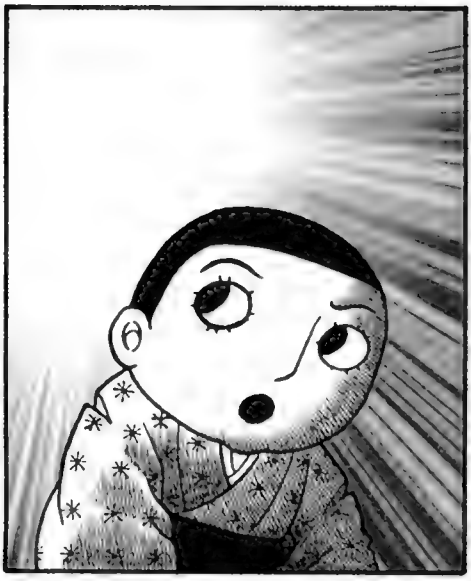












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by Hideshi Hino 1999.4.19.

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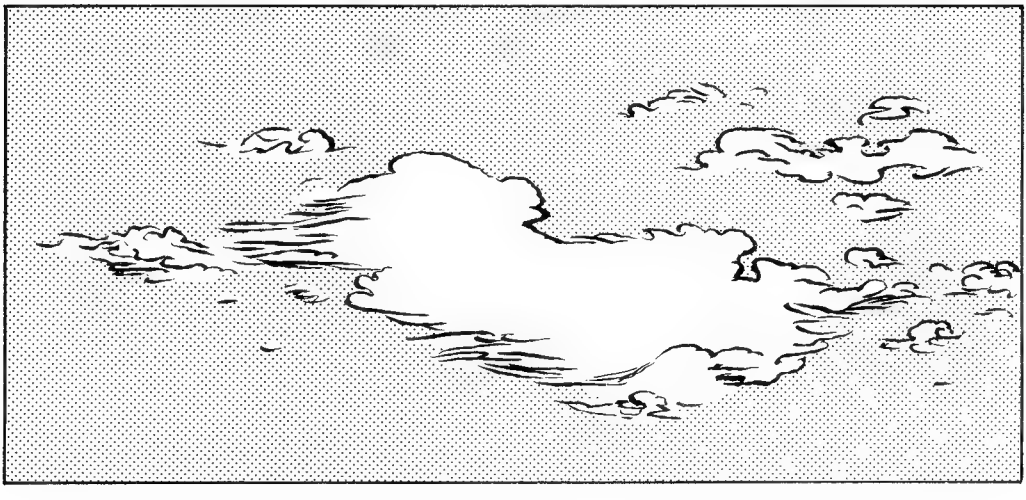

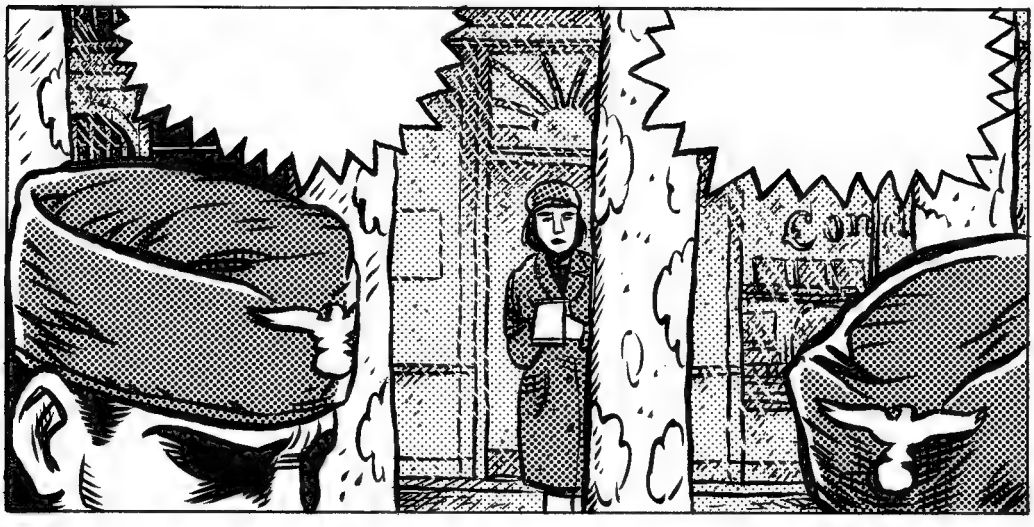

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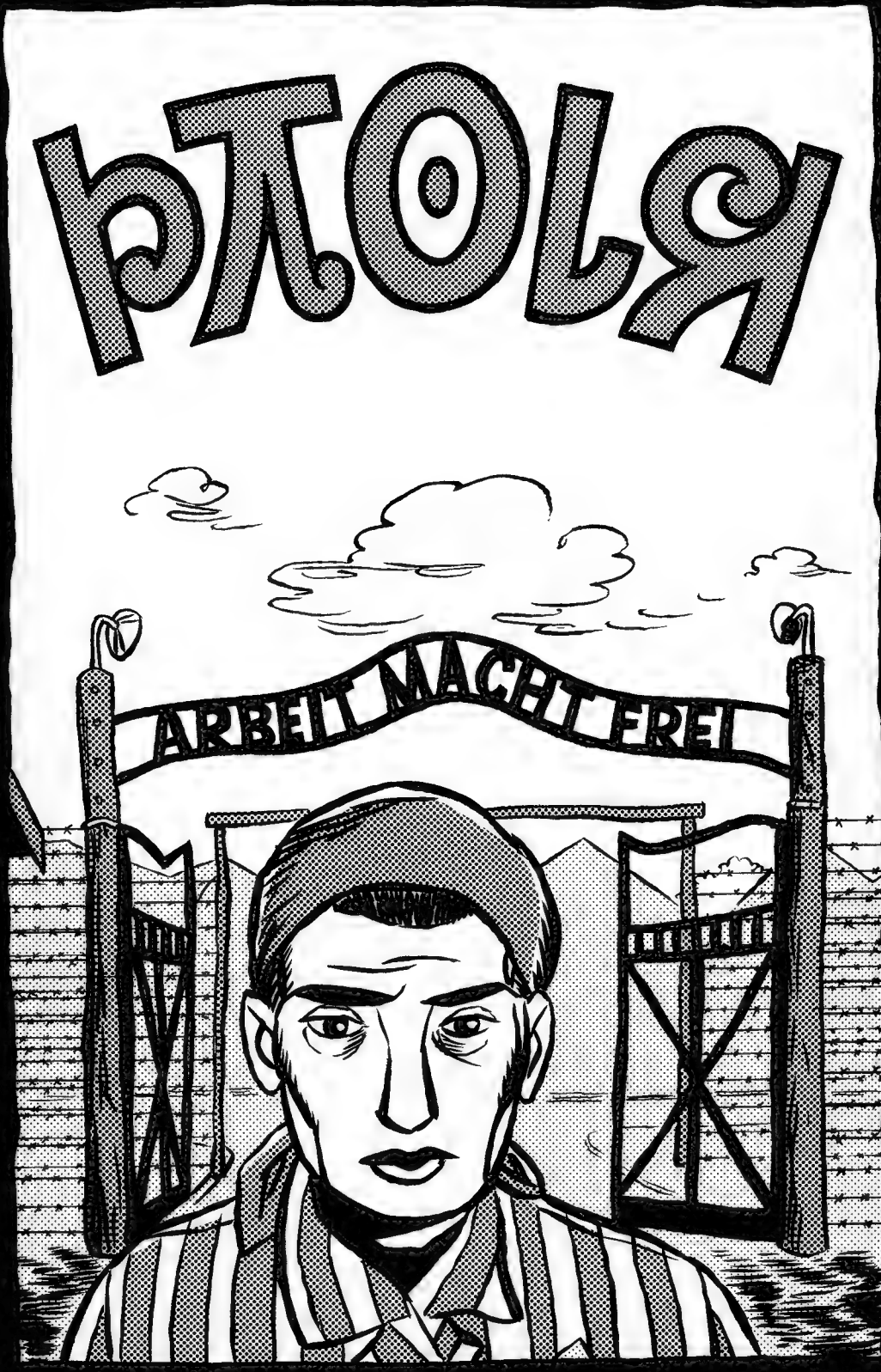
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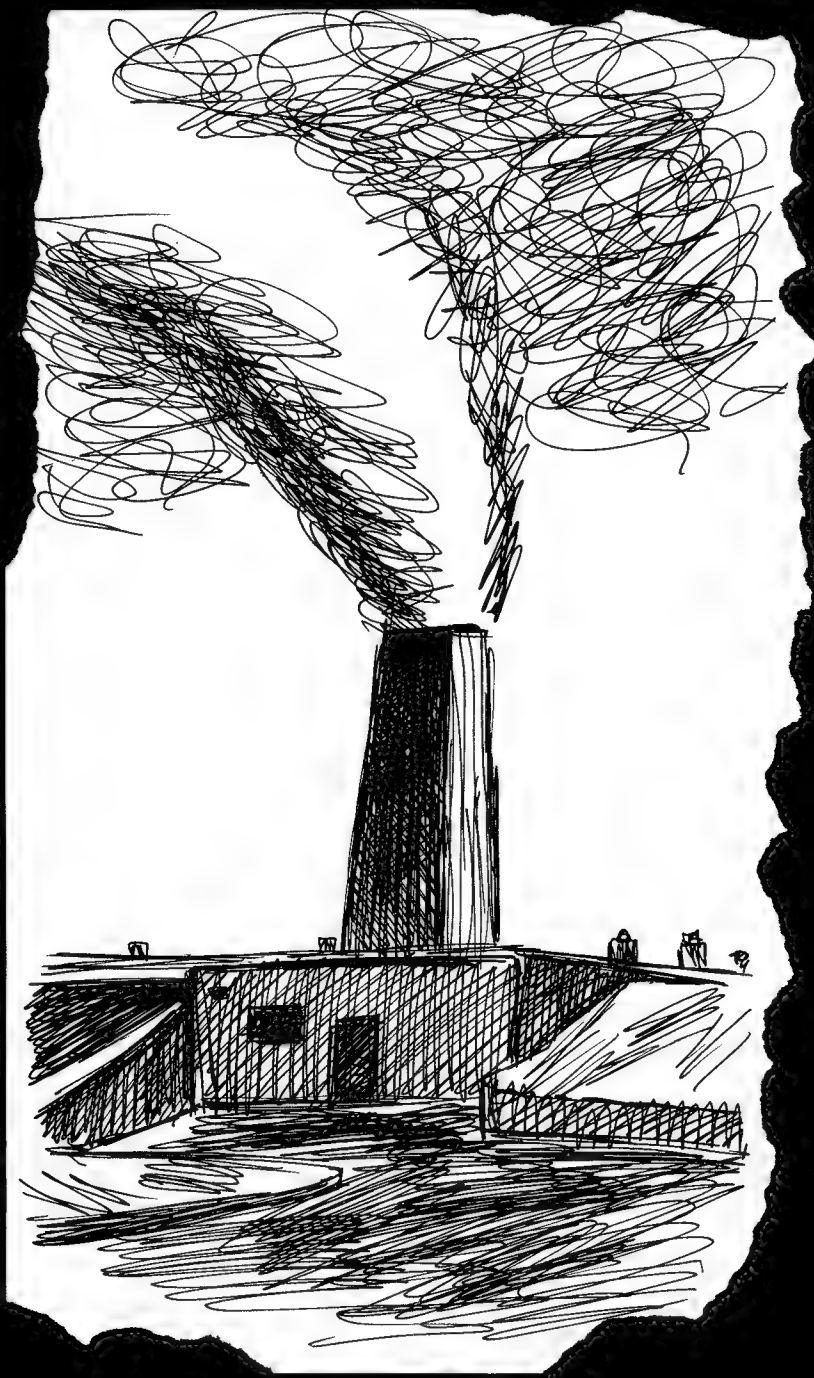

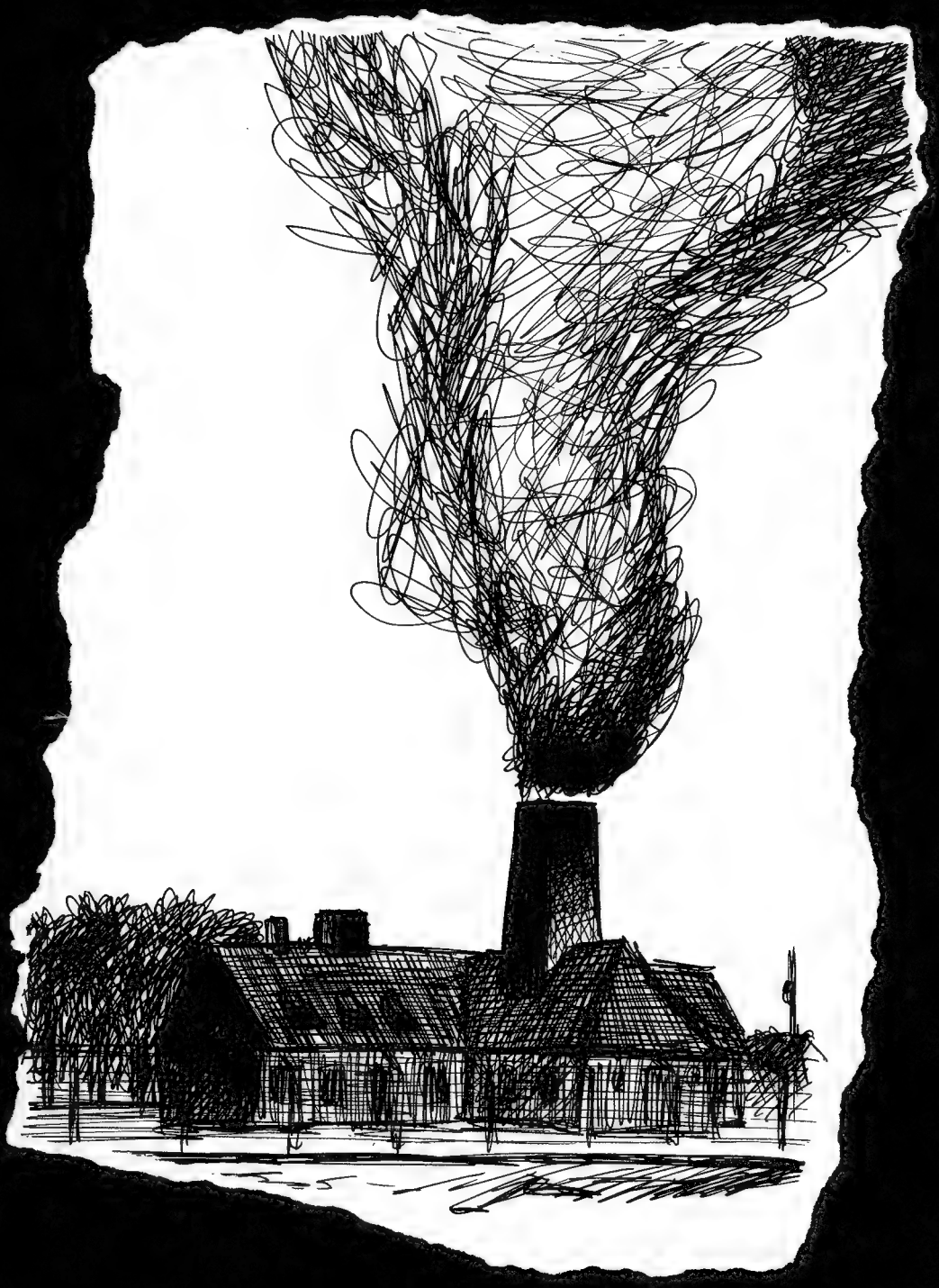

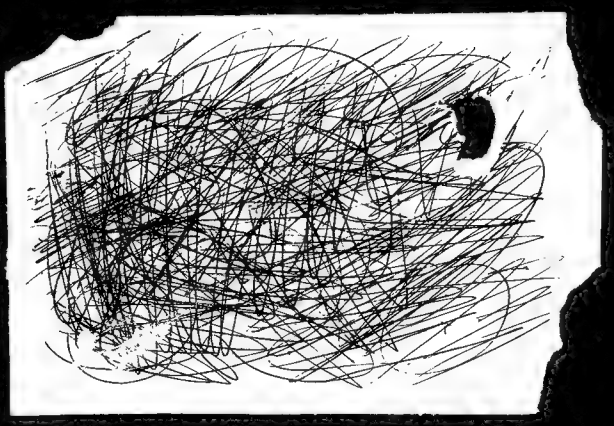

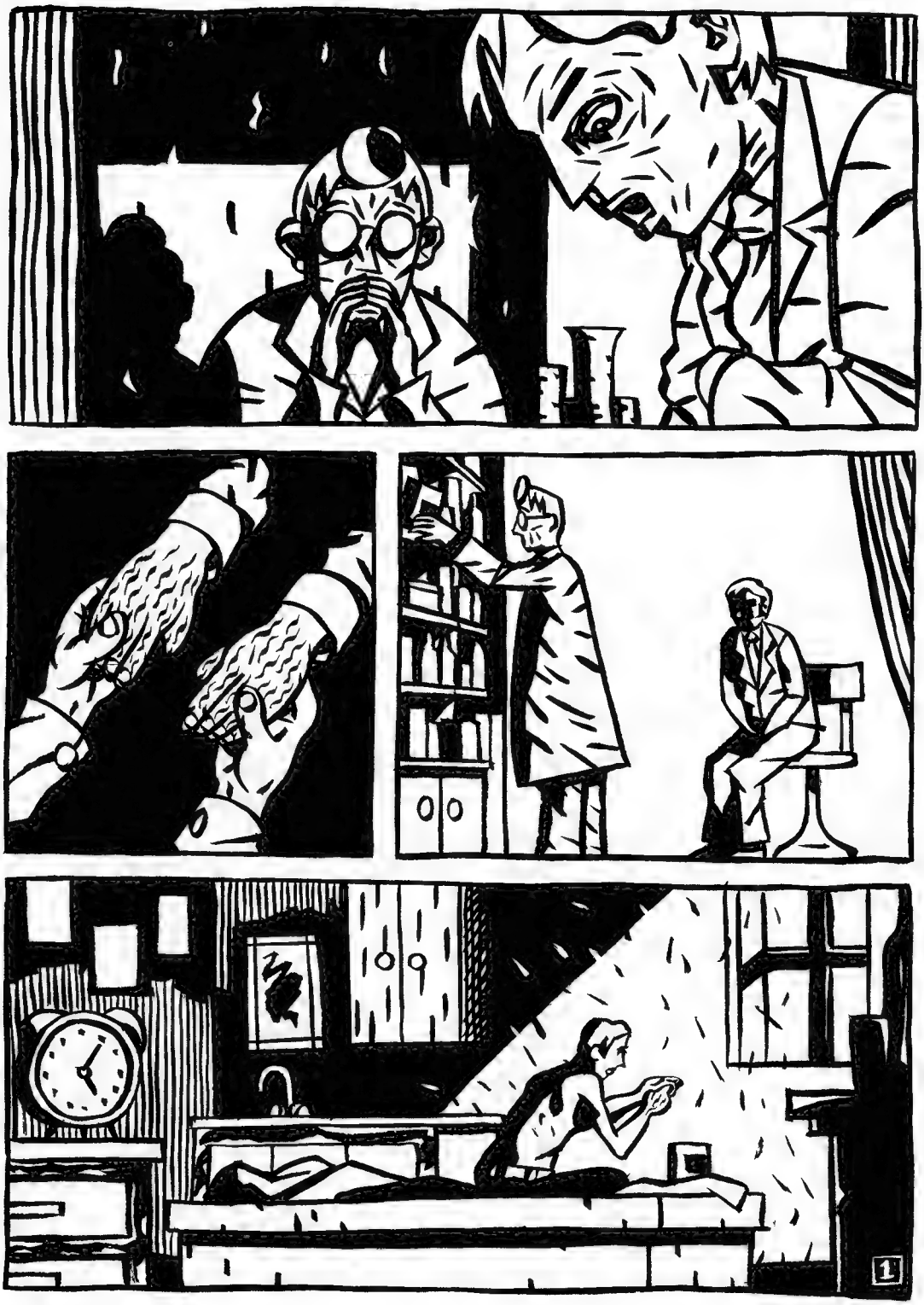
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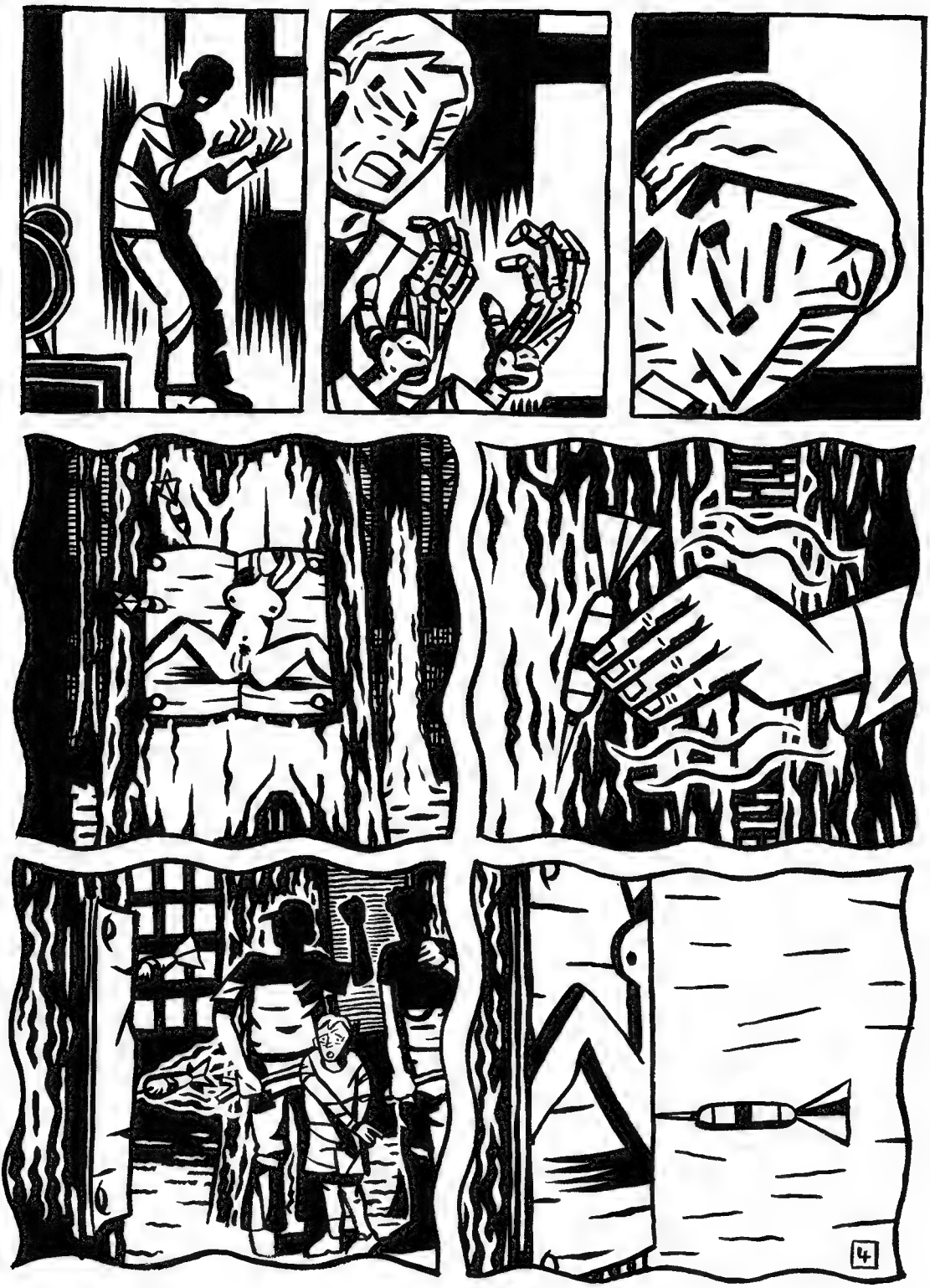

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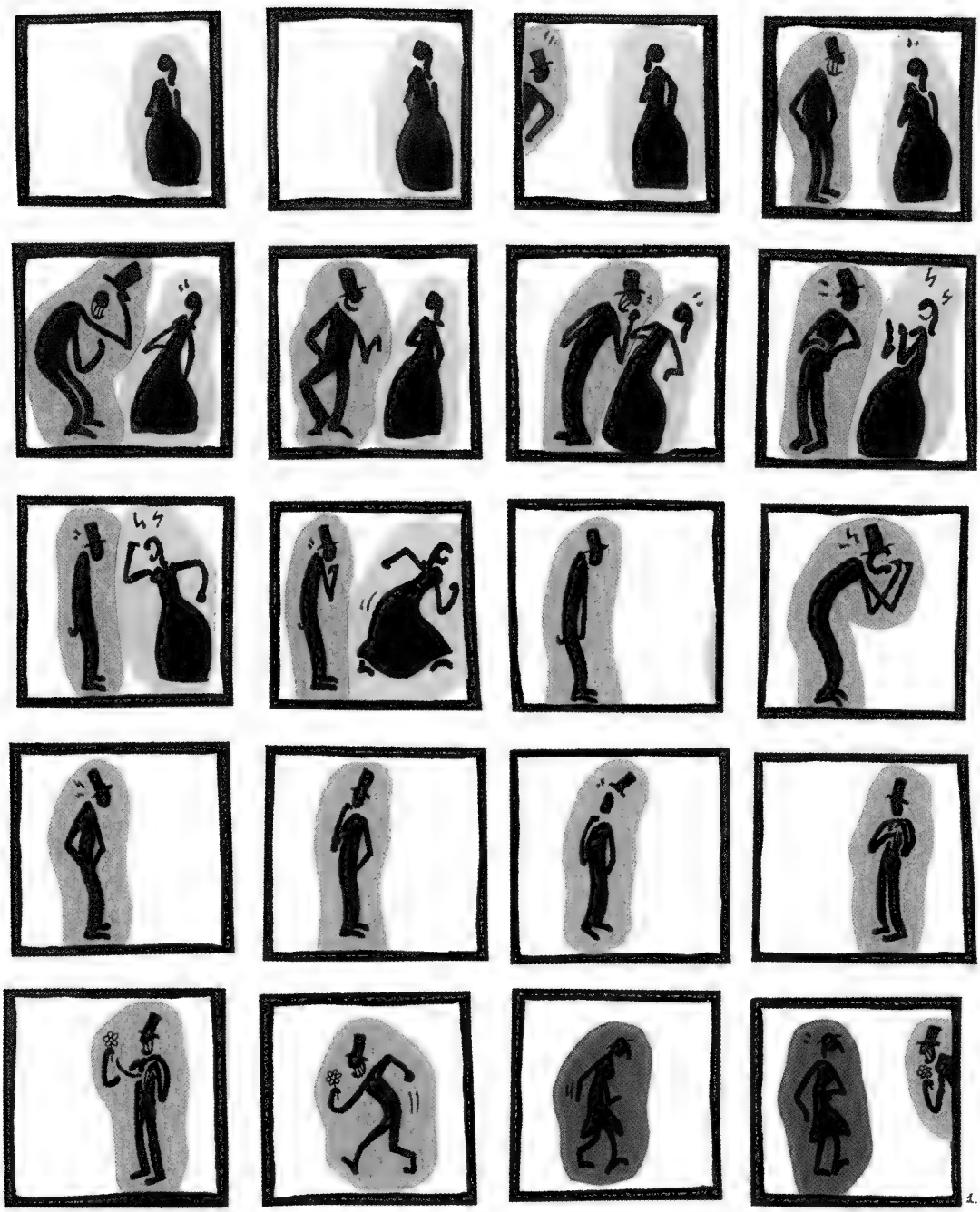

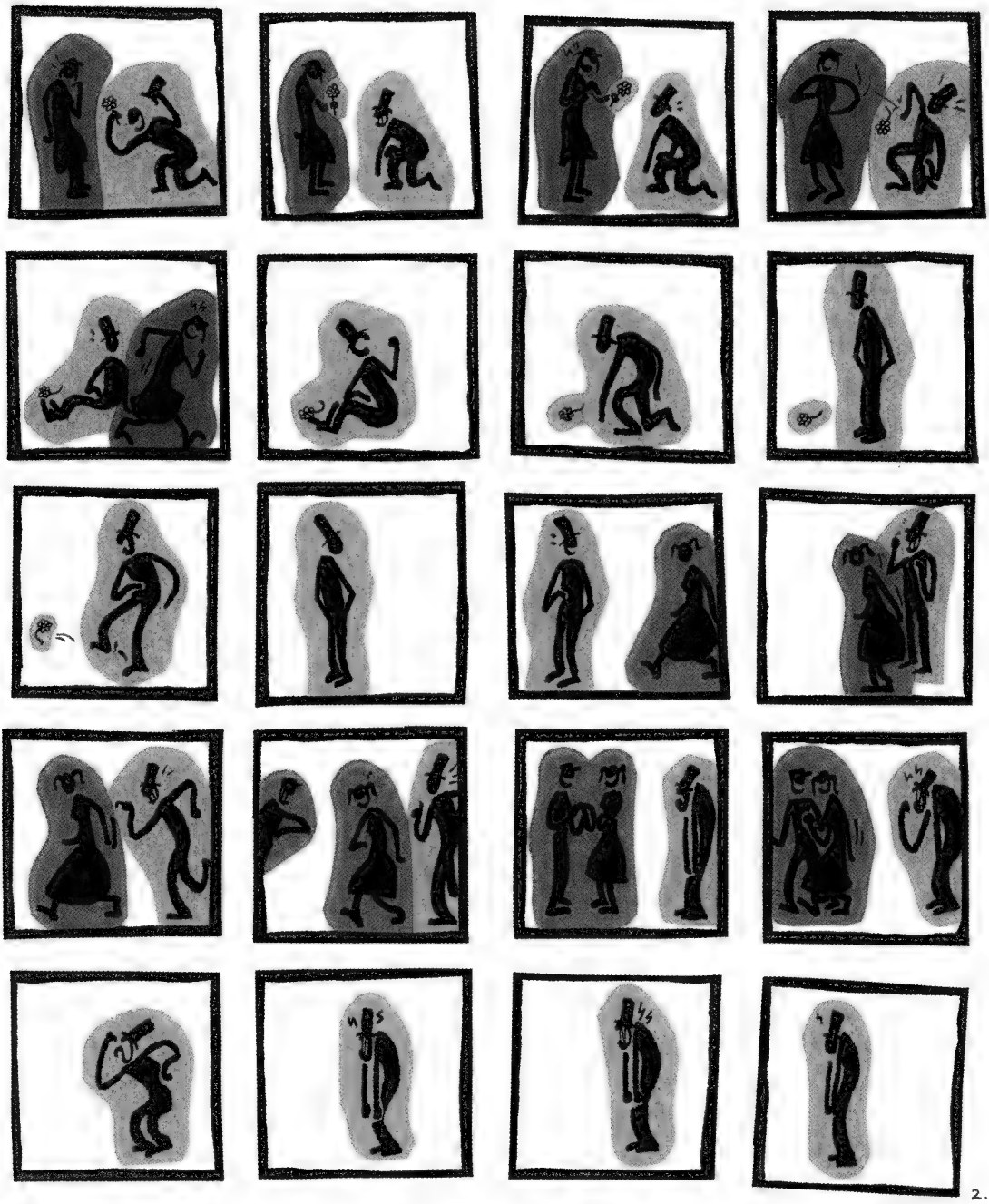

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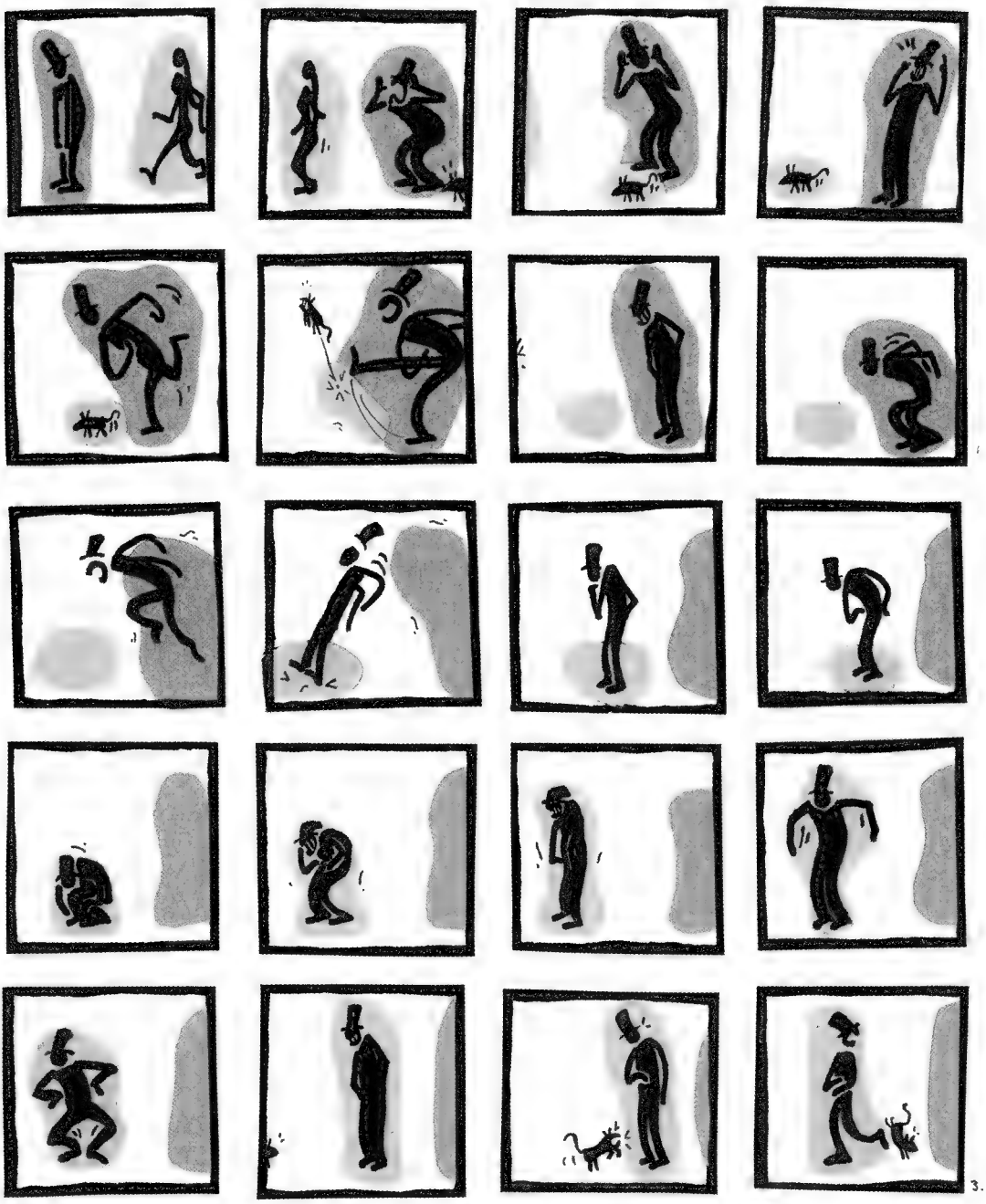

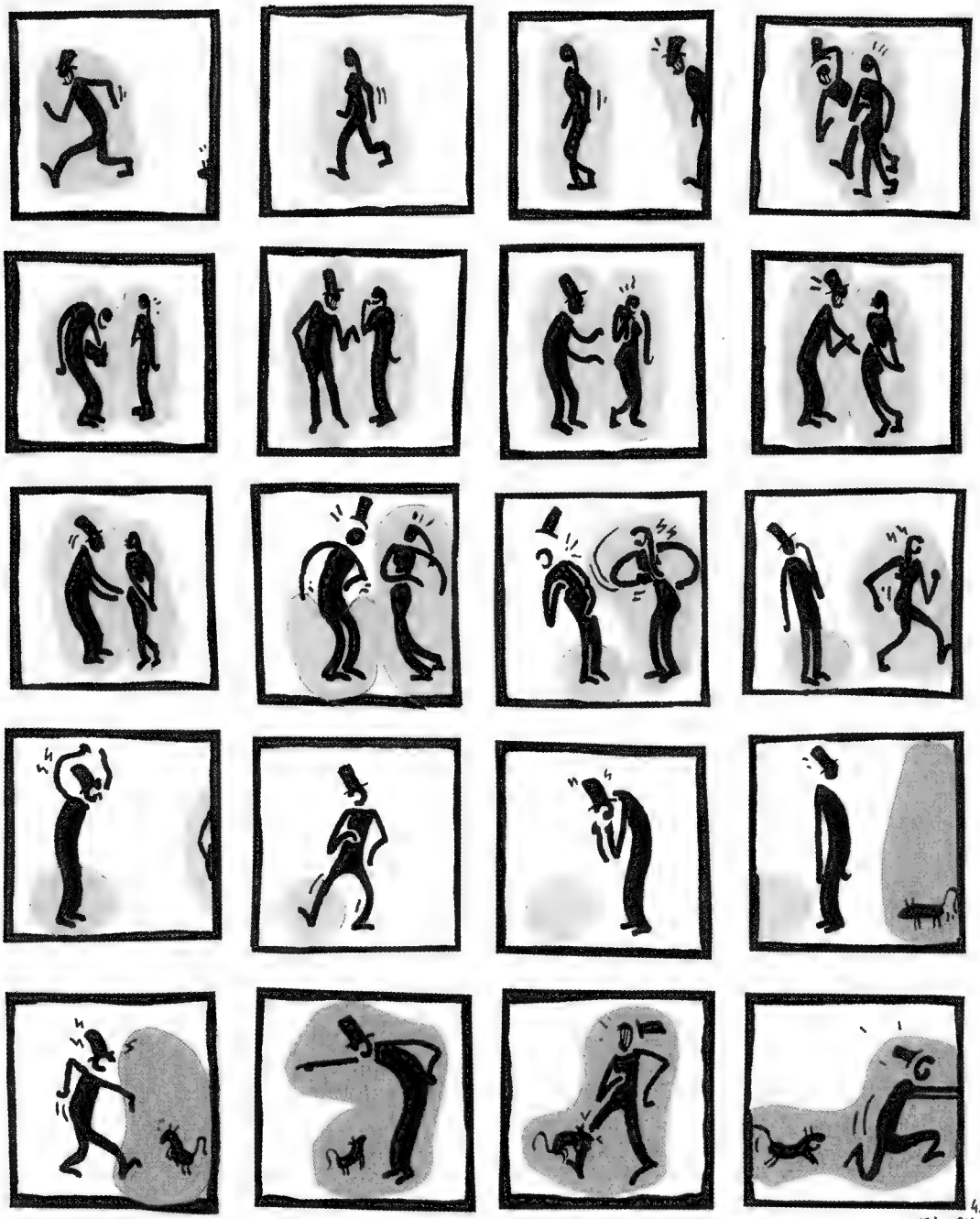
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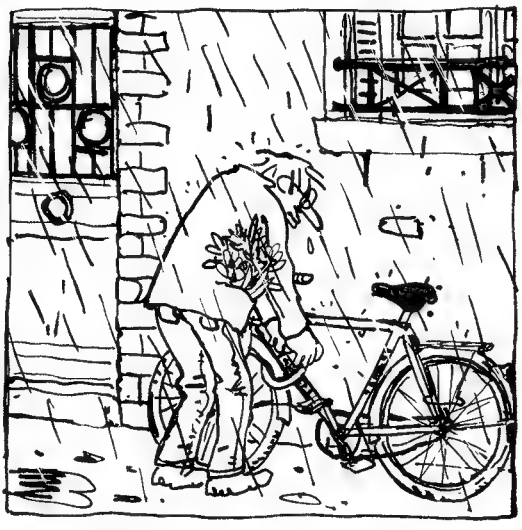

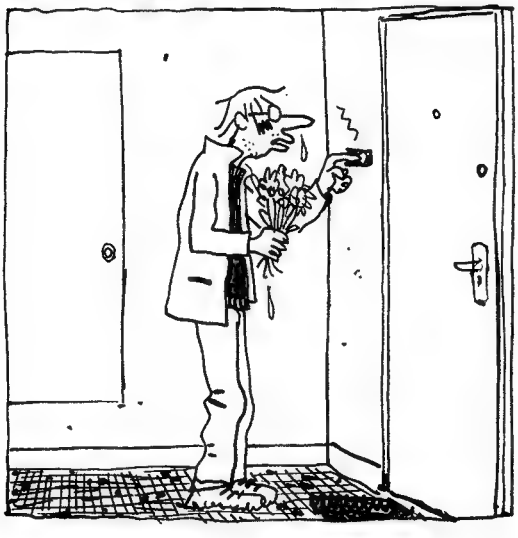

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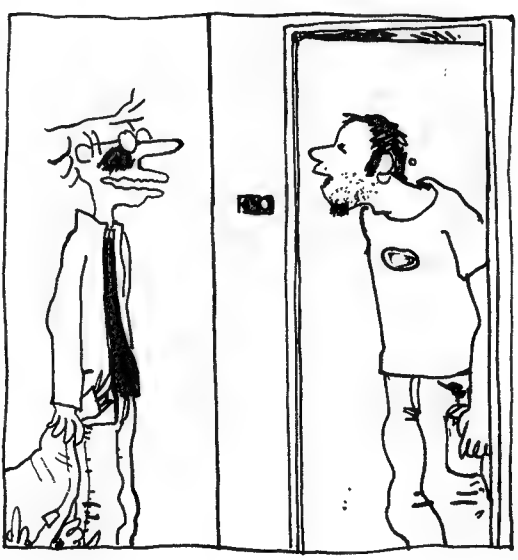

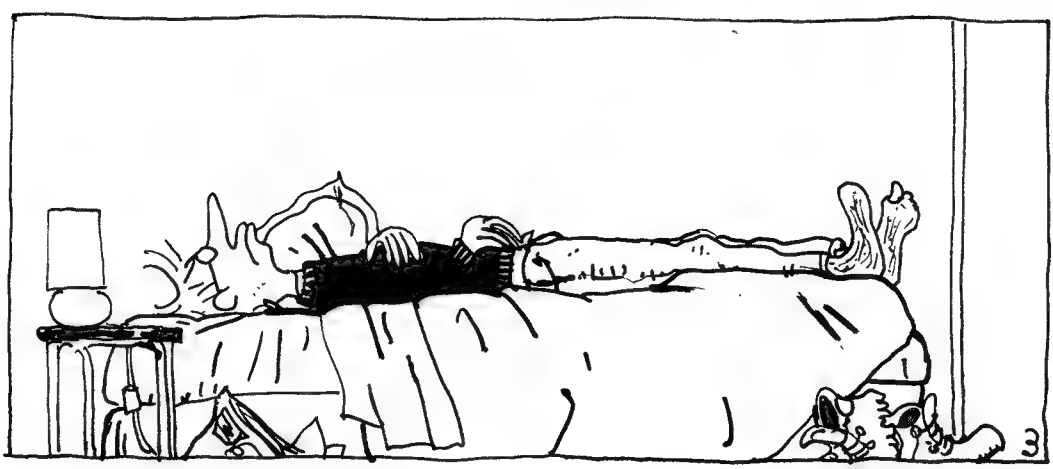
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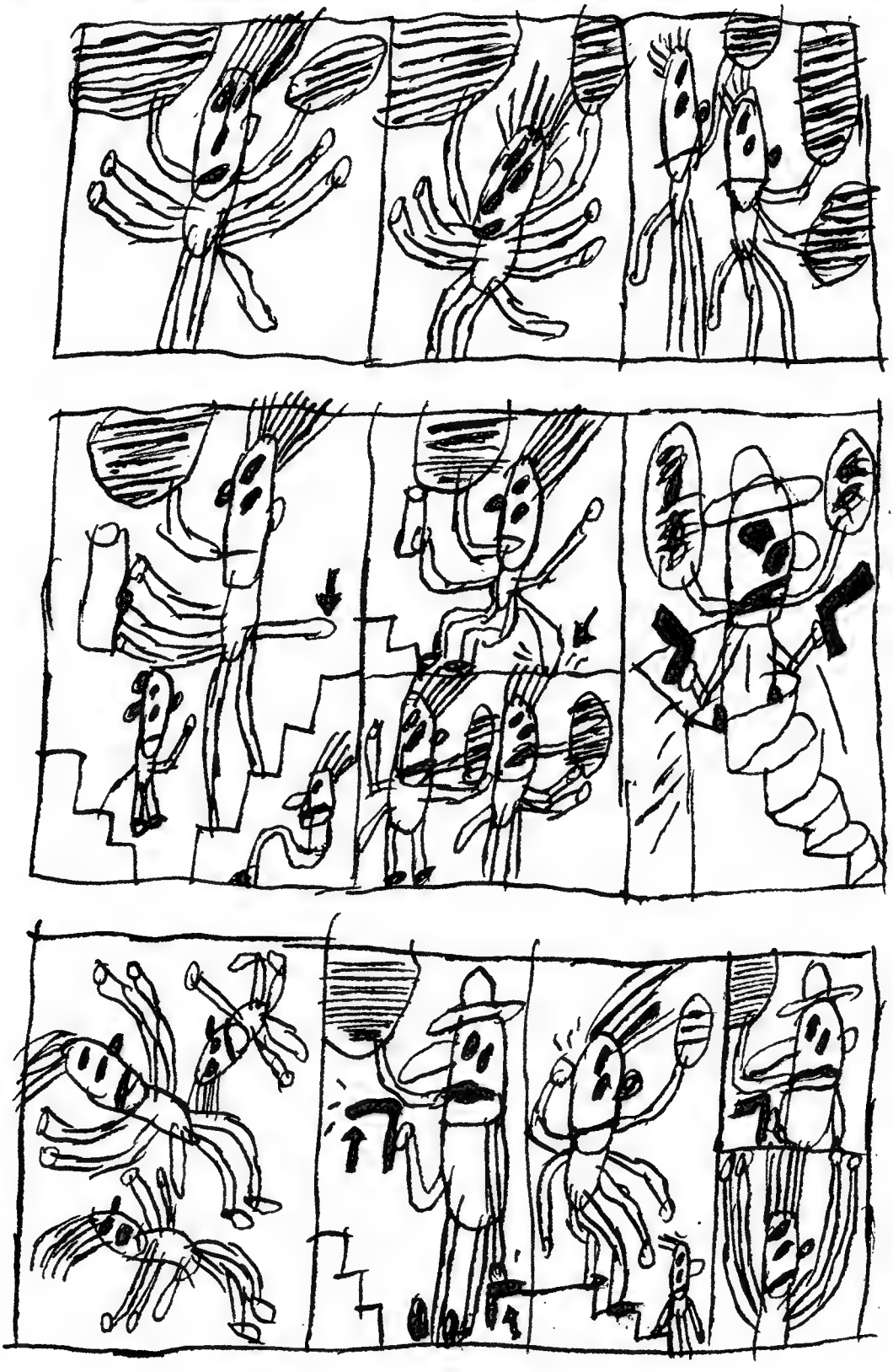

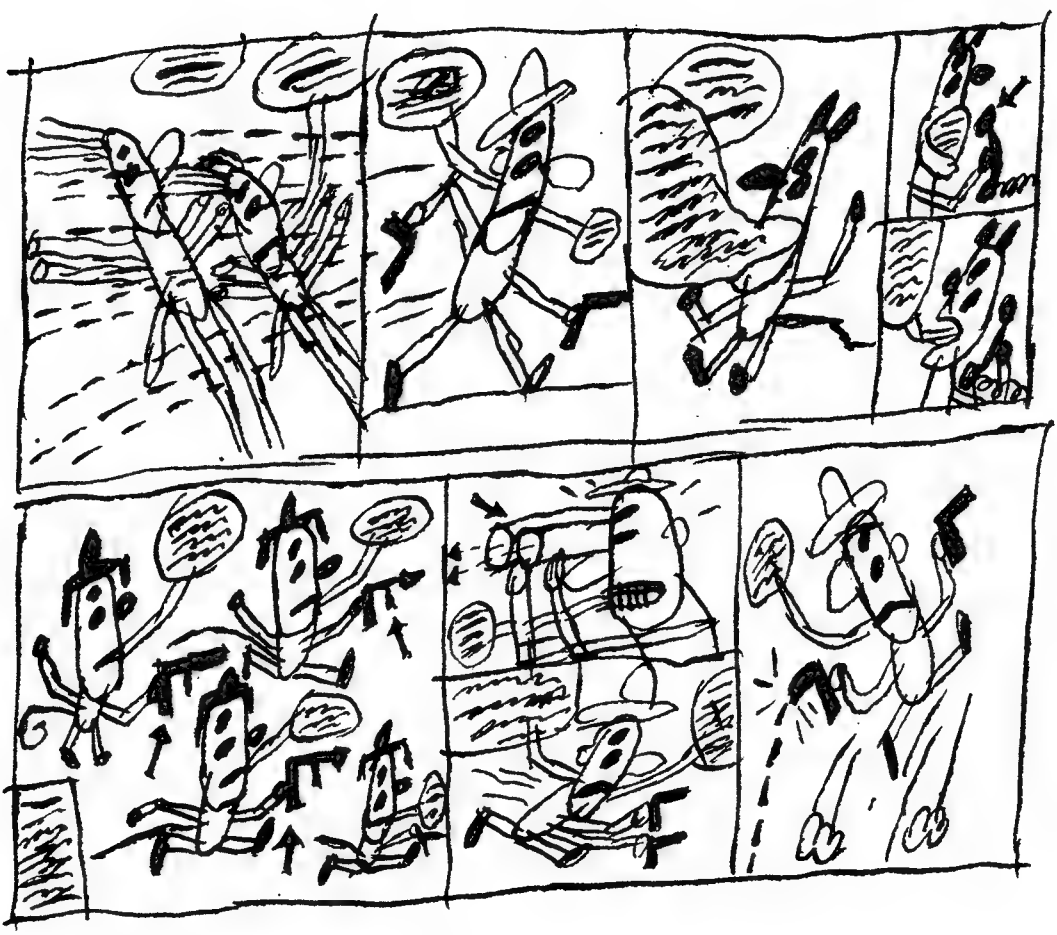

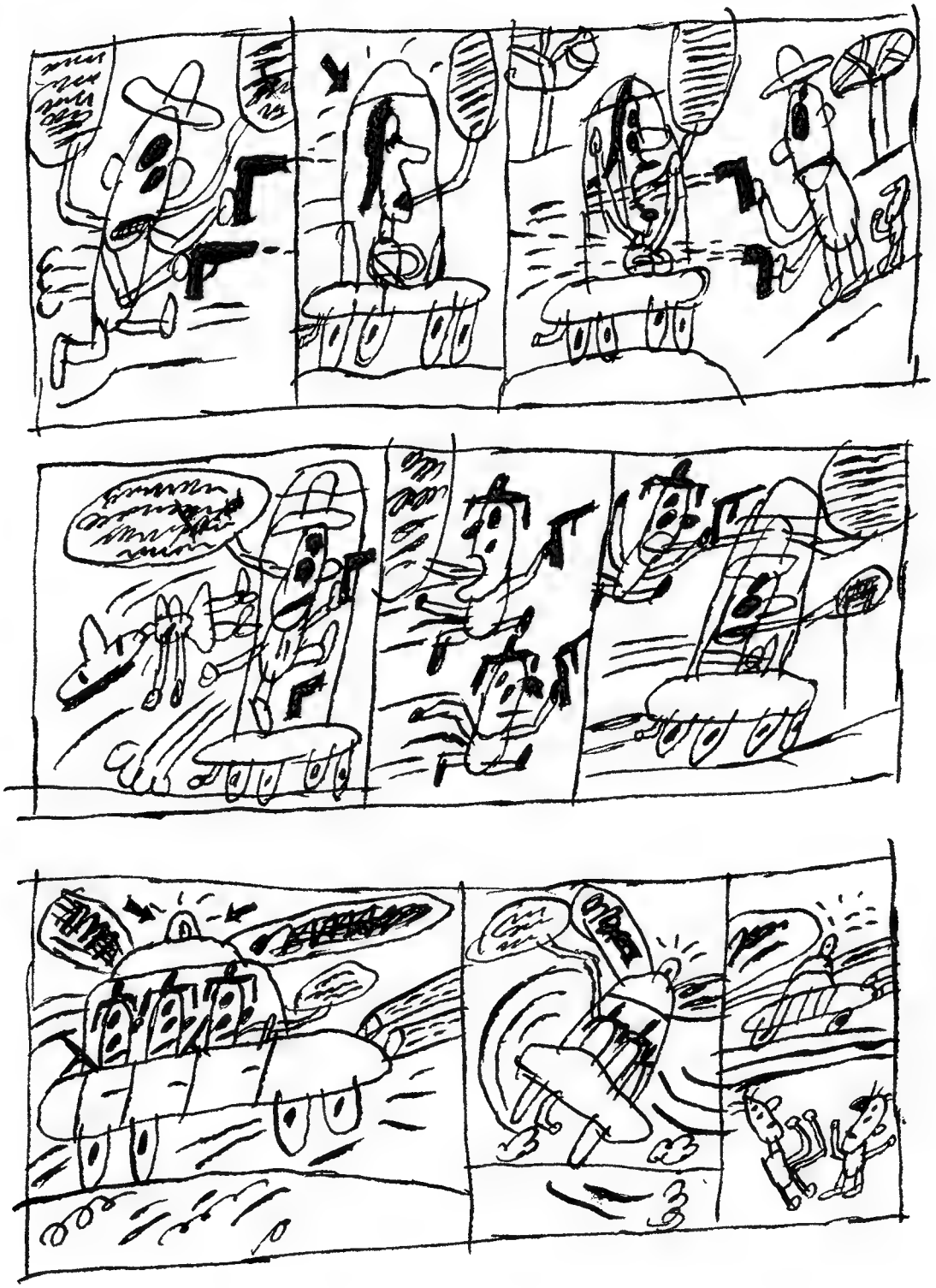

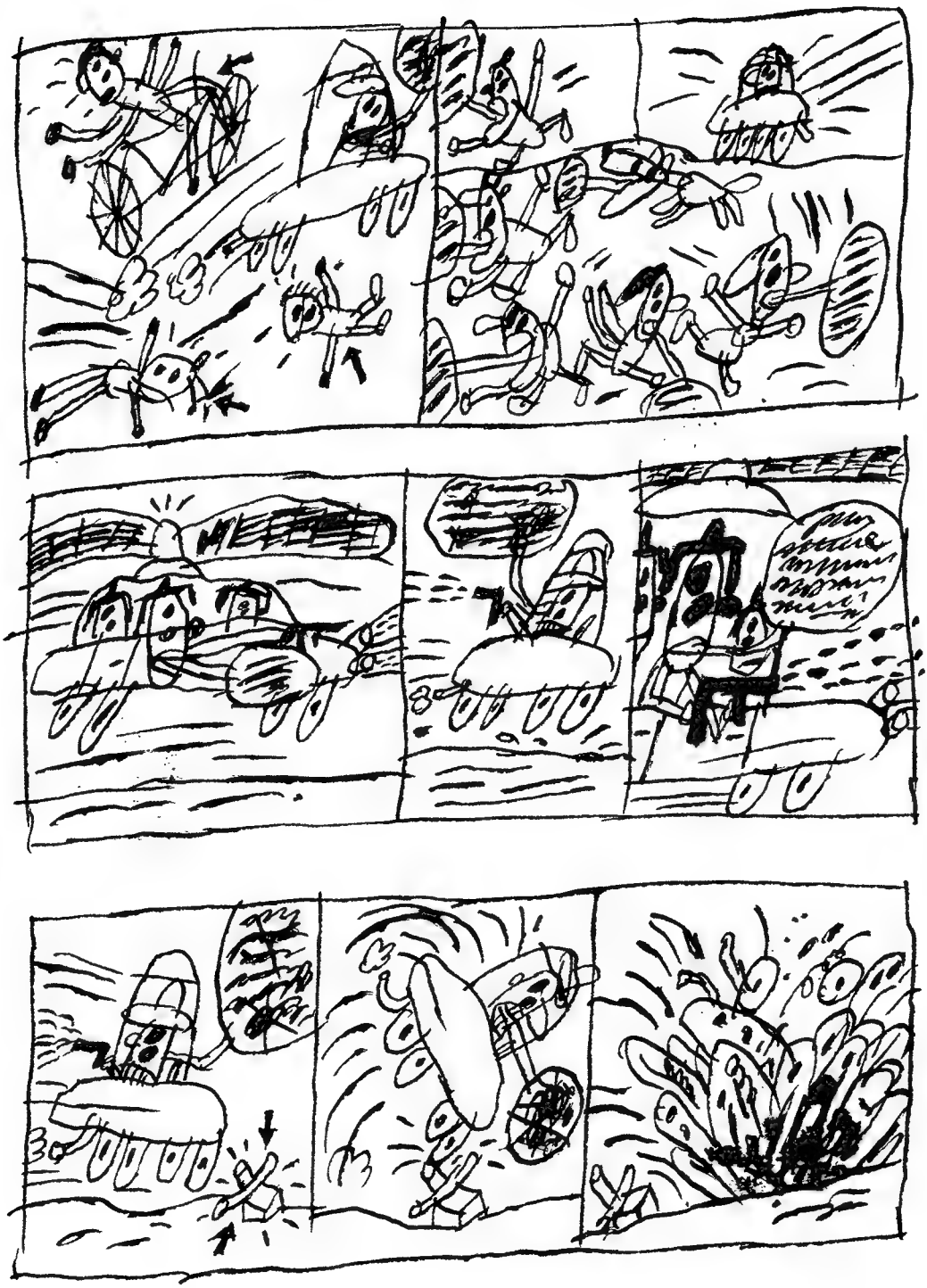

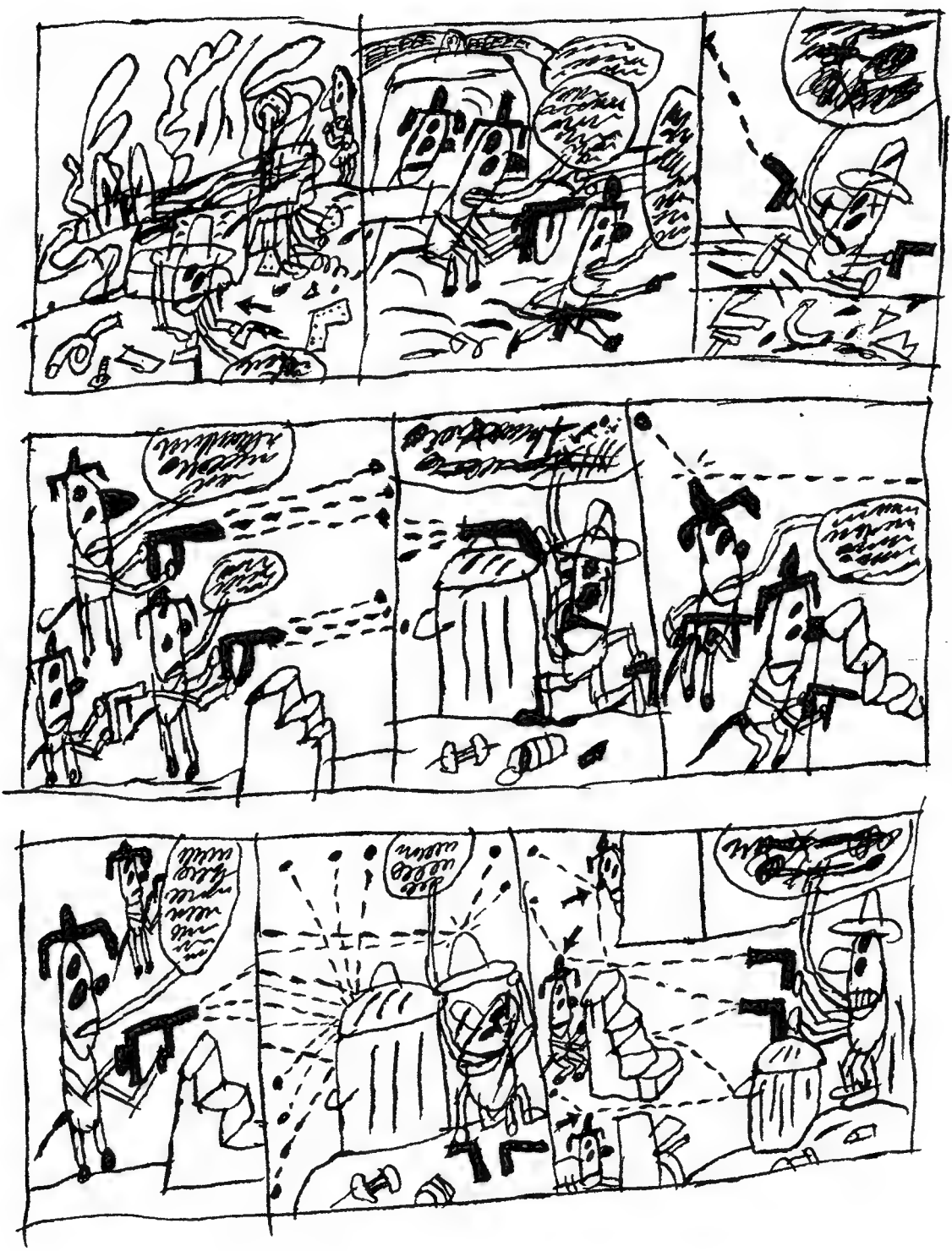

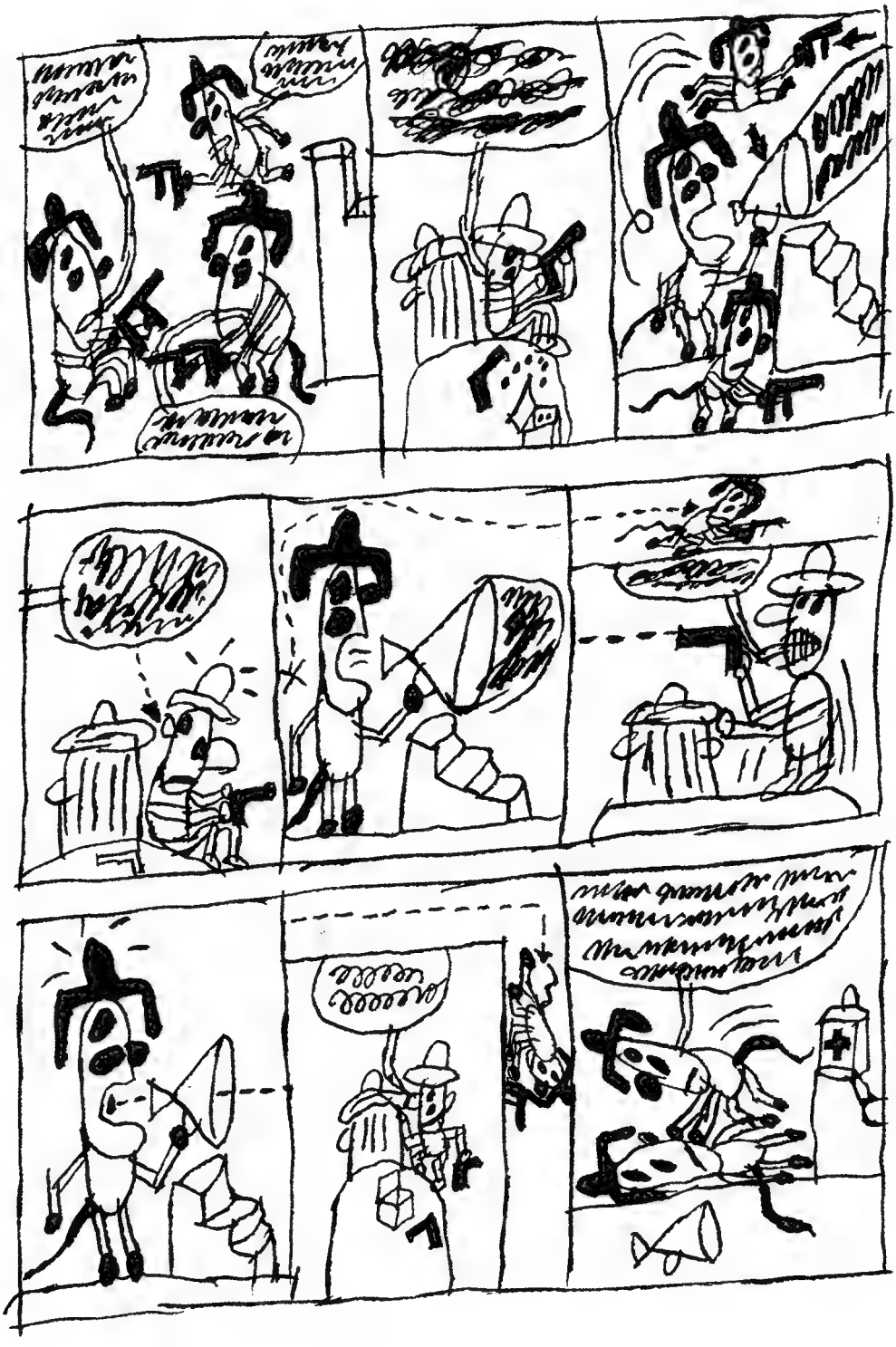

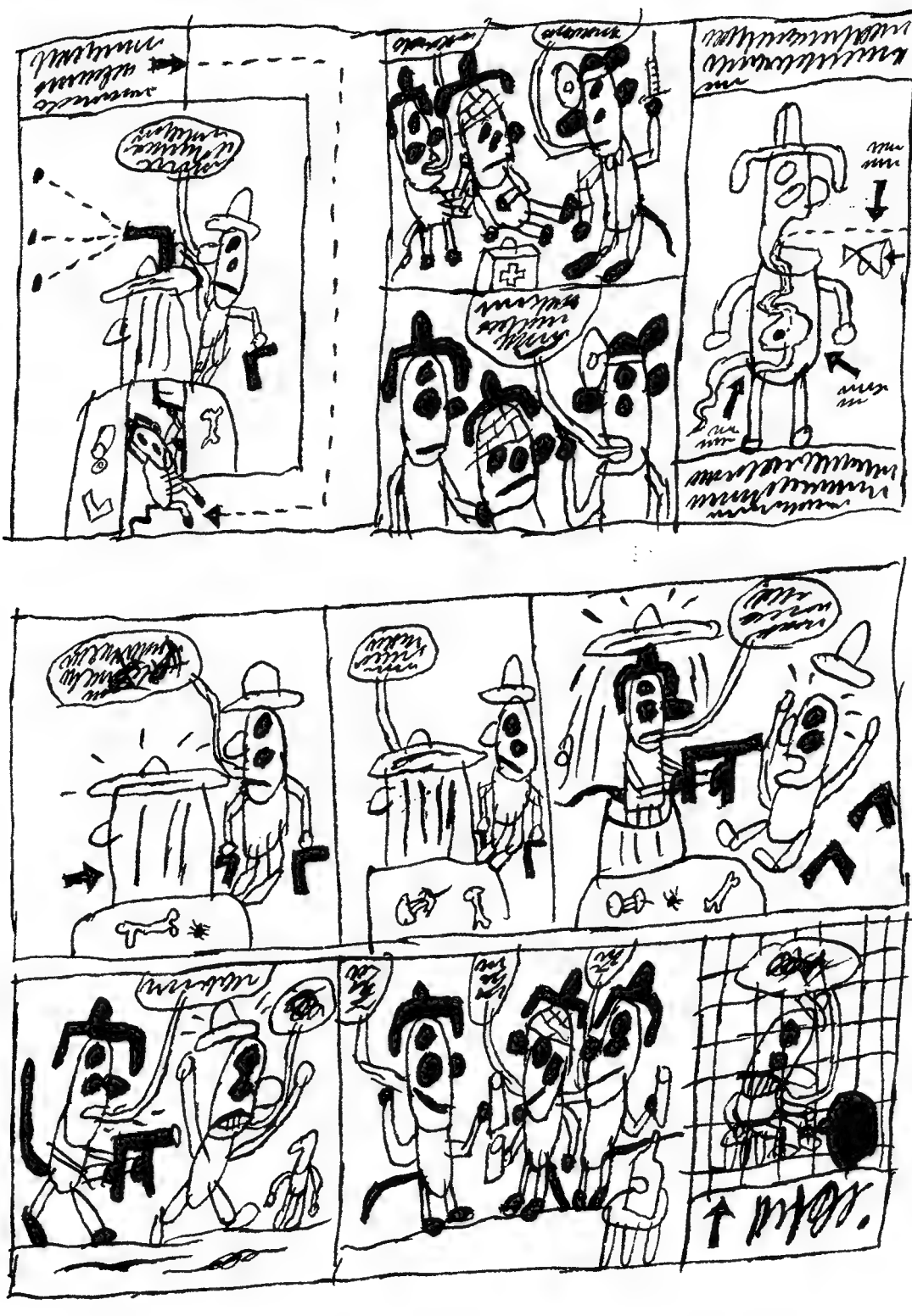

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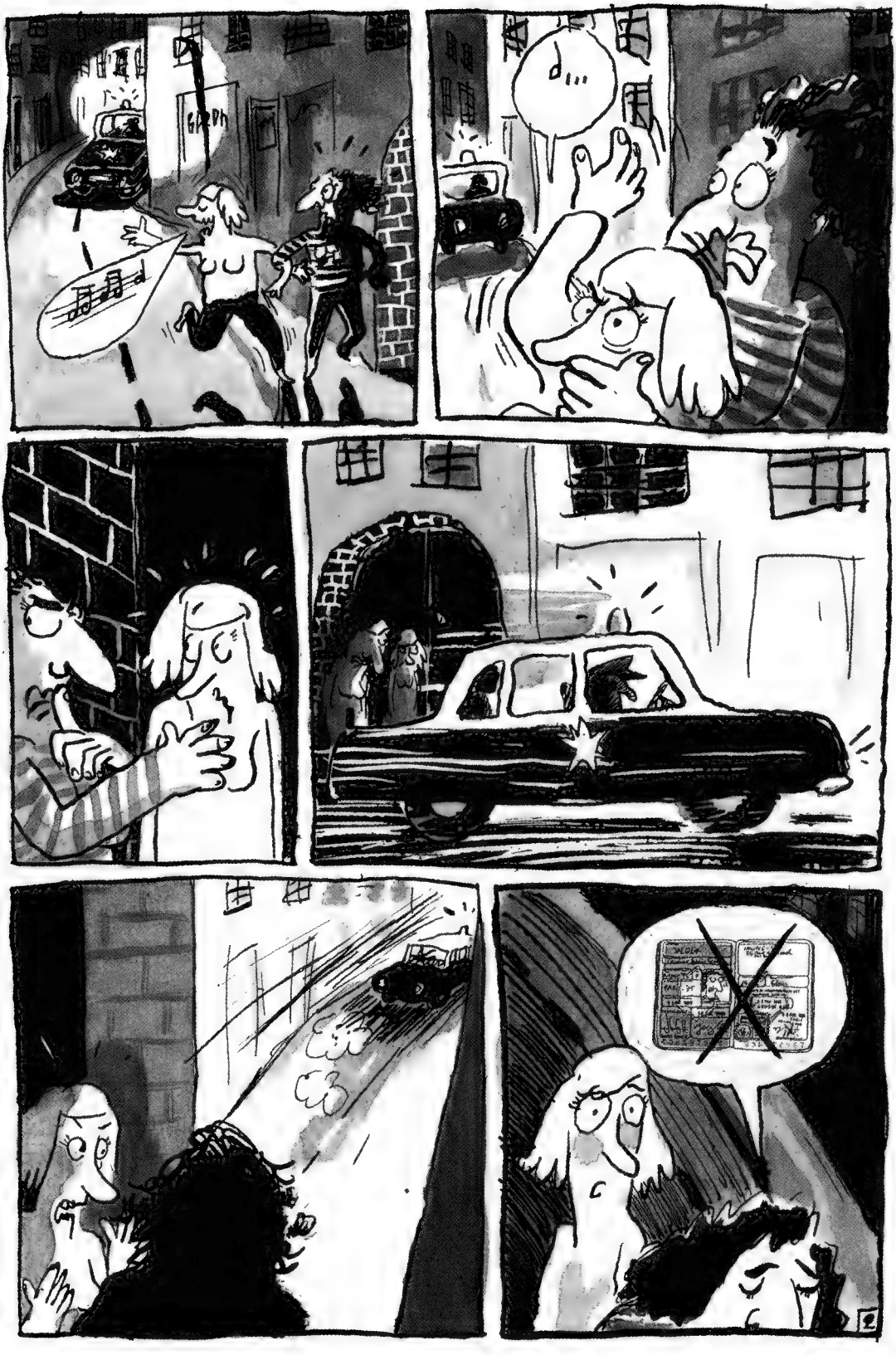
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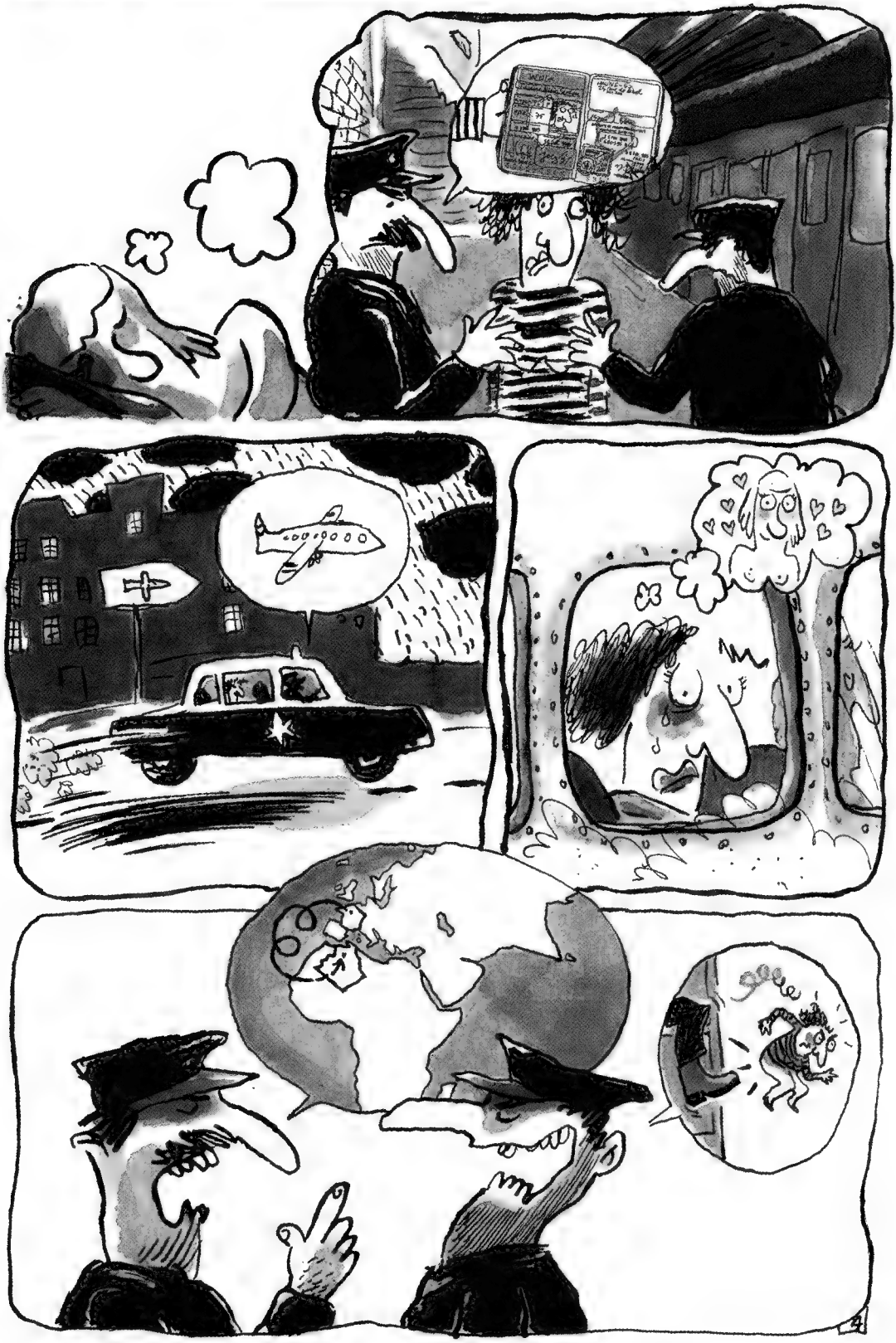

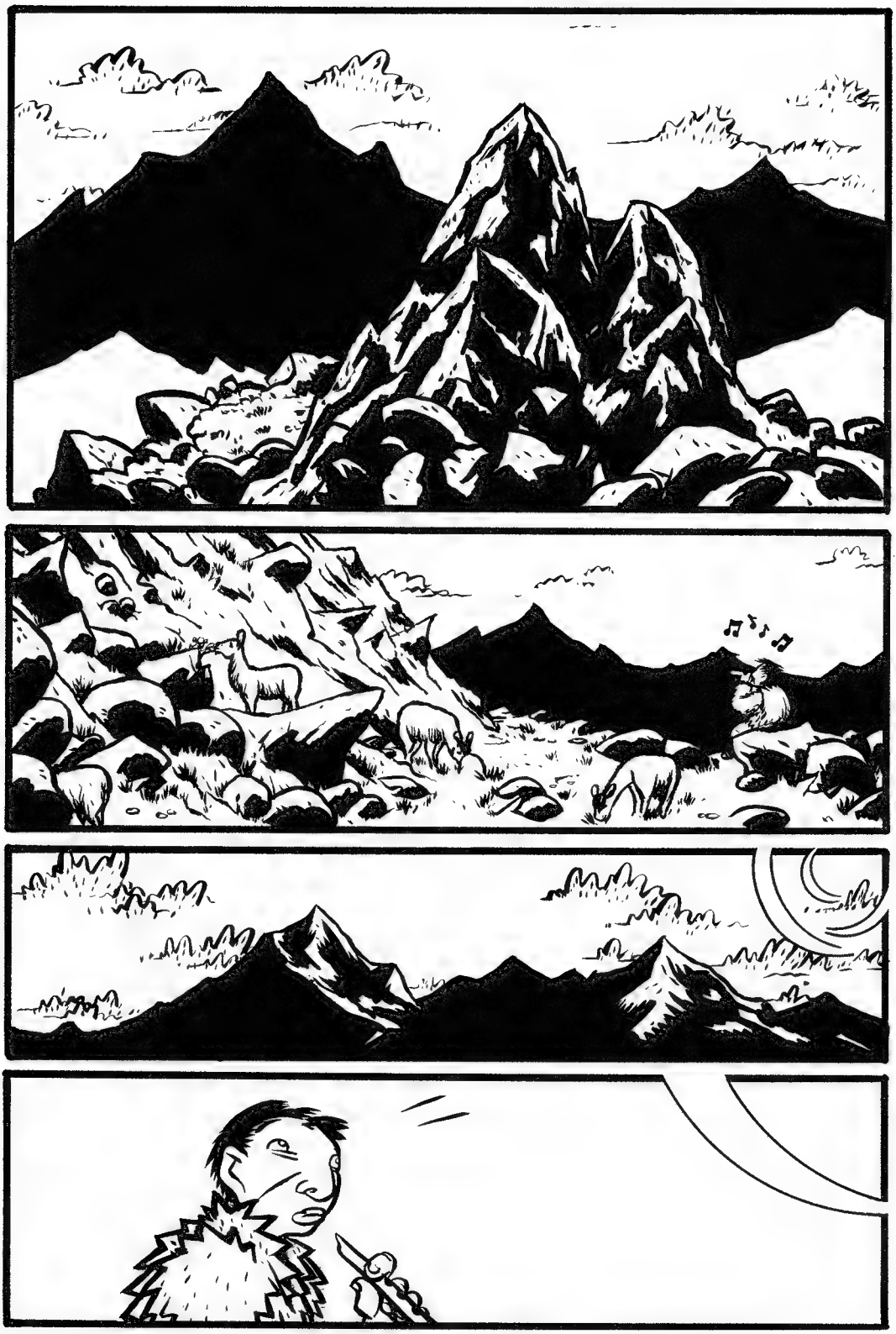

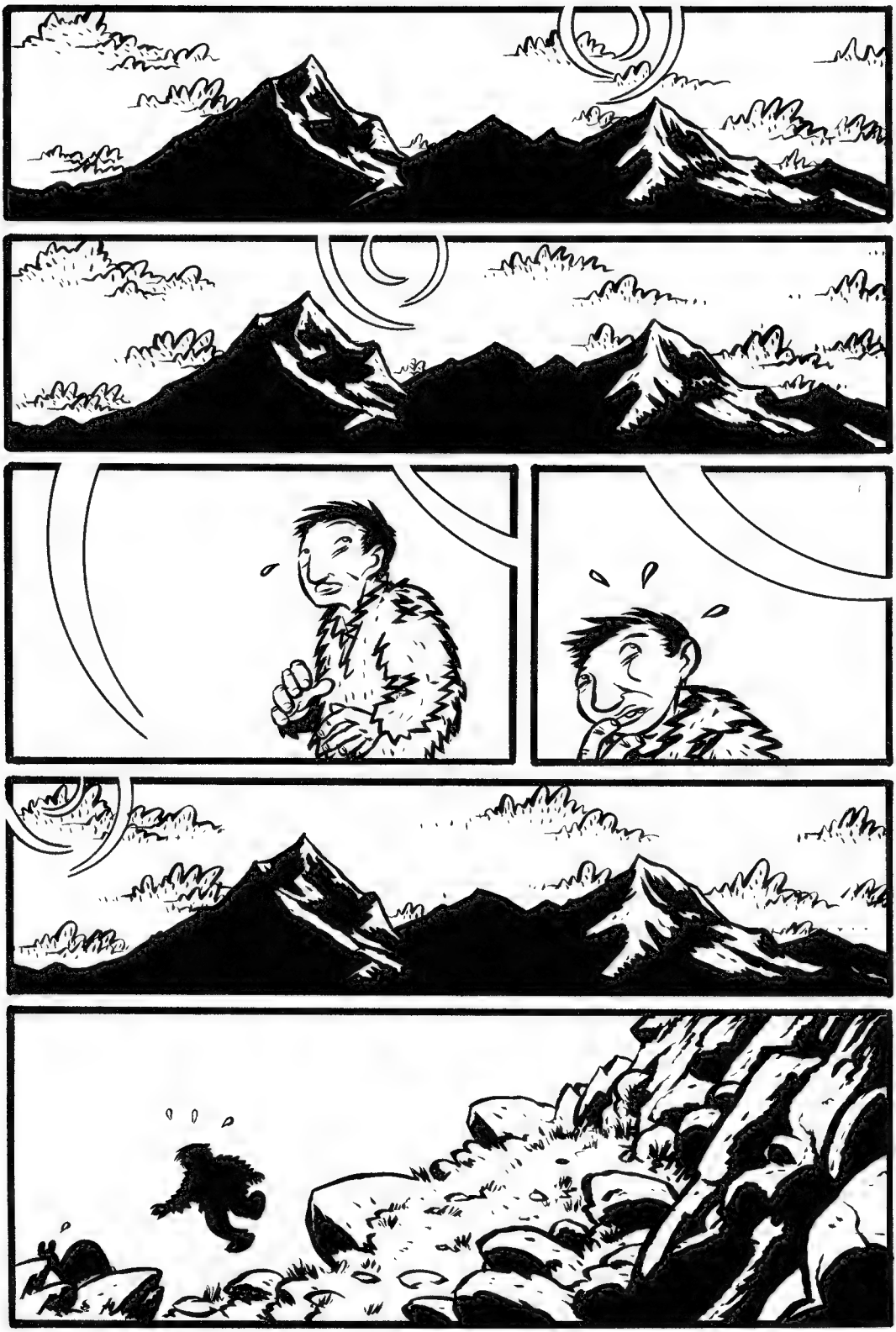

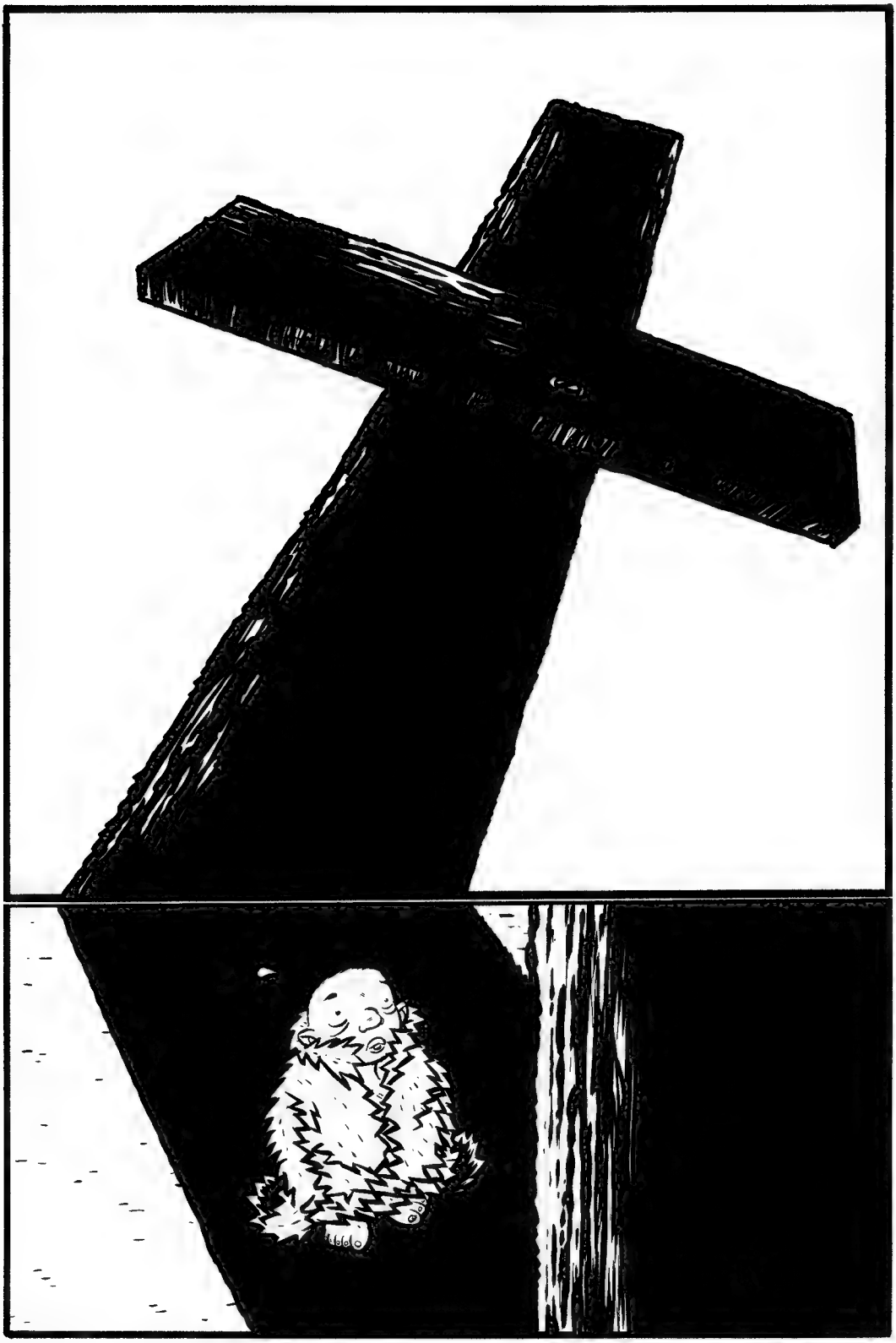

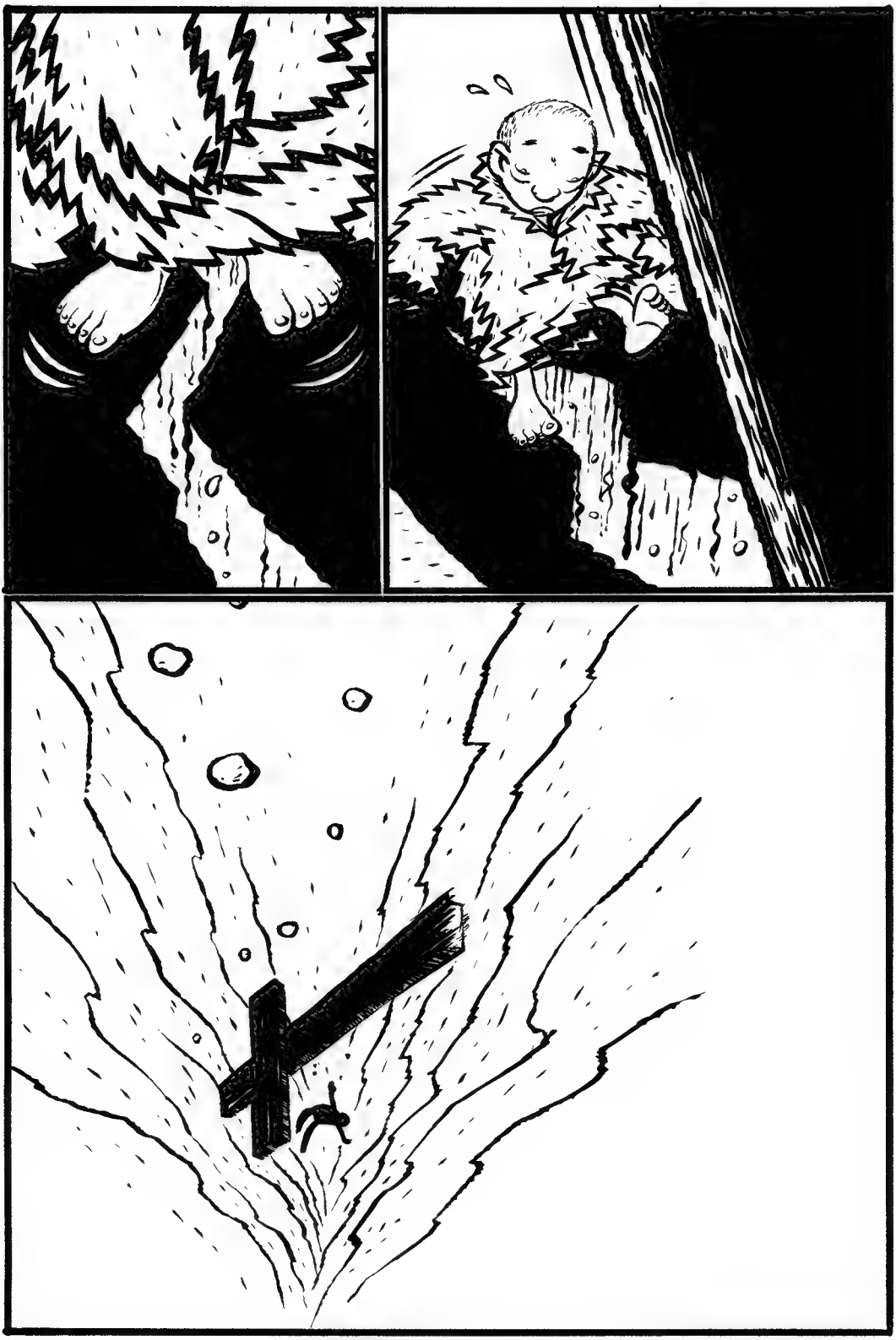

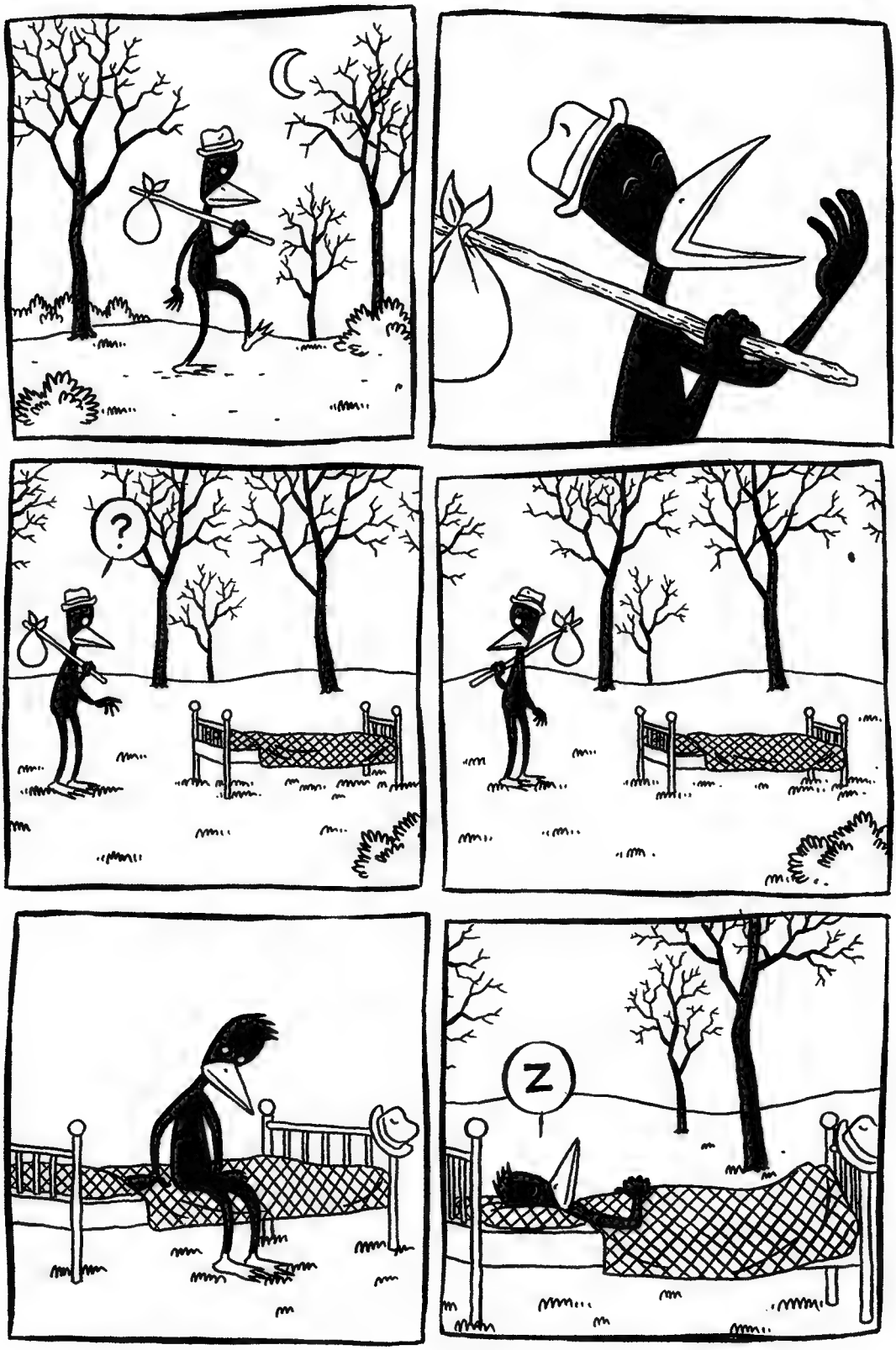
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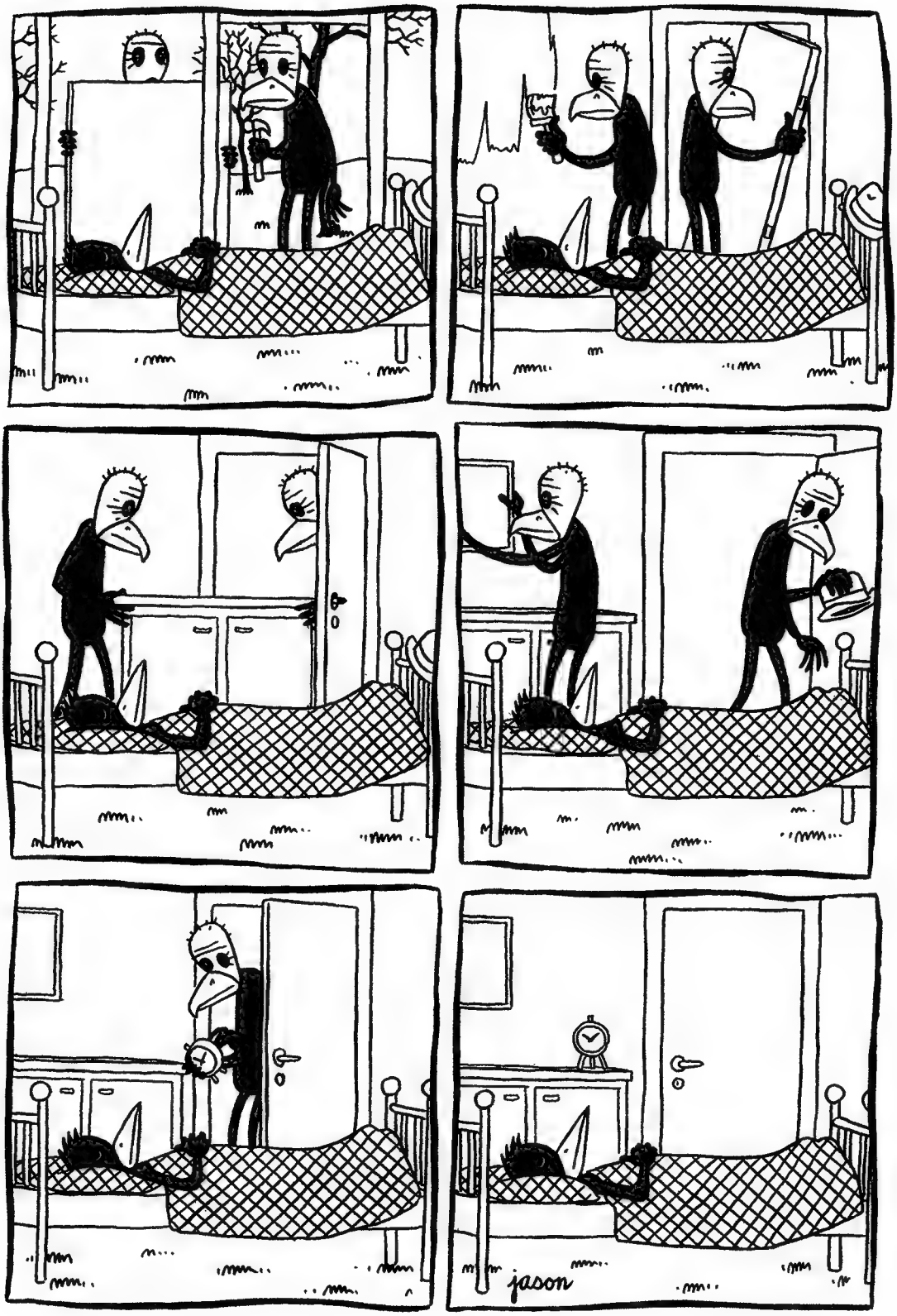
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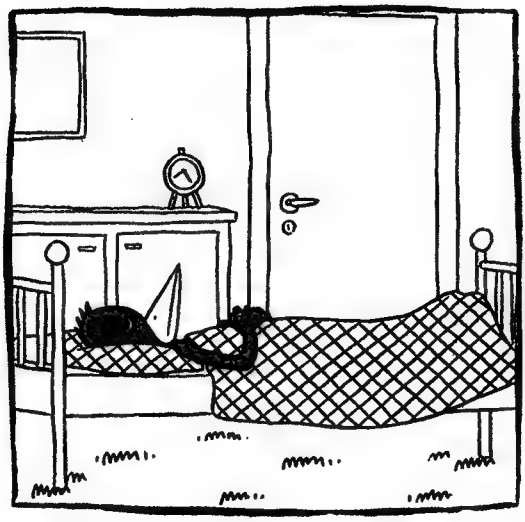

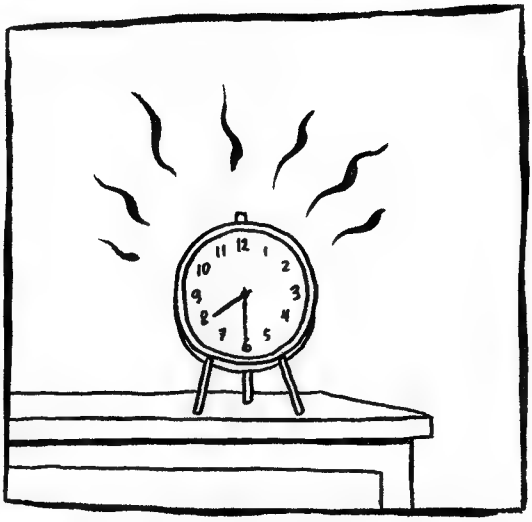

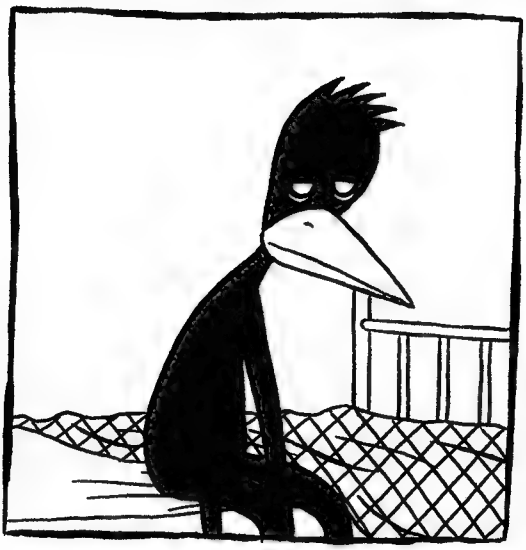

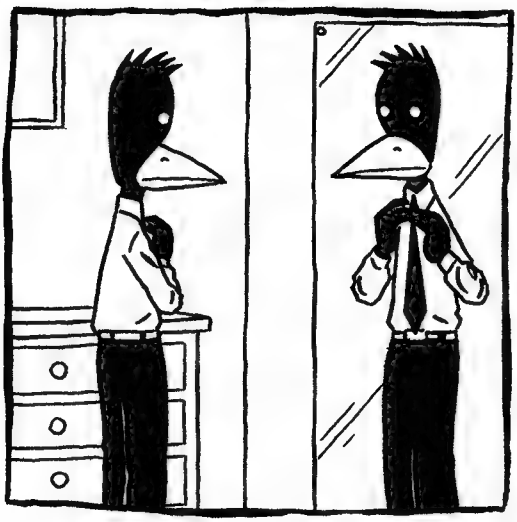

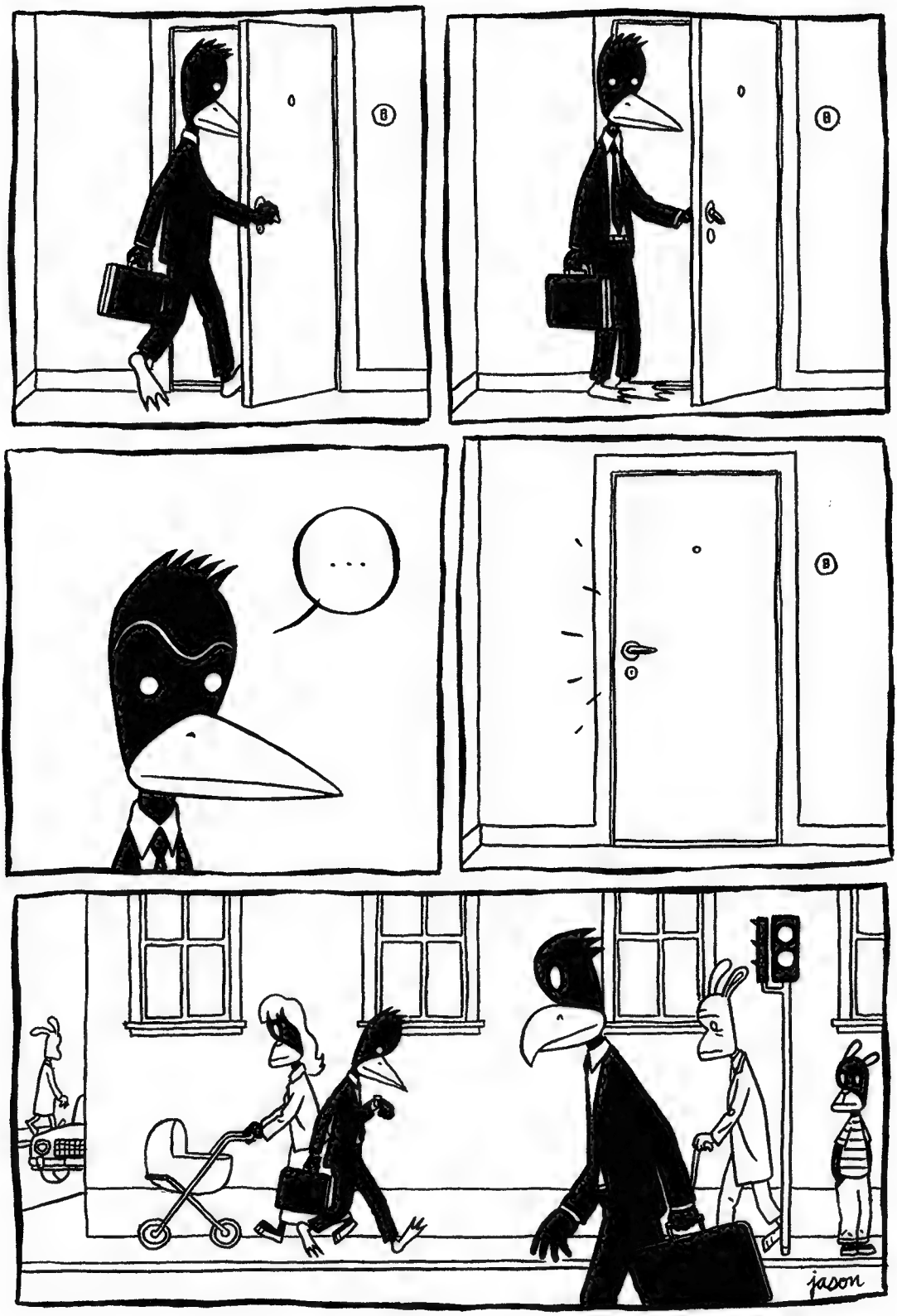
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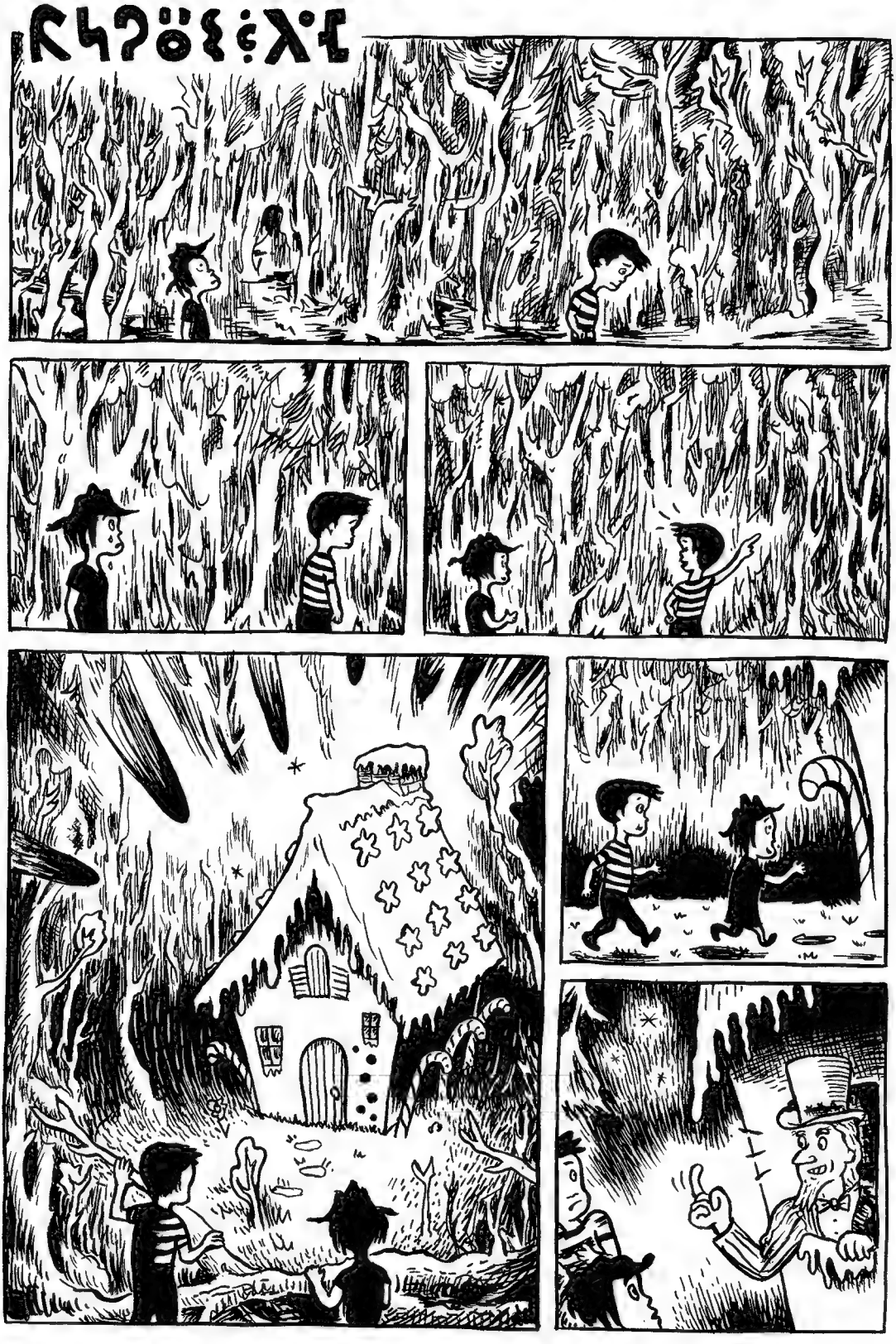

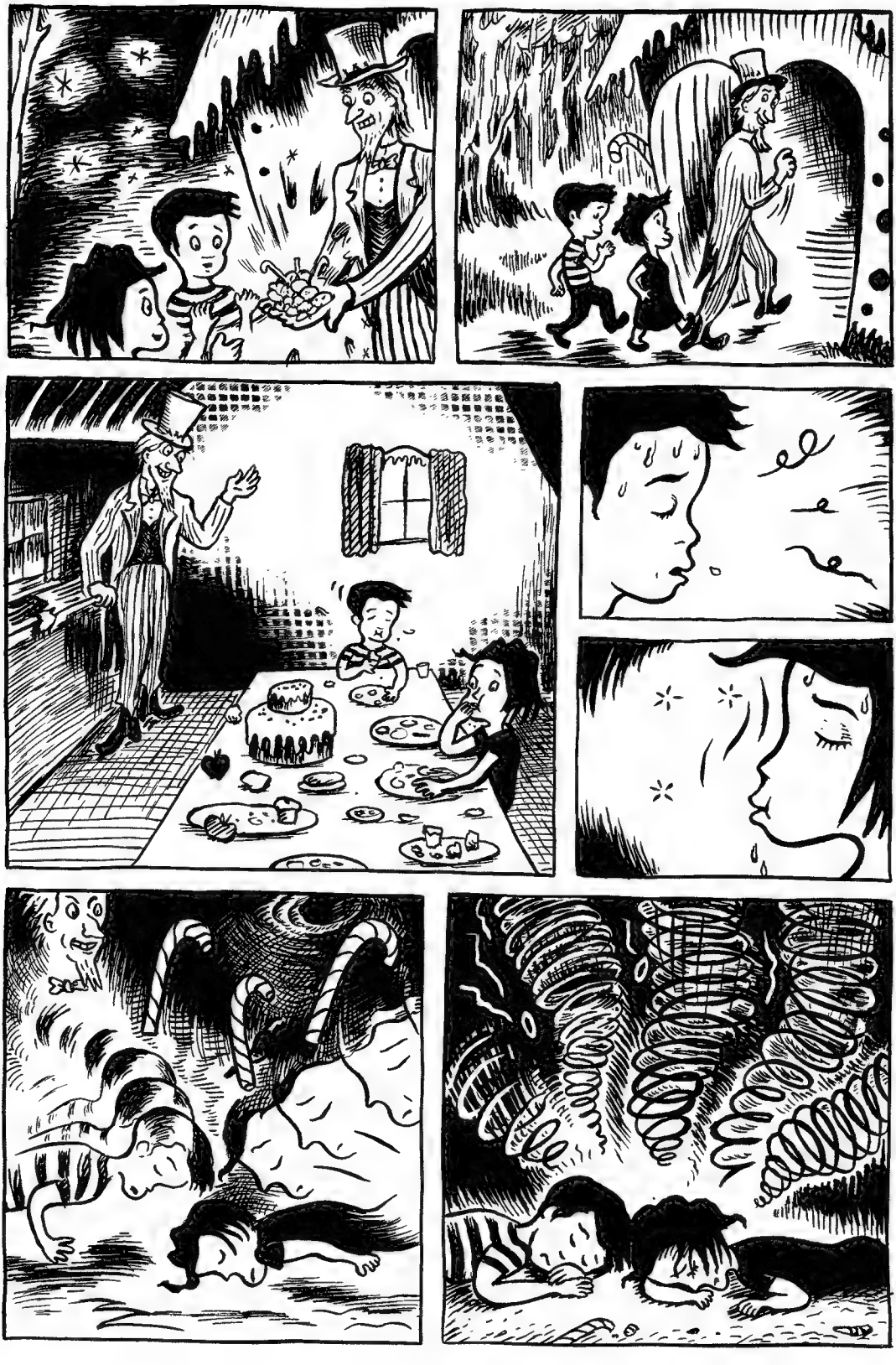

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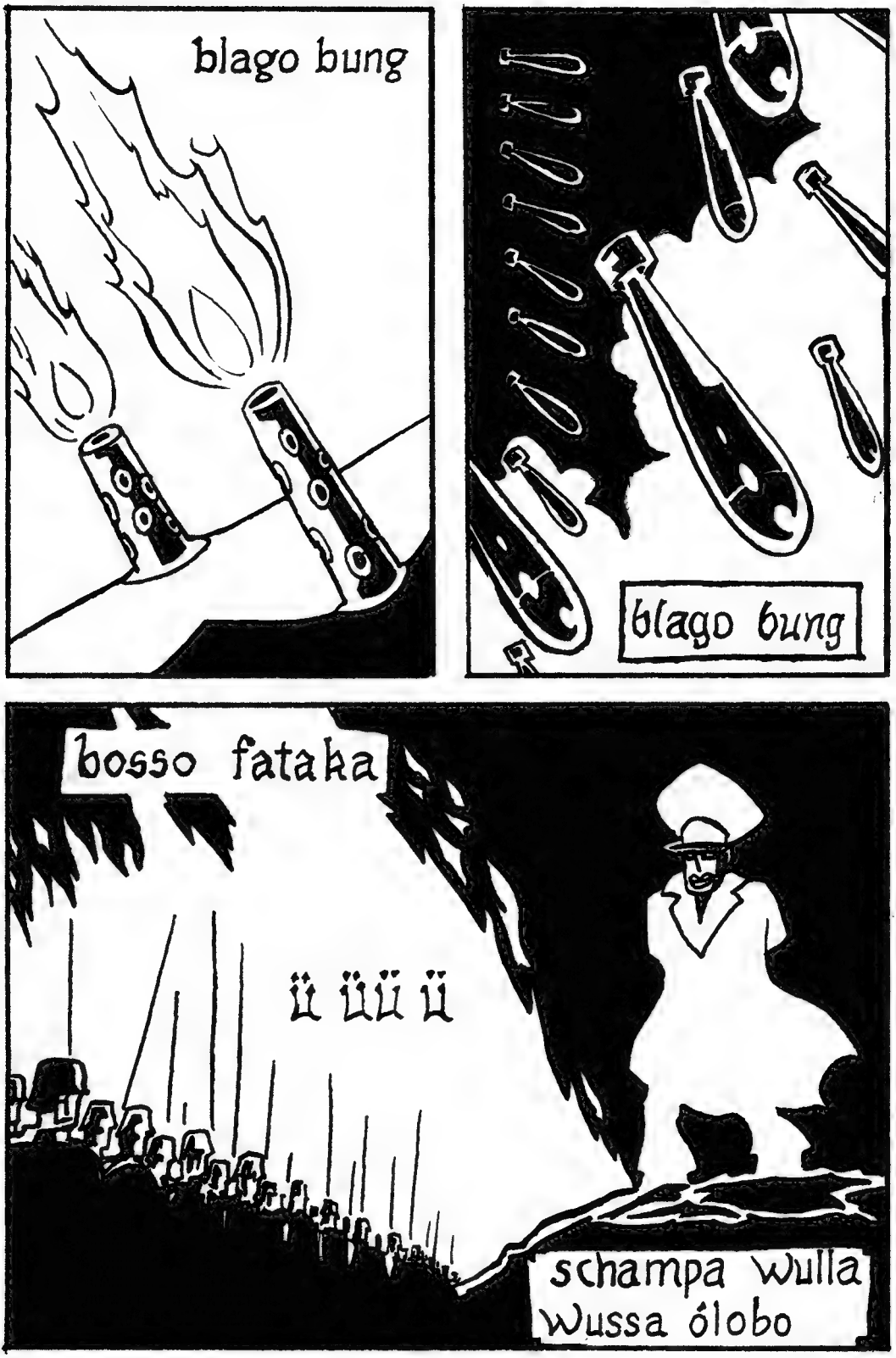
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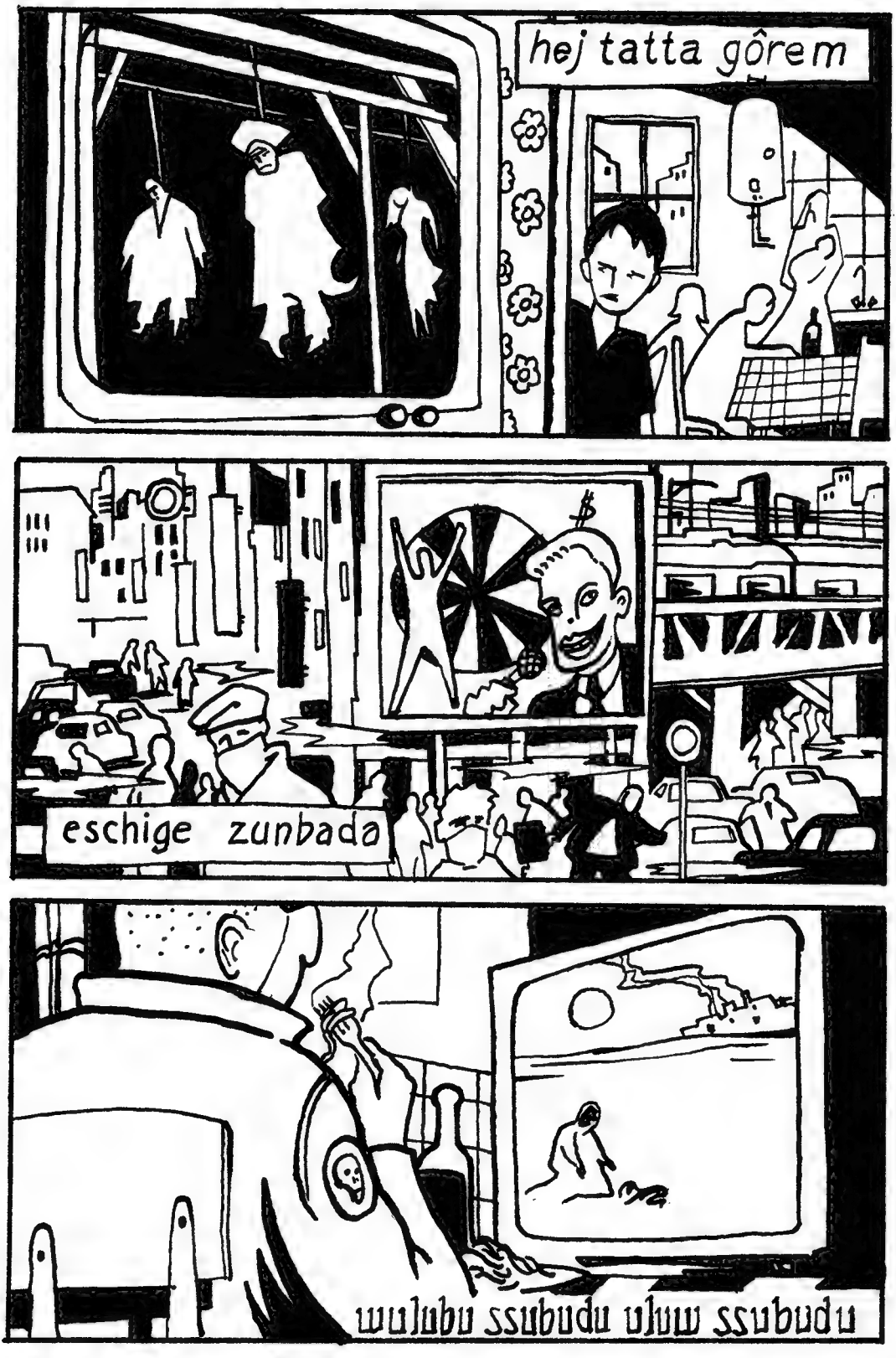
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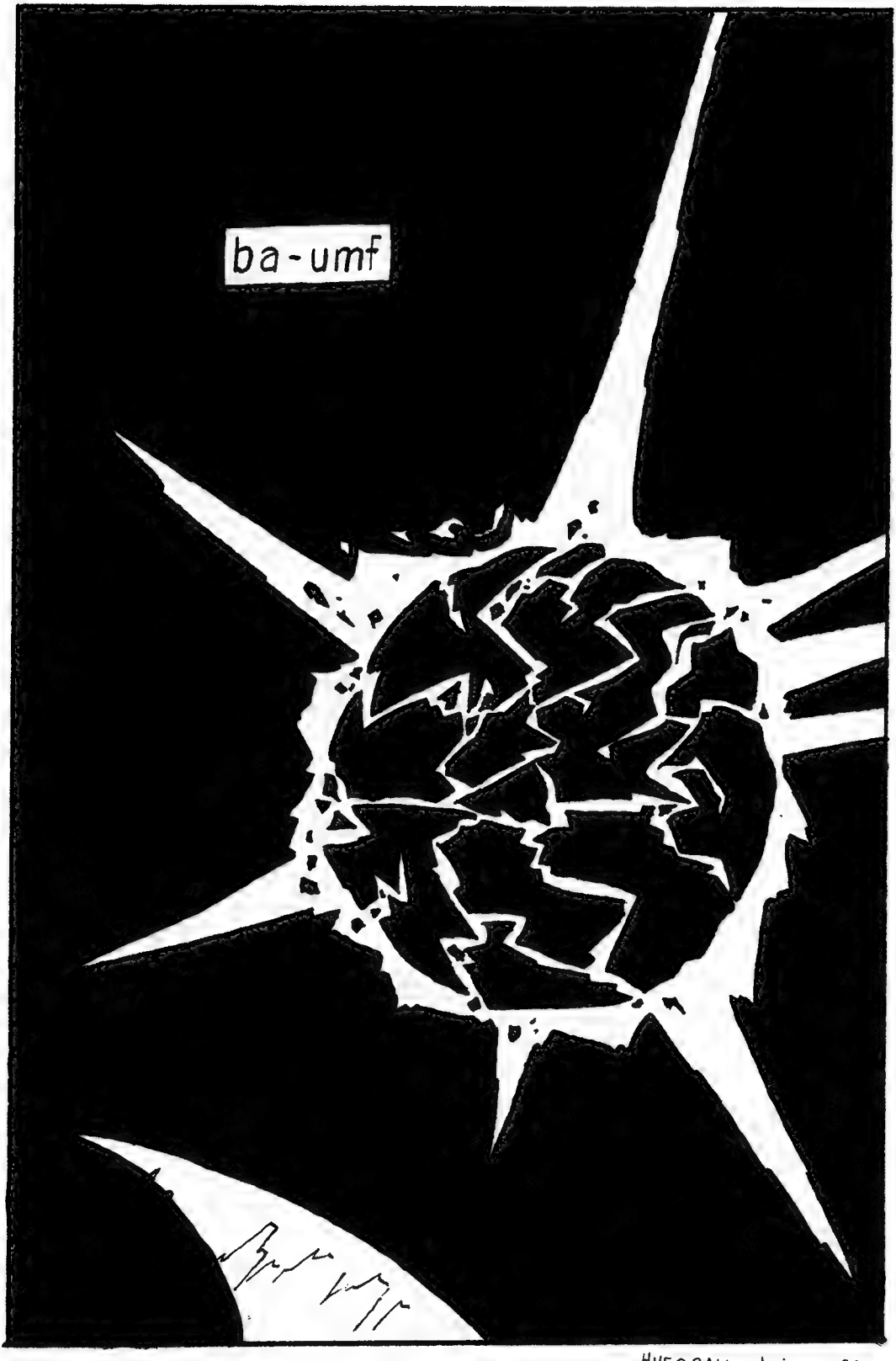
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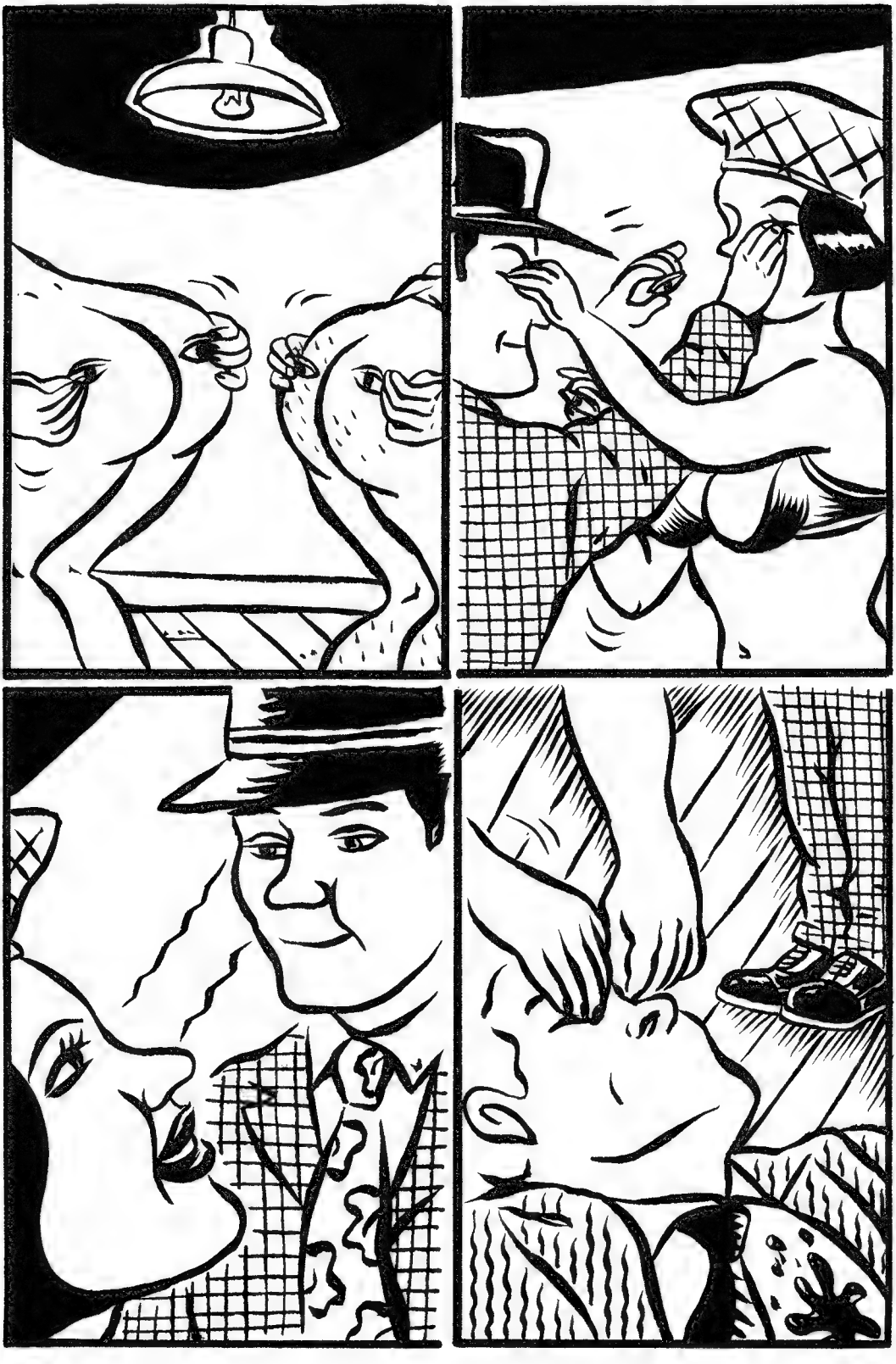

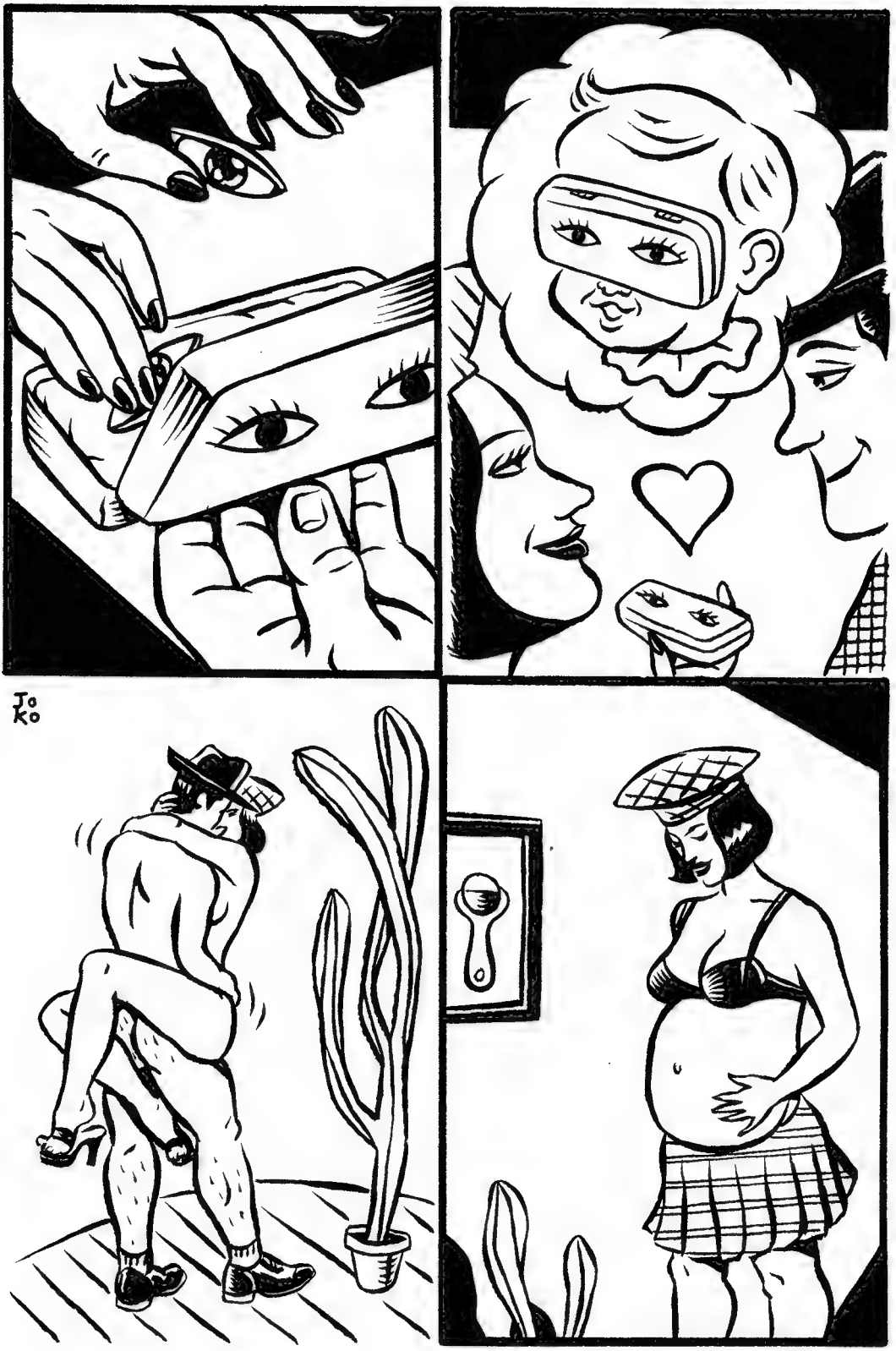
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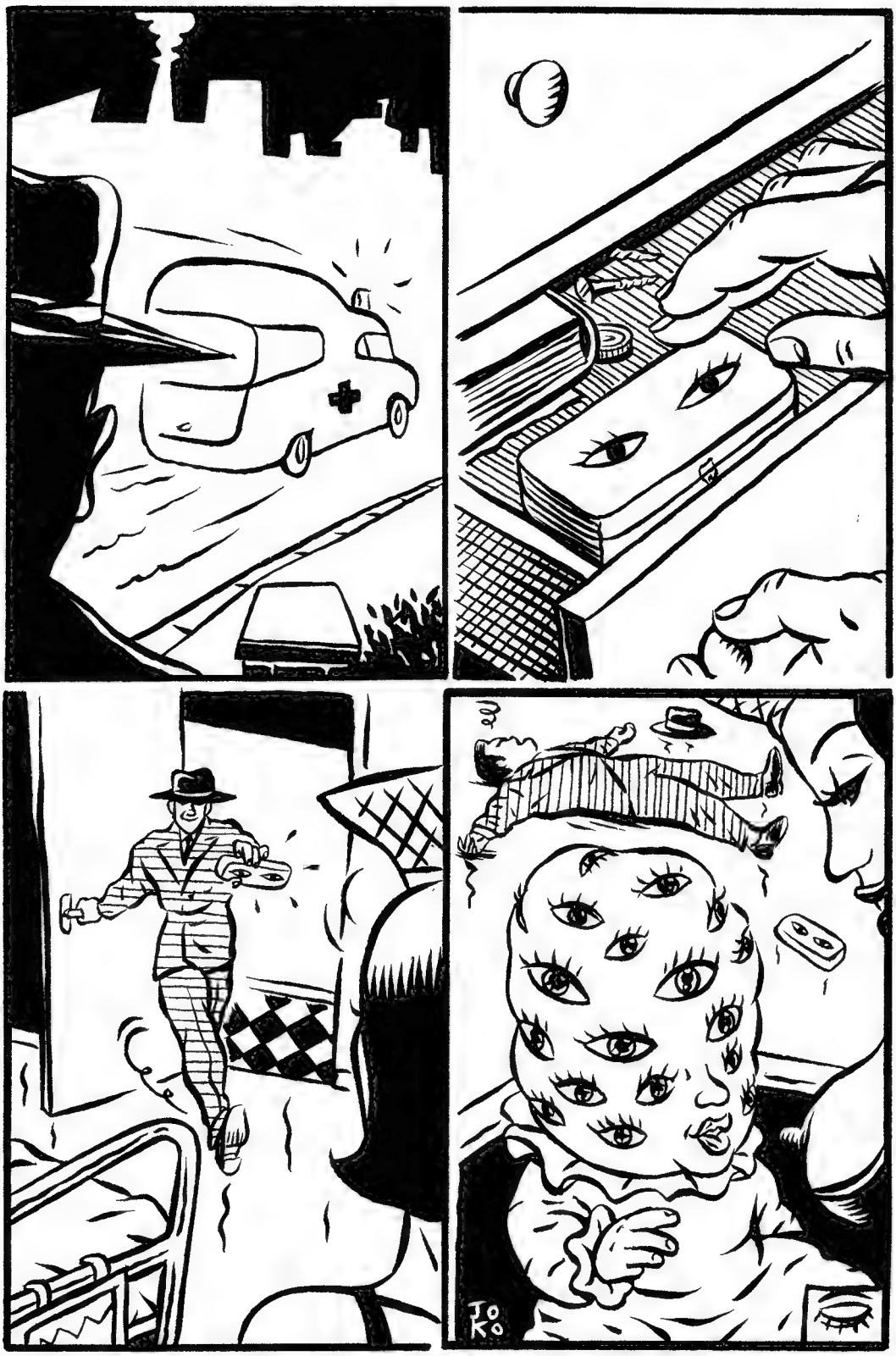
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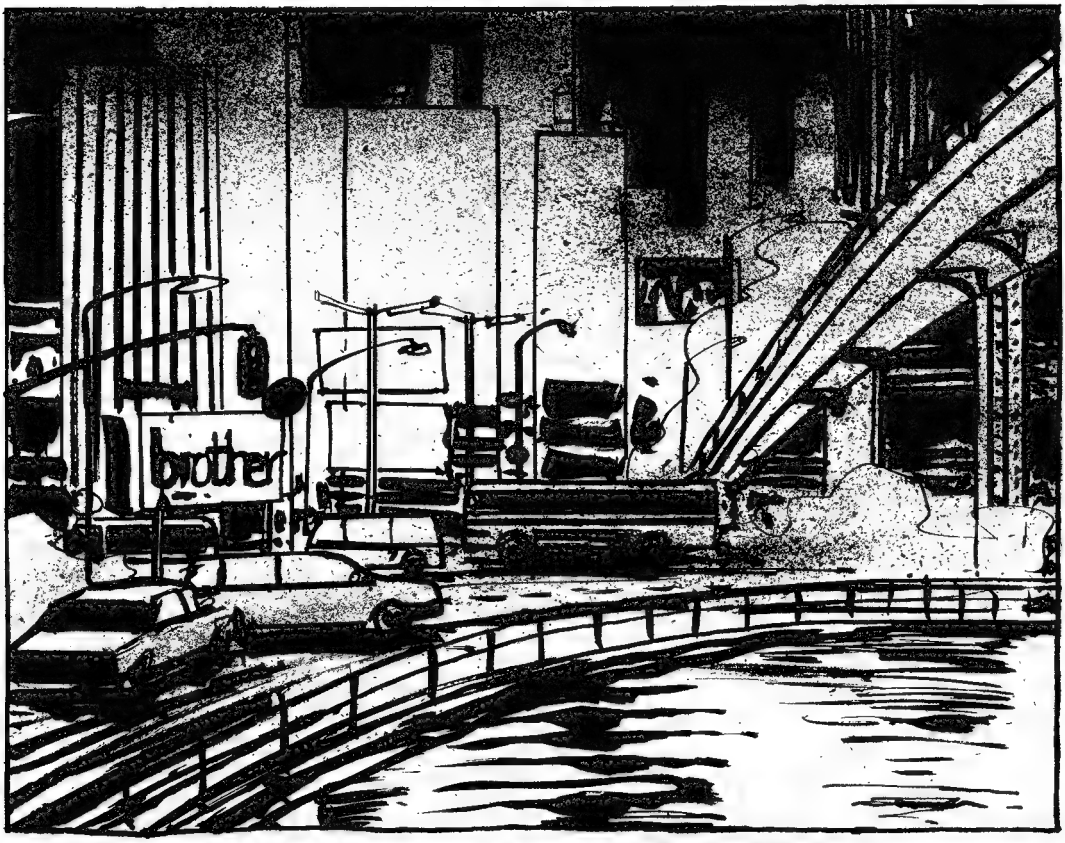
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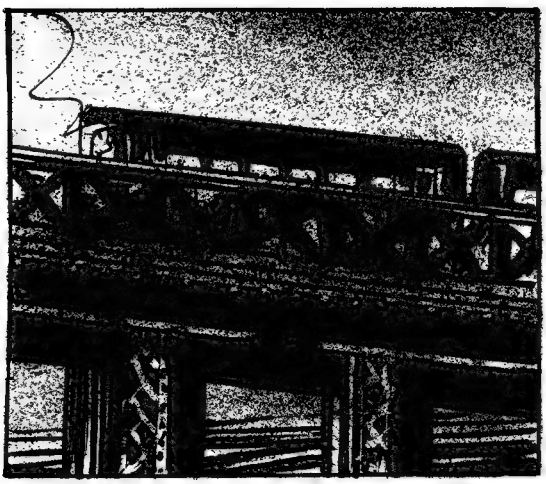

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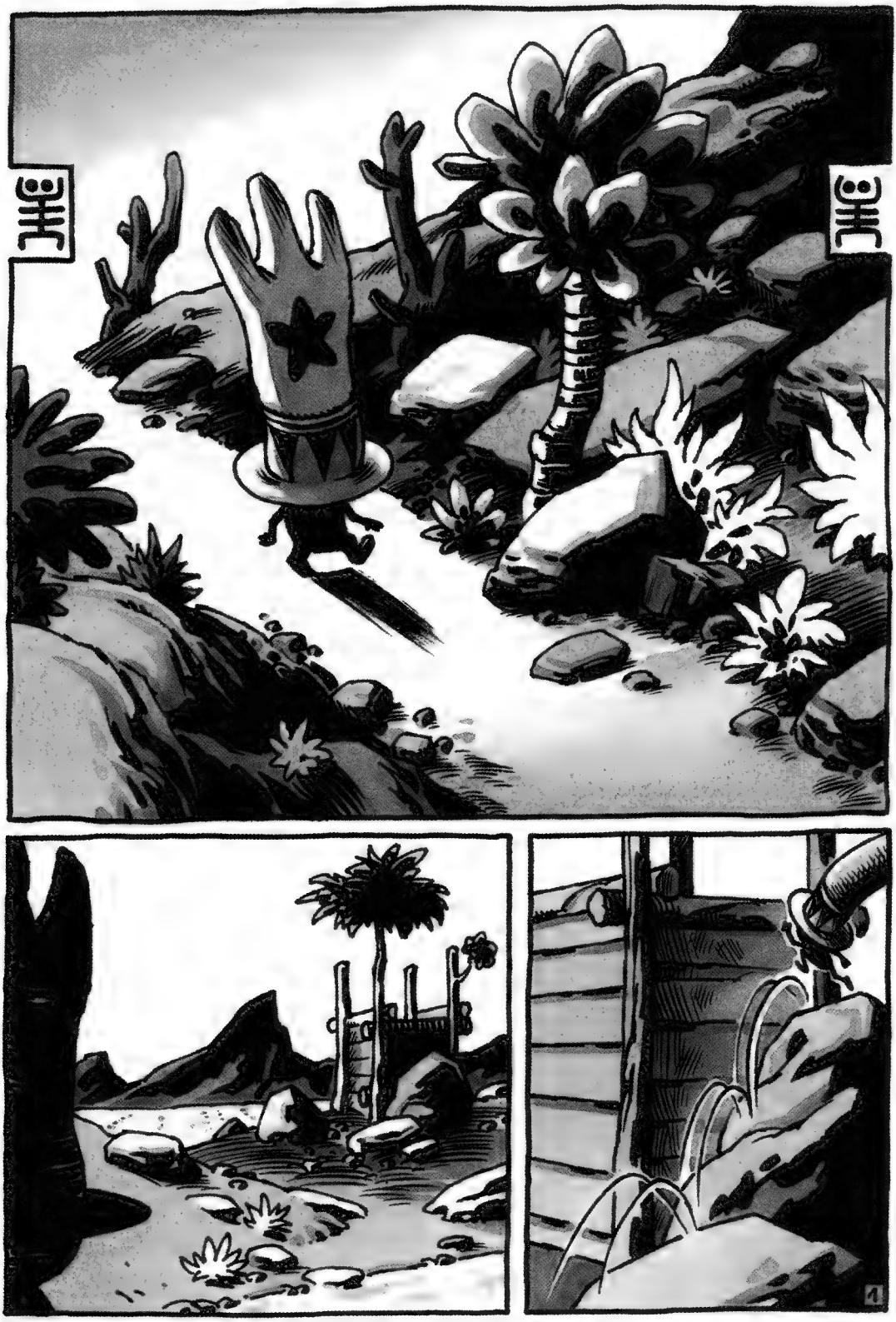
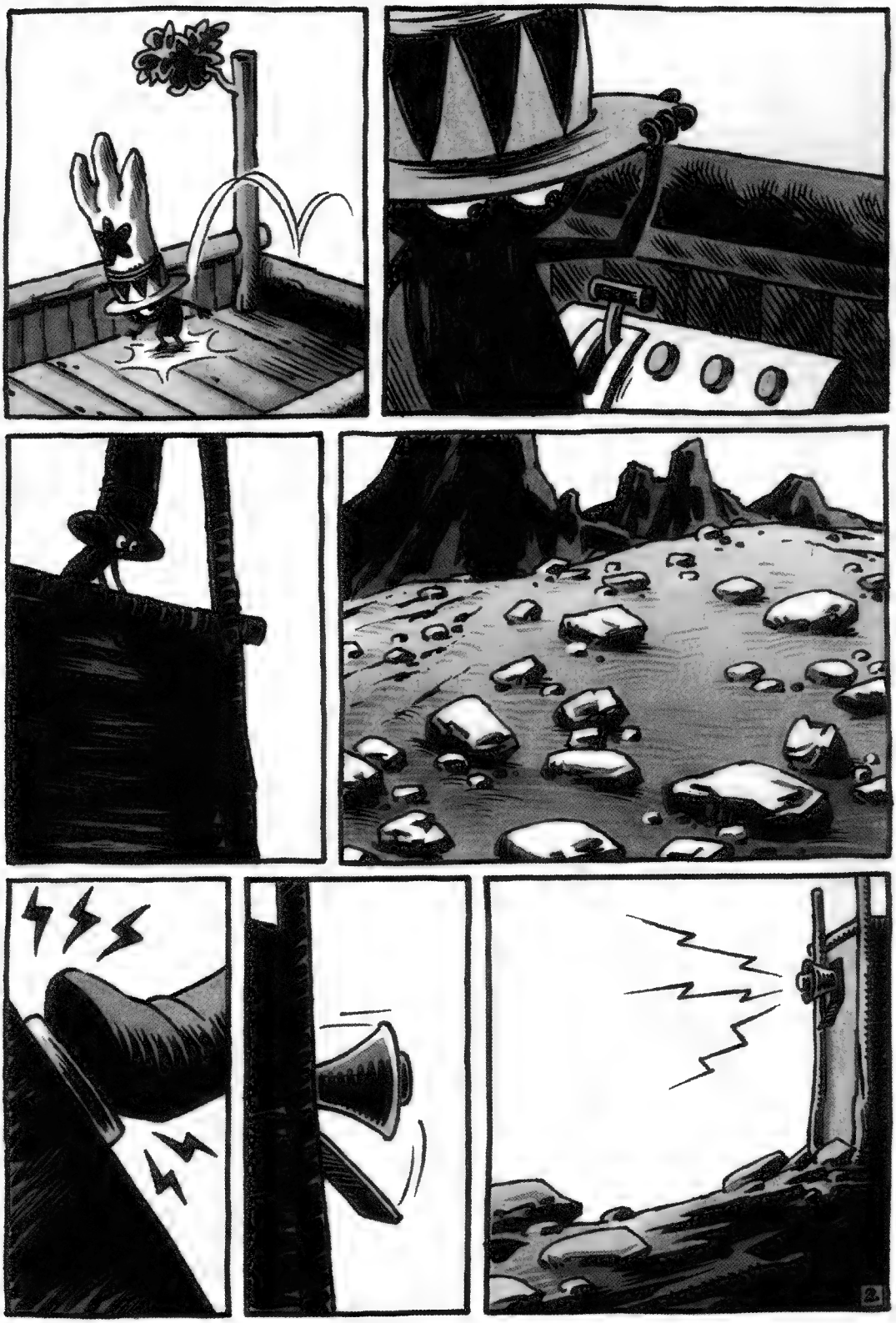
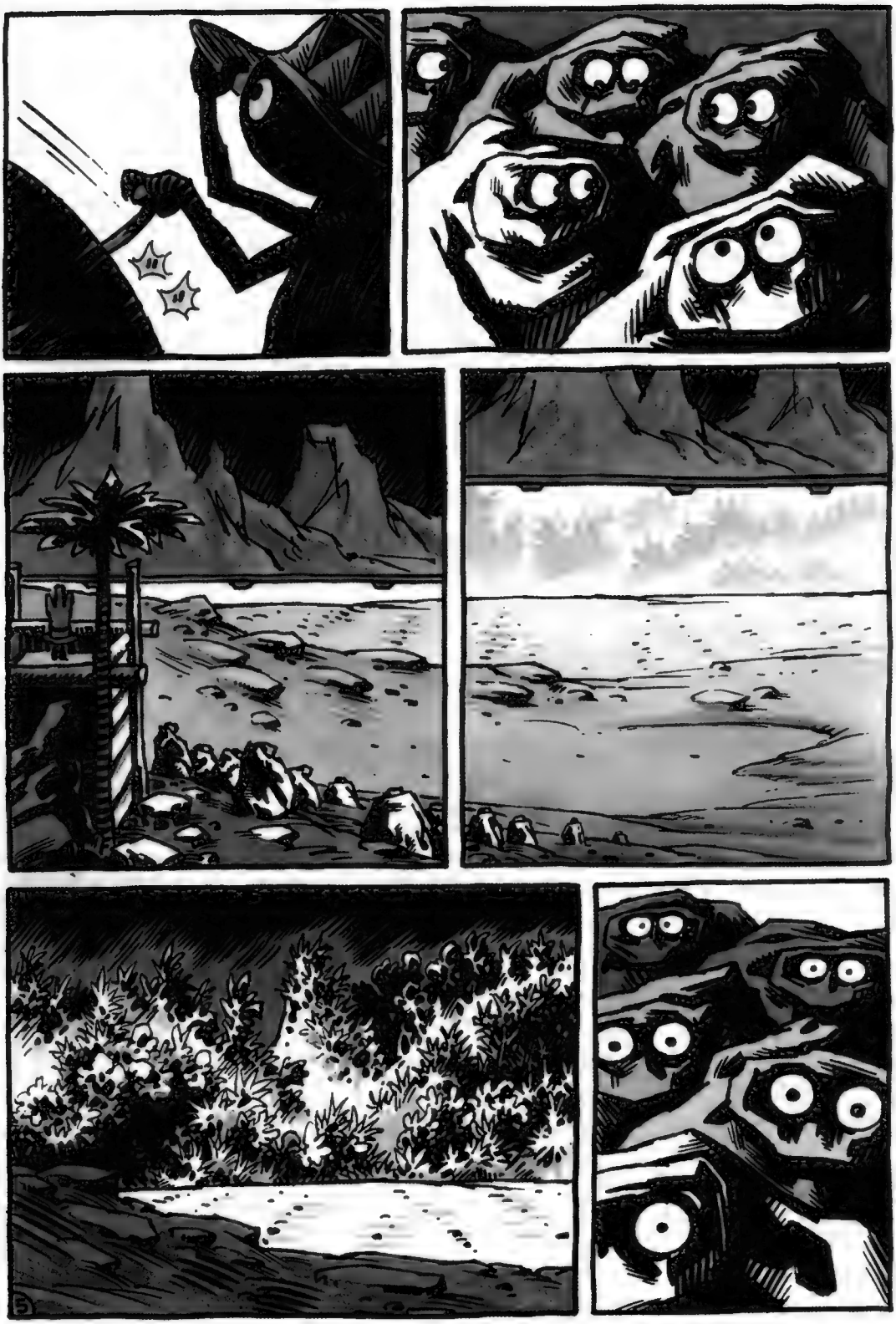
I FUCK YOU

6
-LouisJoos-99







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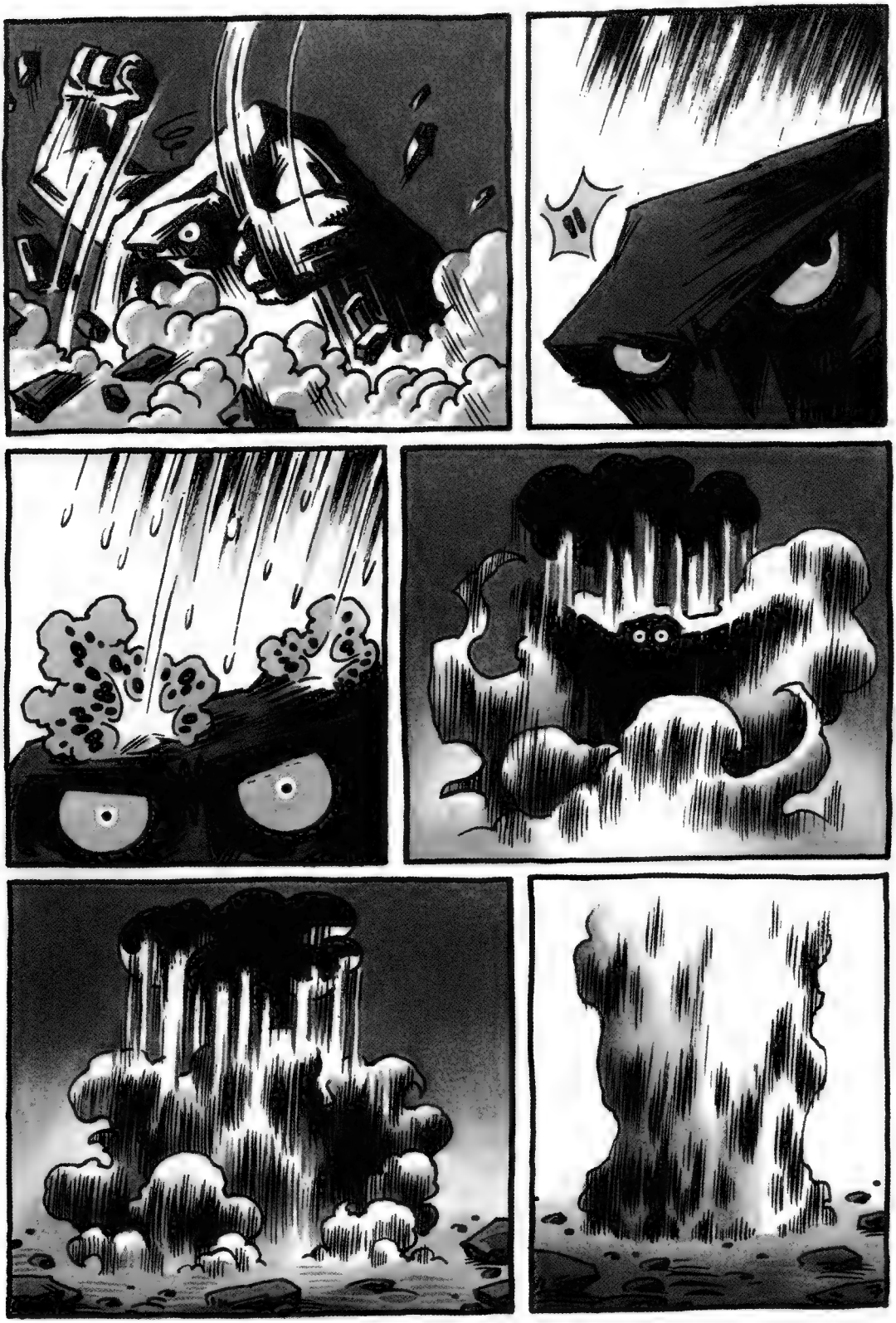

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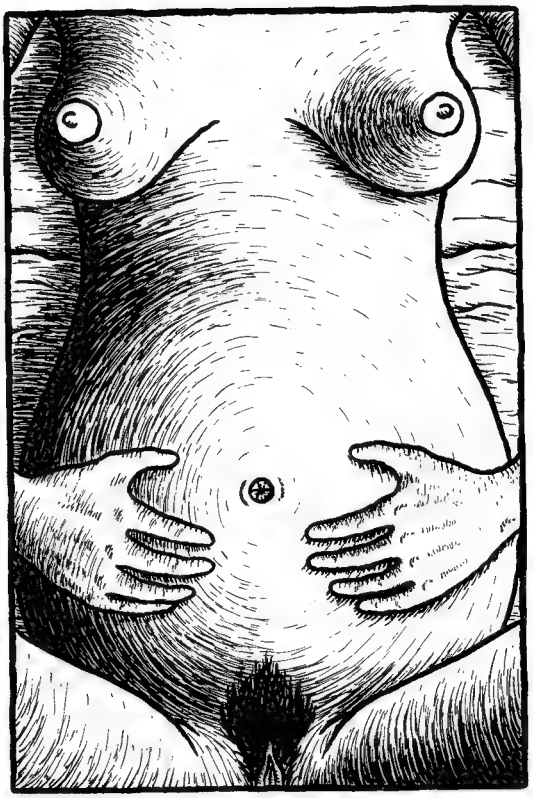

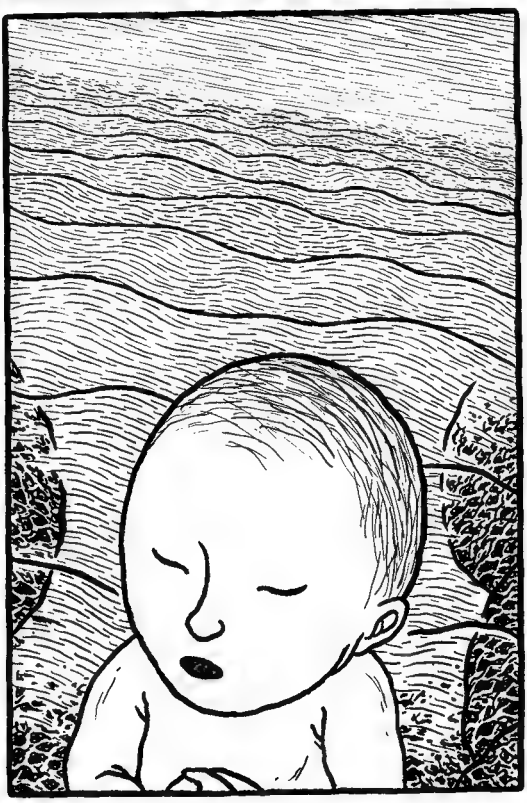

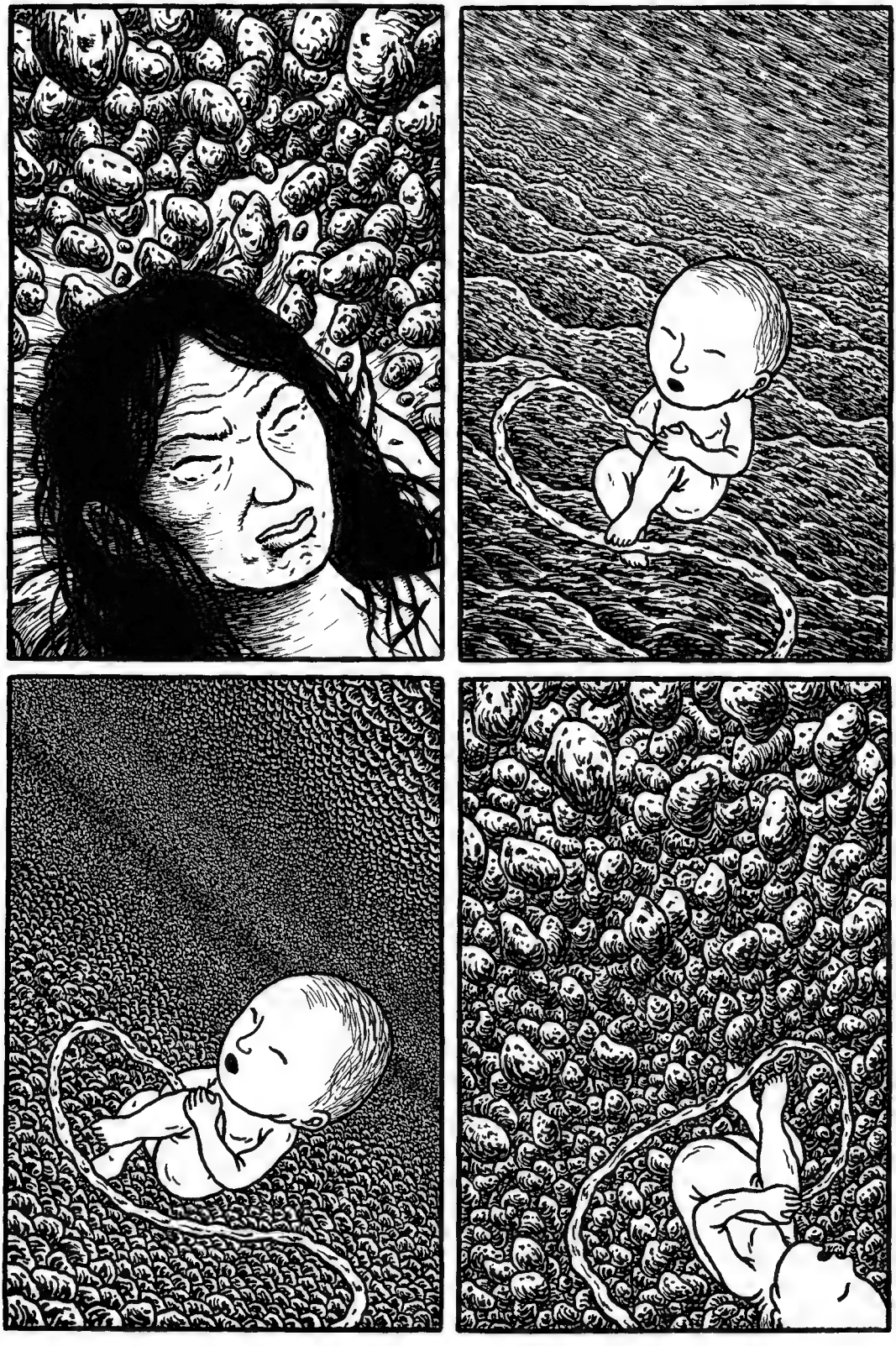

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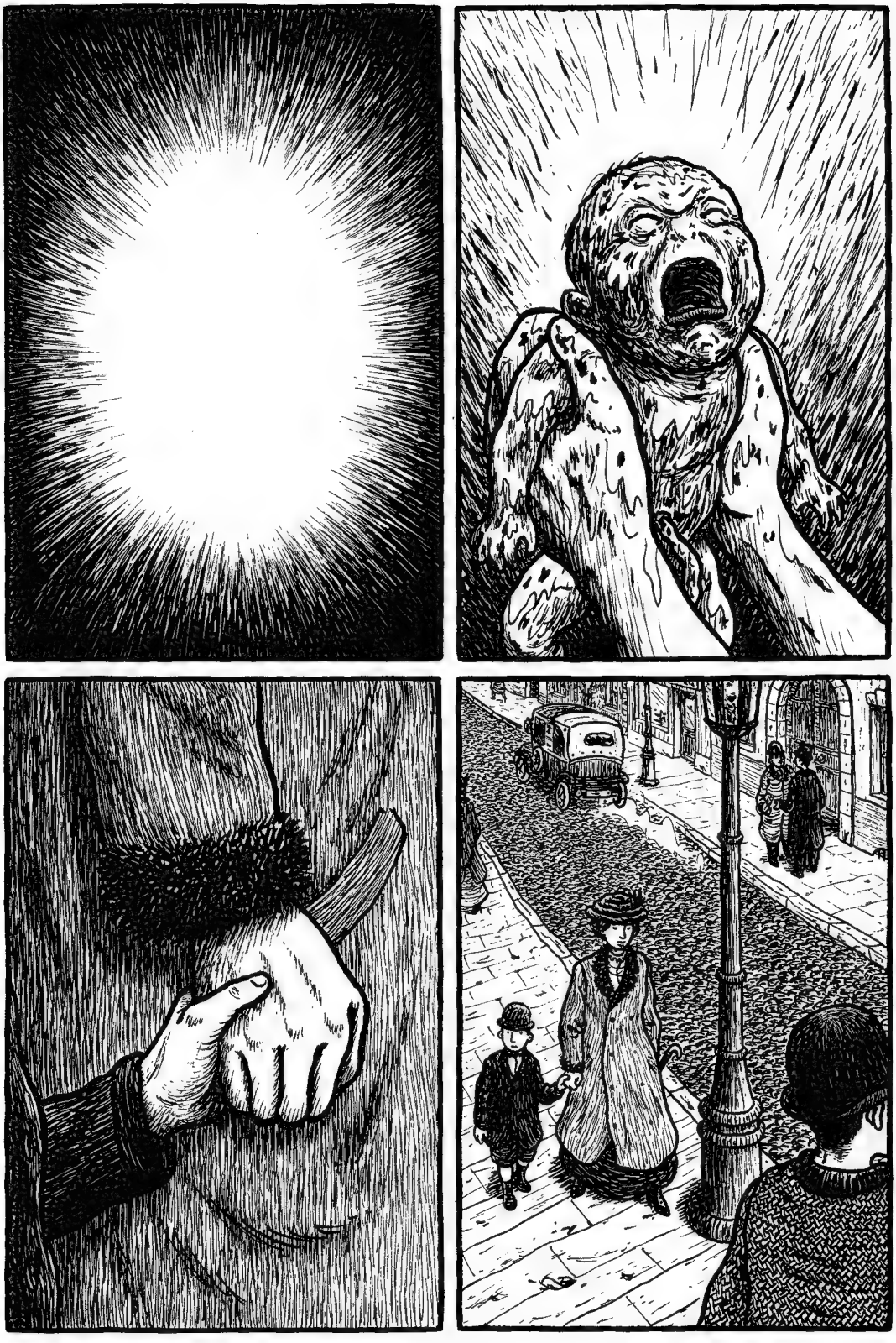

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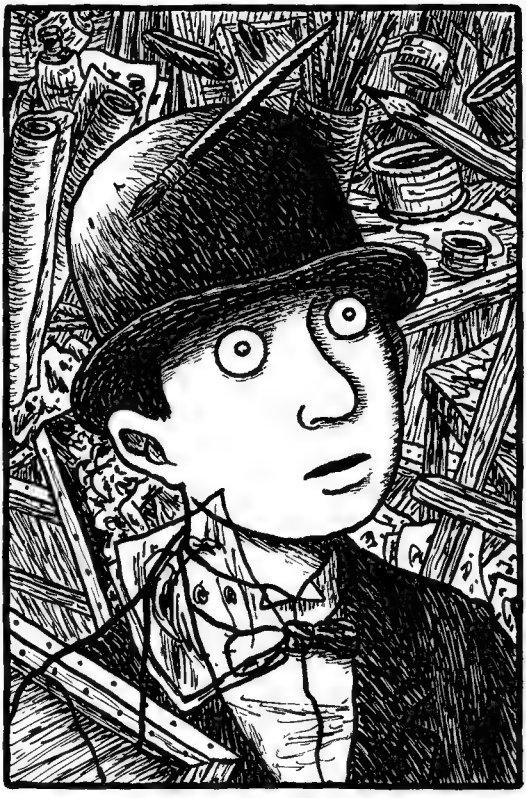

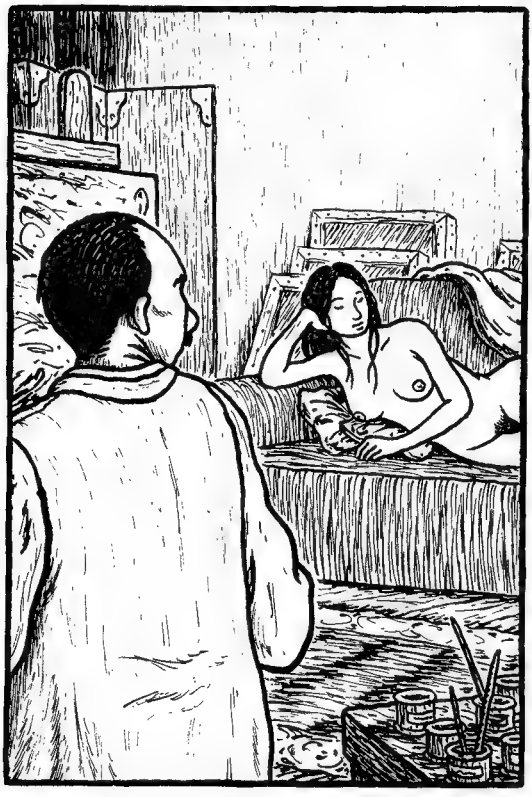

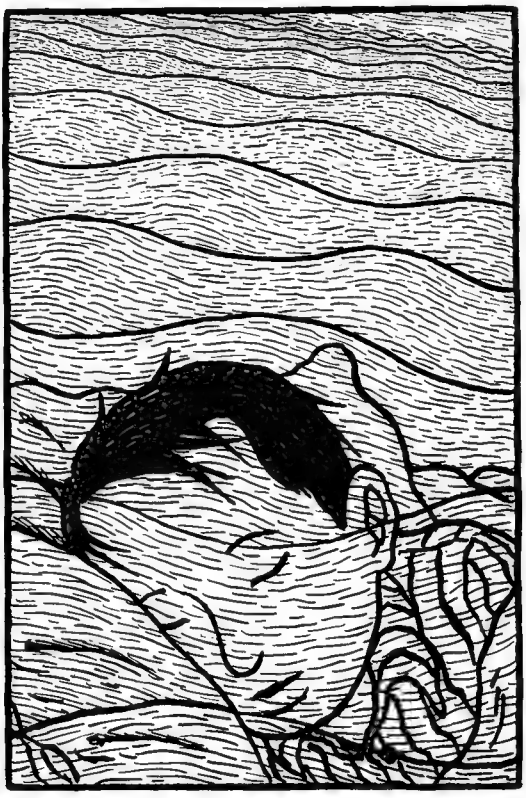

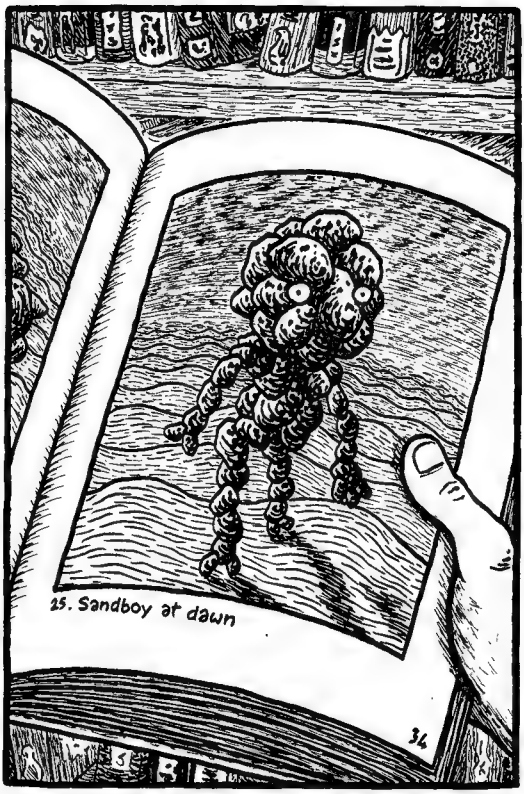
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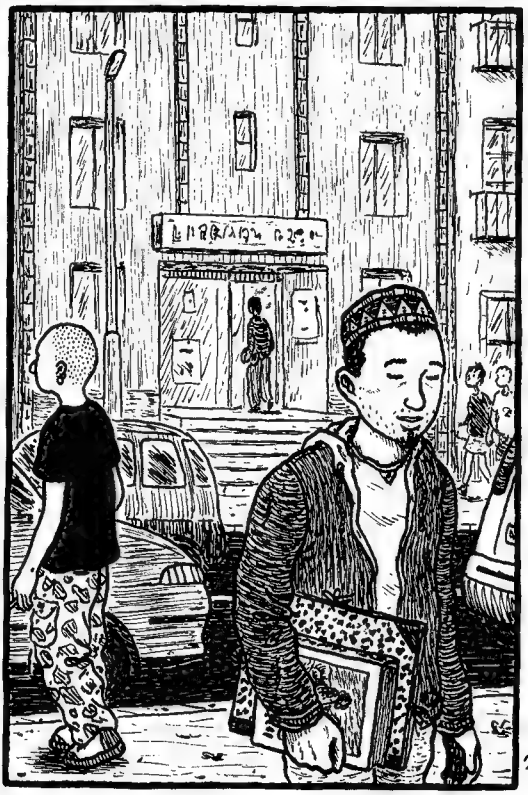
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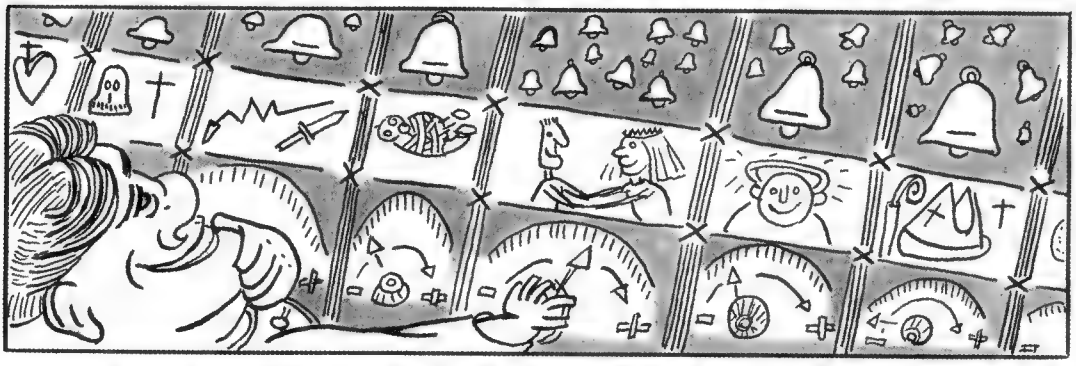

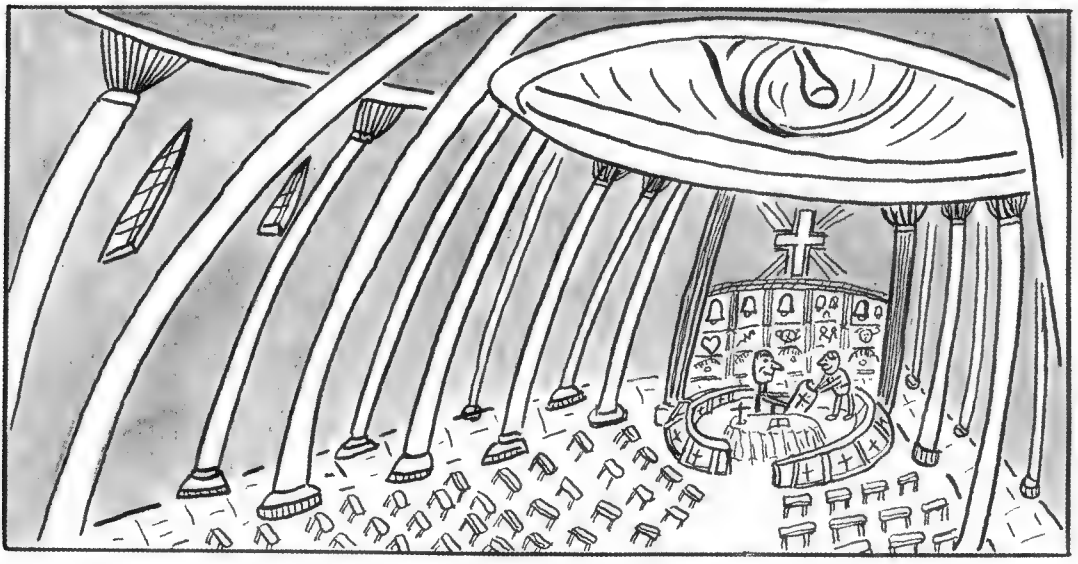

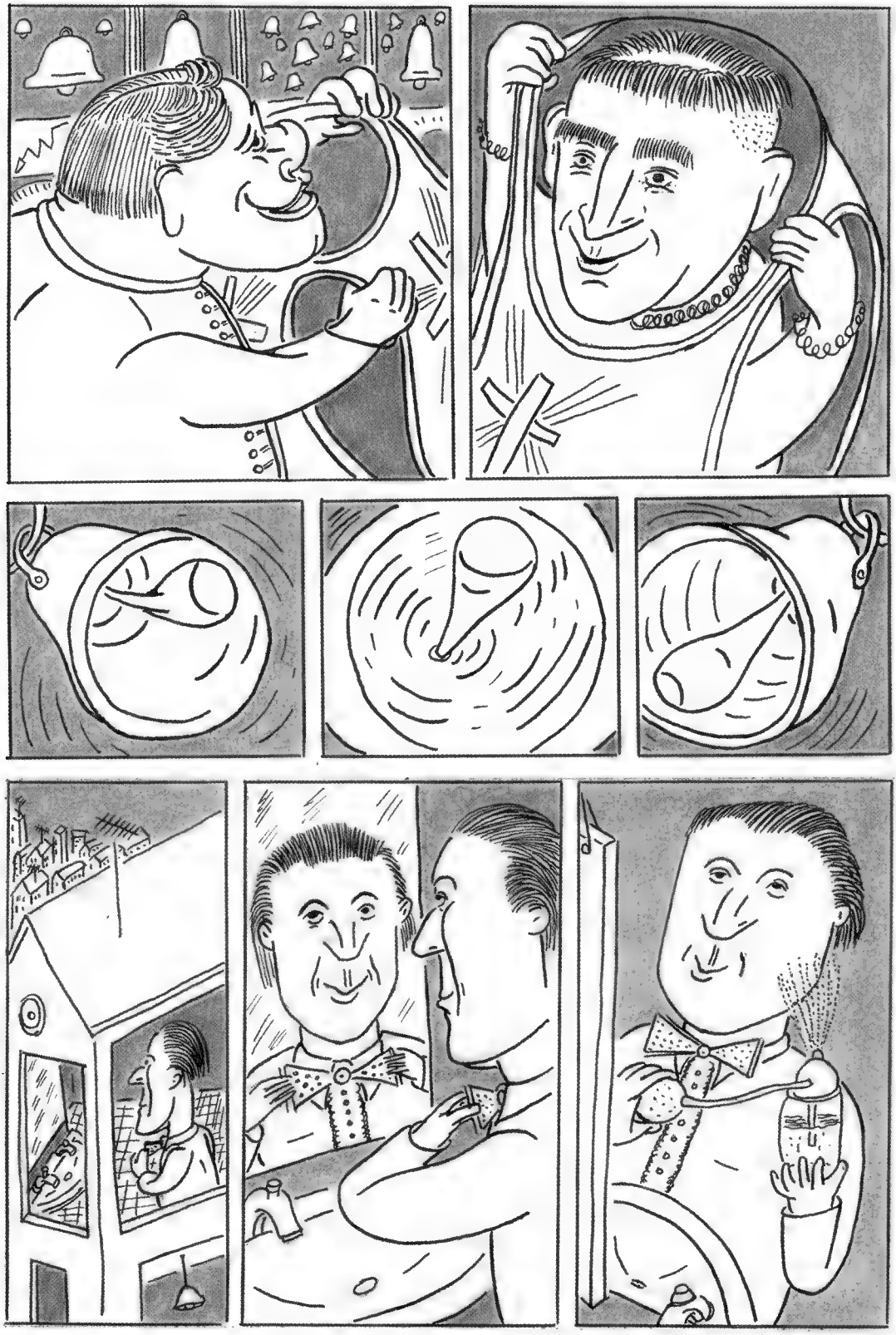

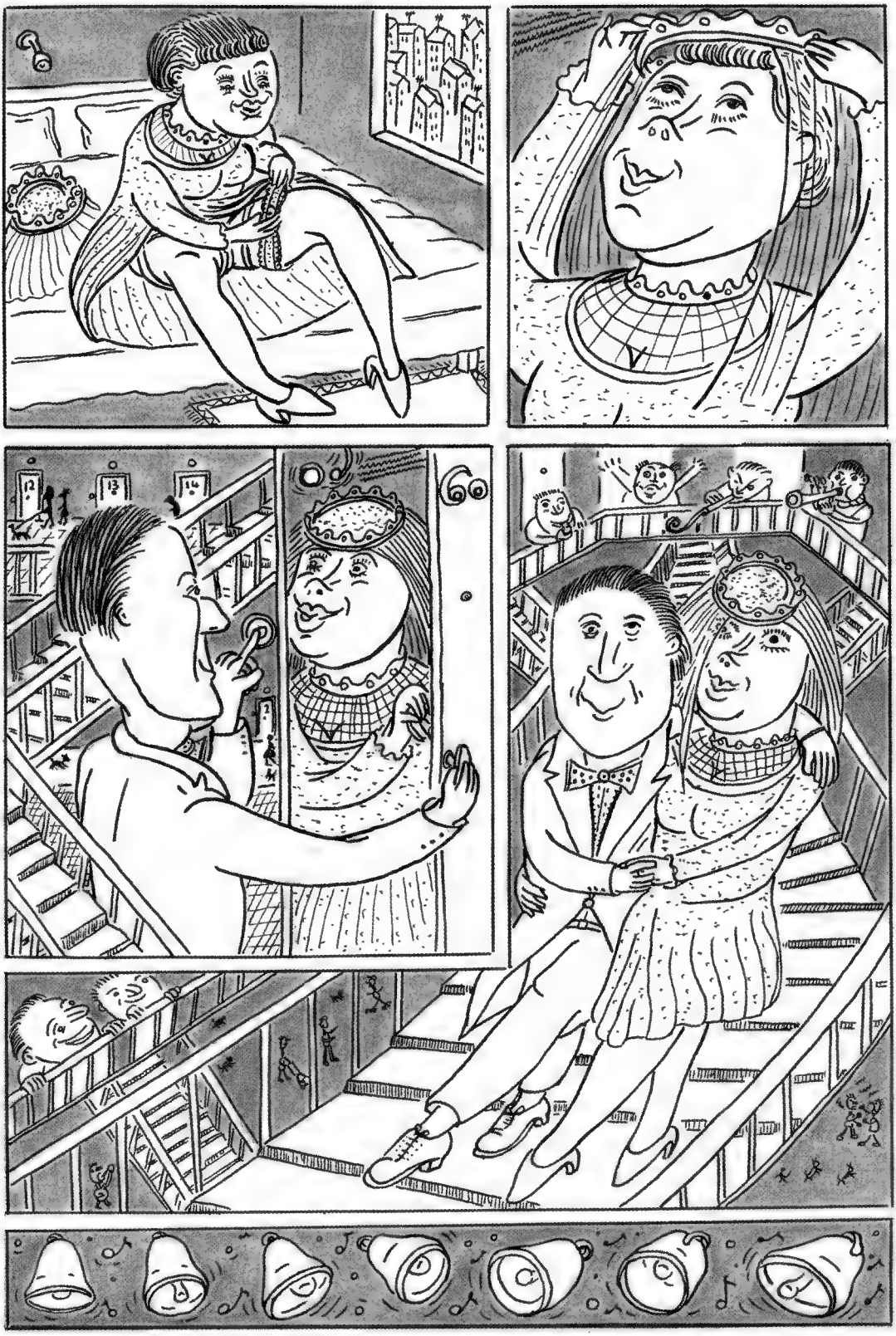

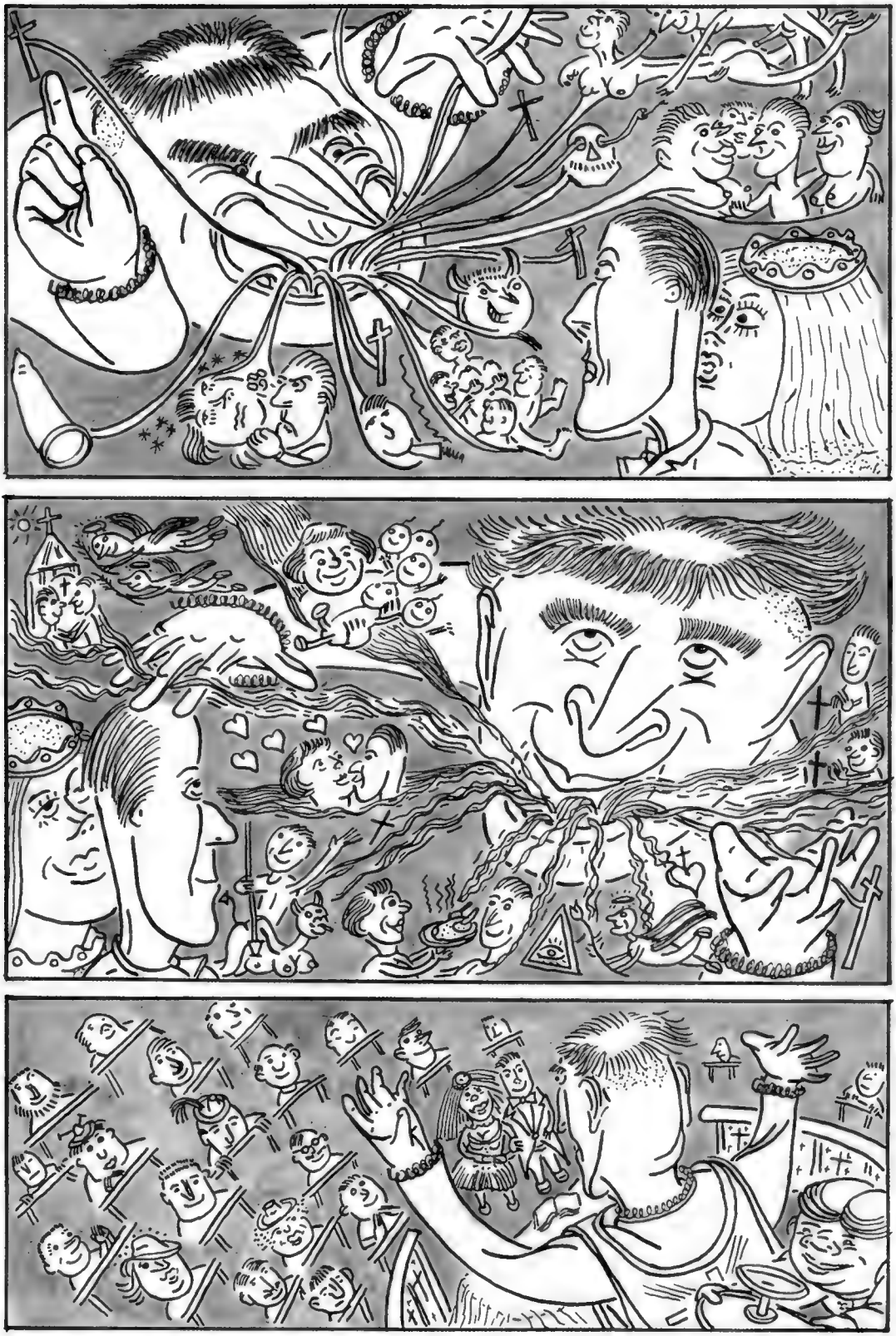

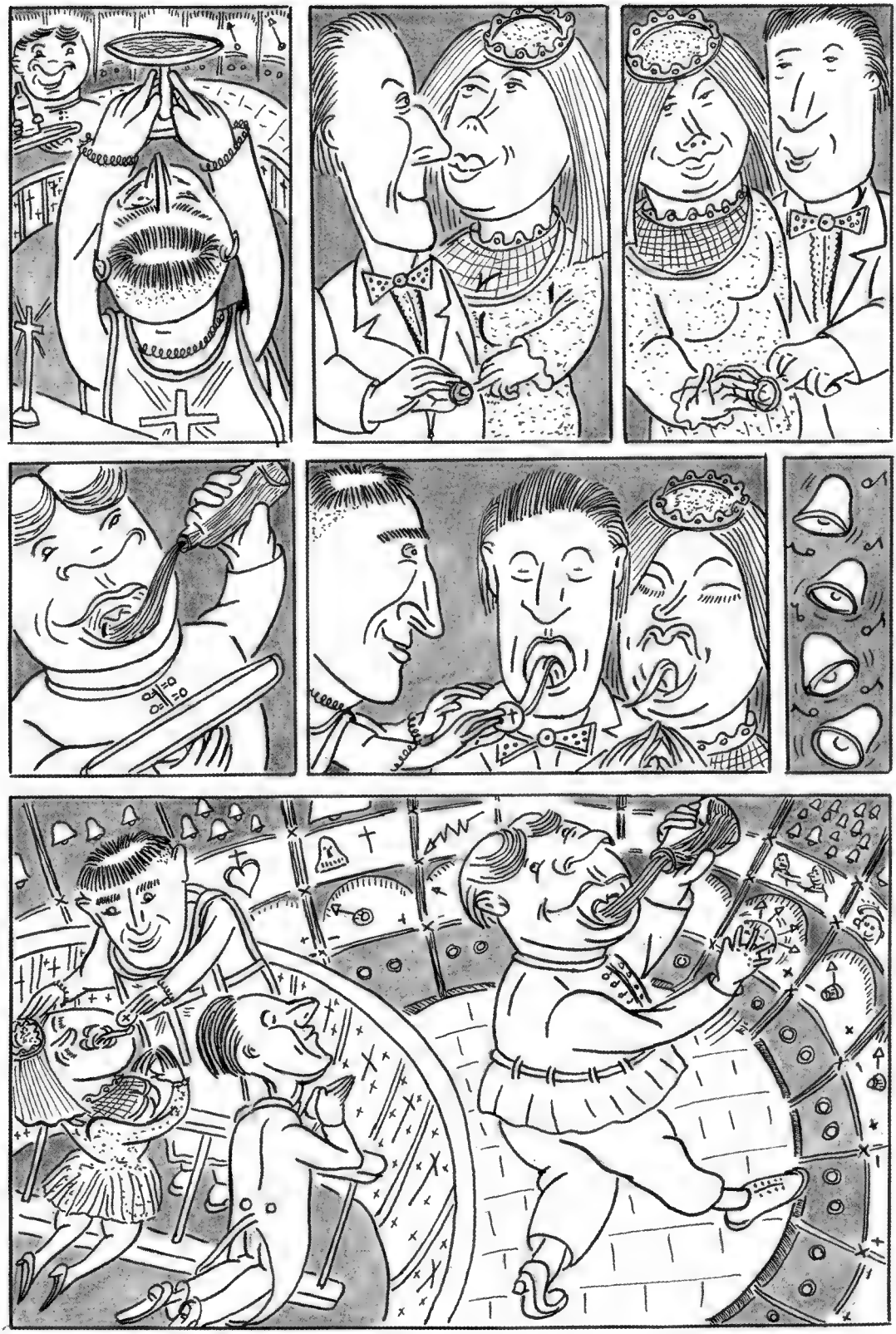

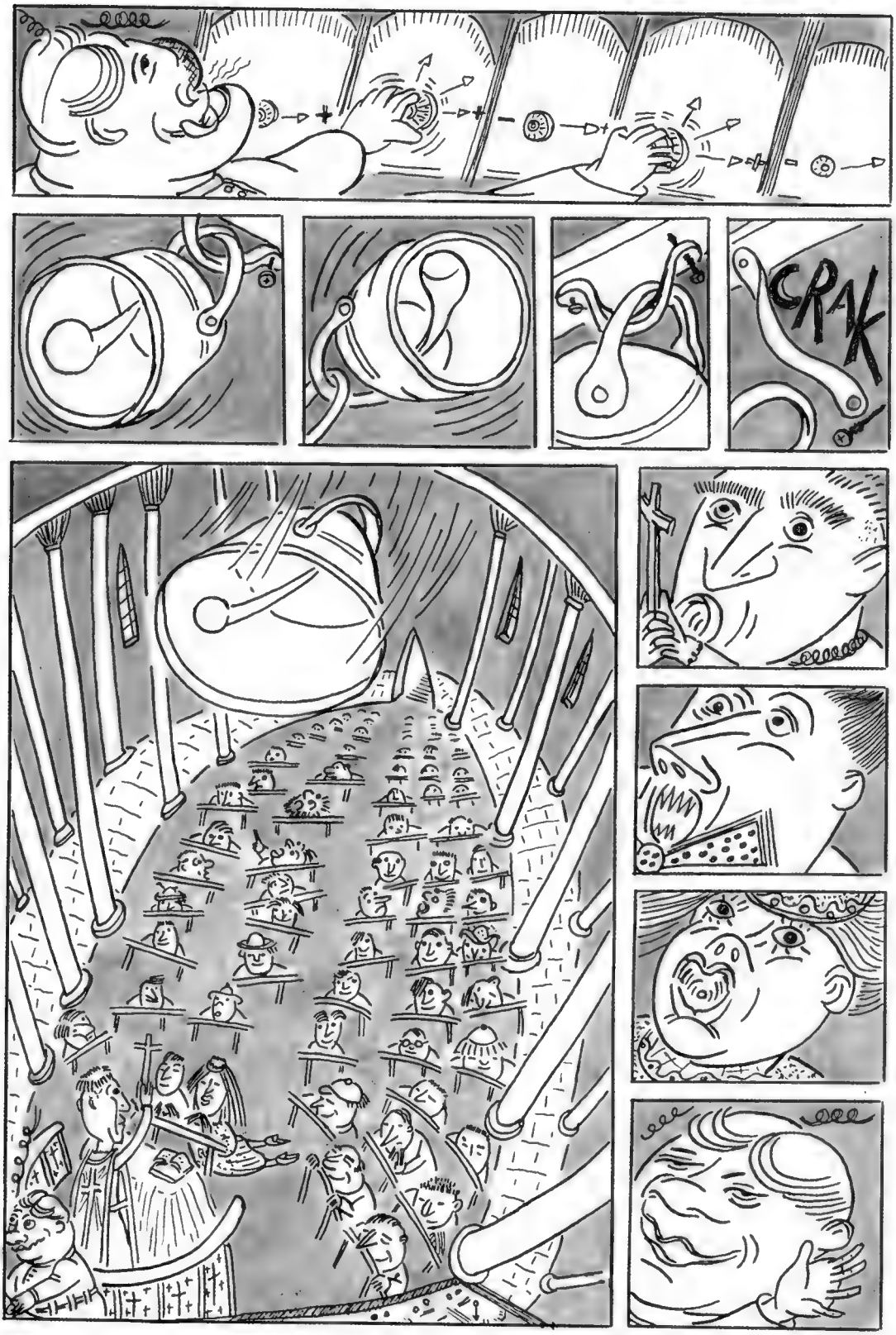
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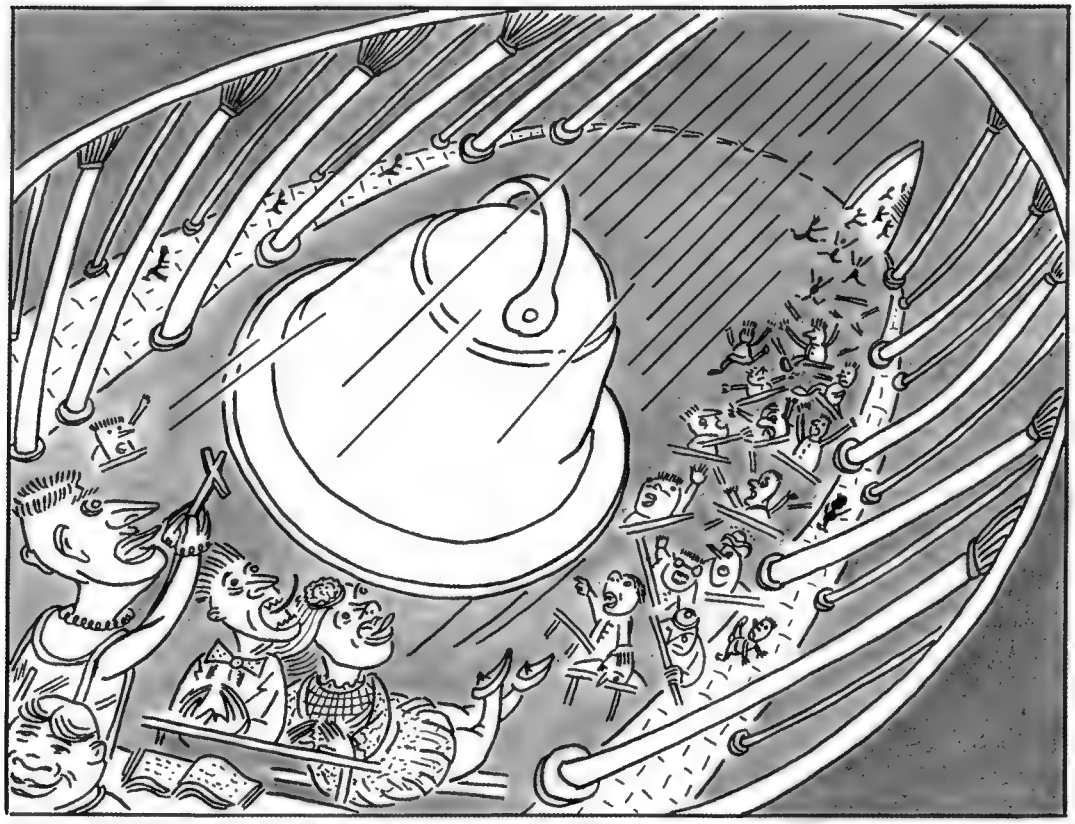

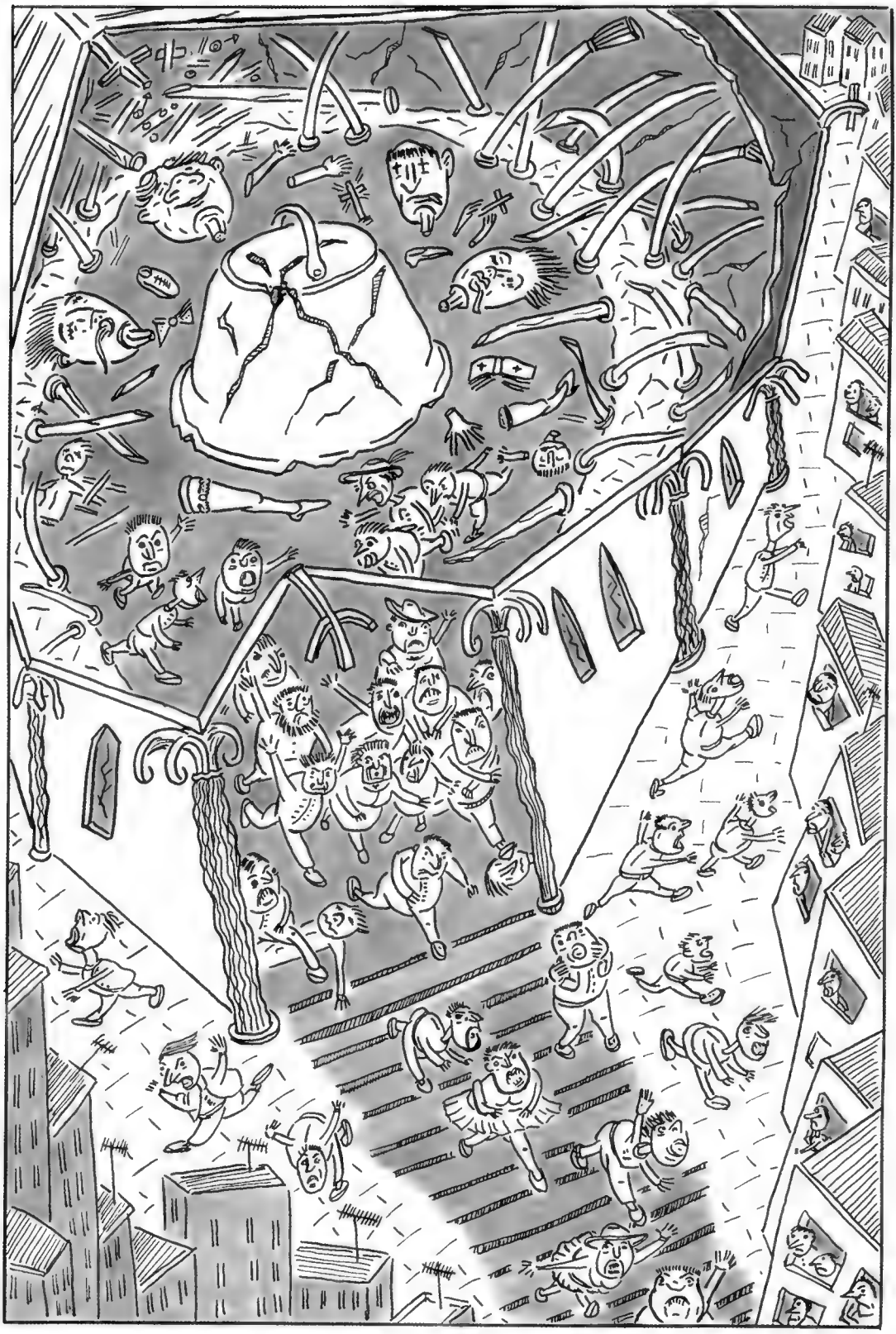

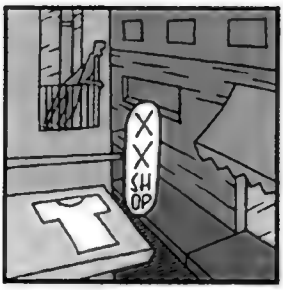

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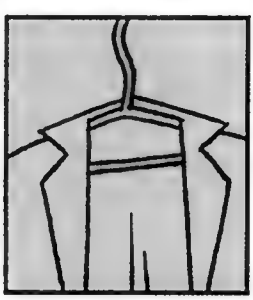

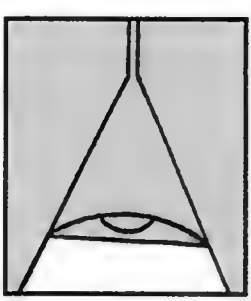

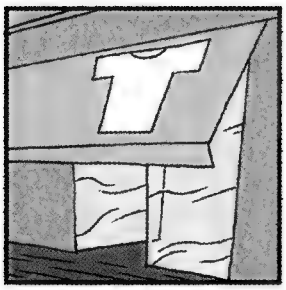

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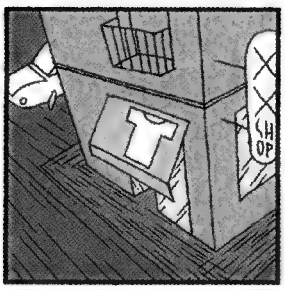
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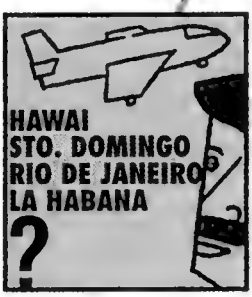
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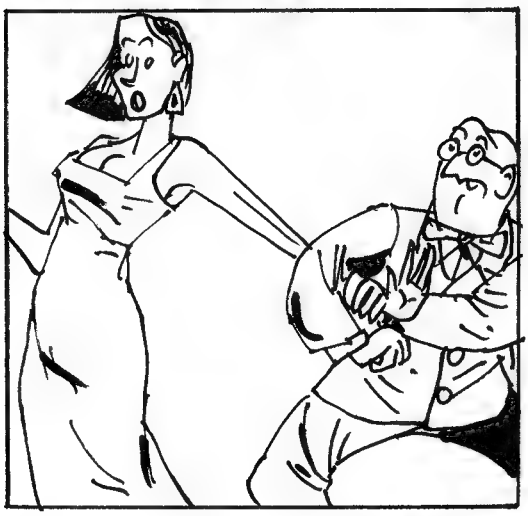

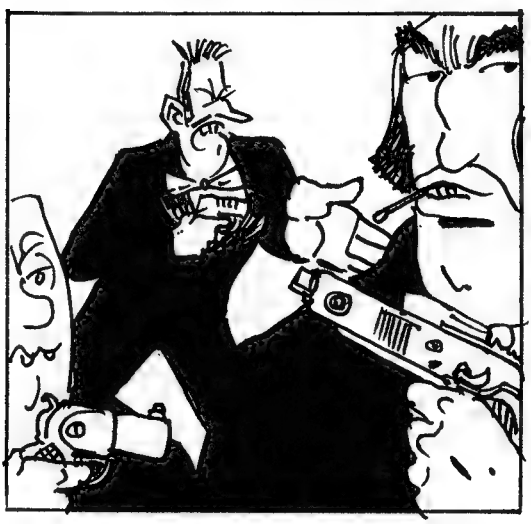

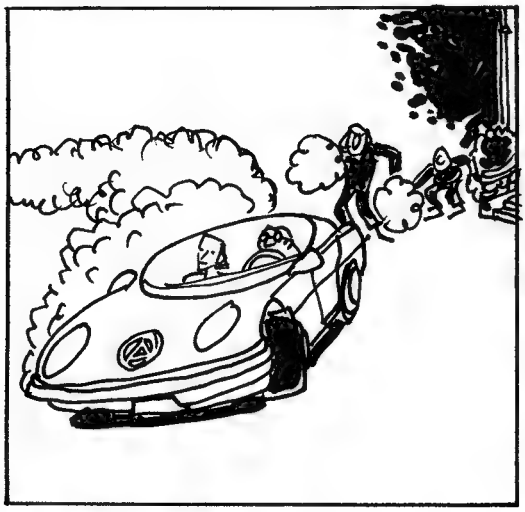

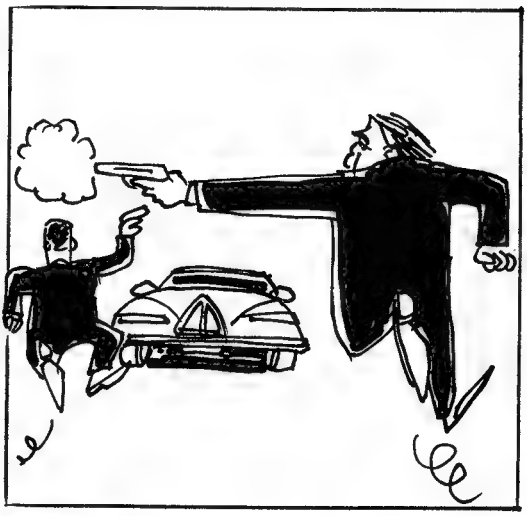

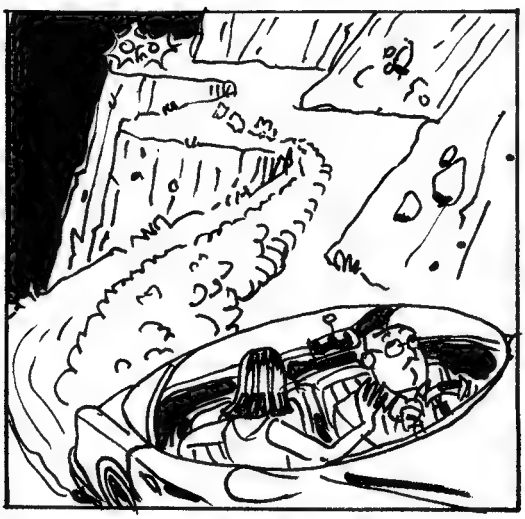

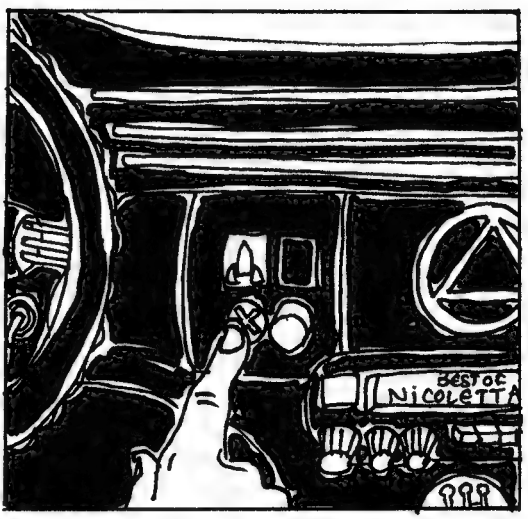
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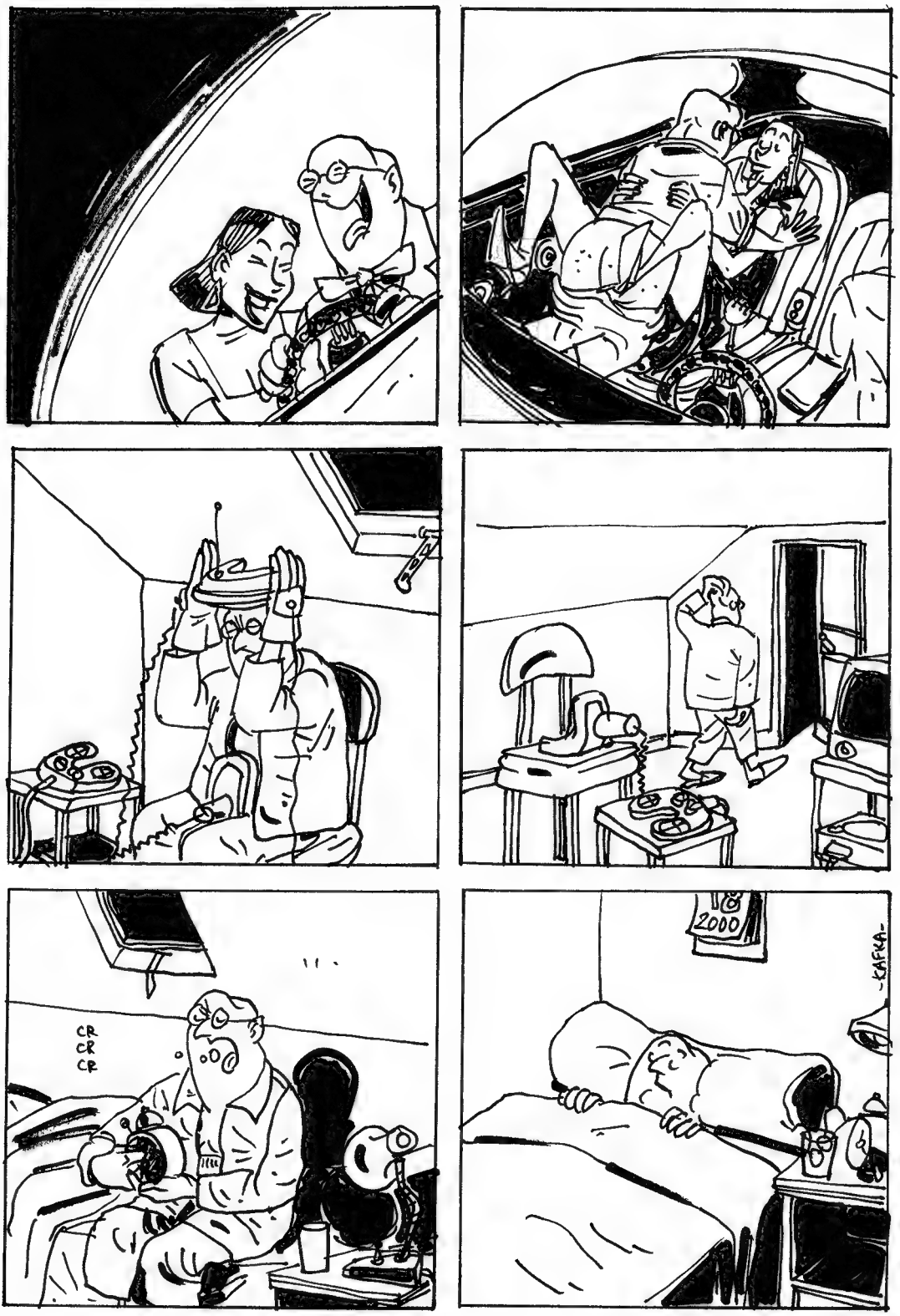
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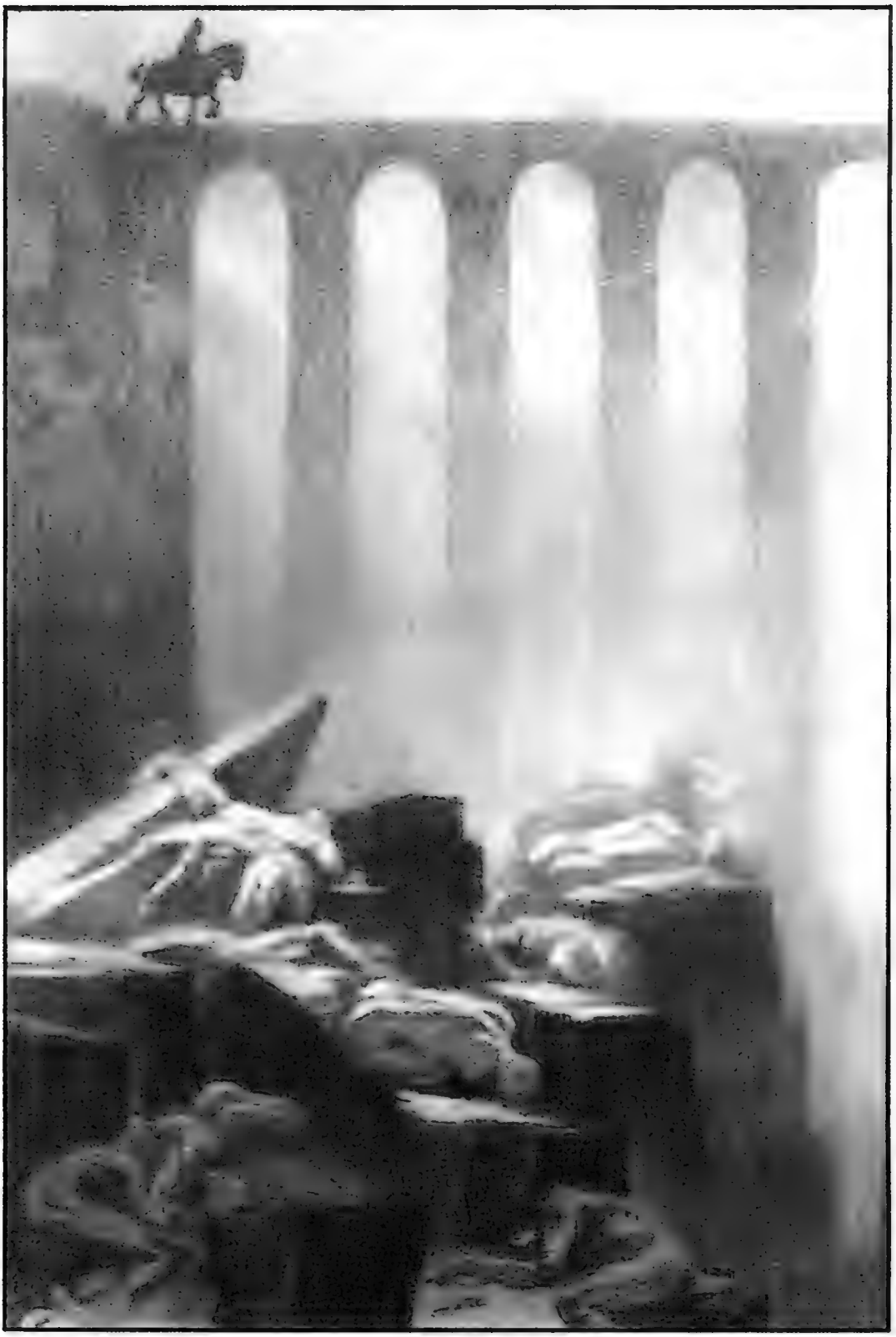

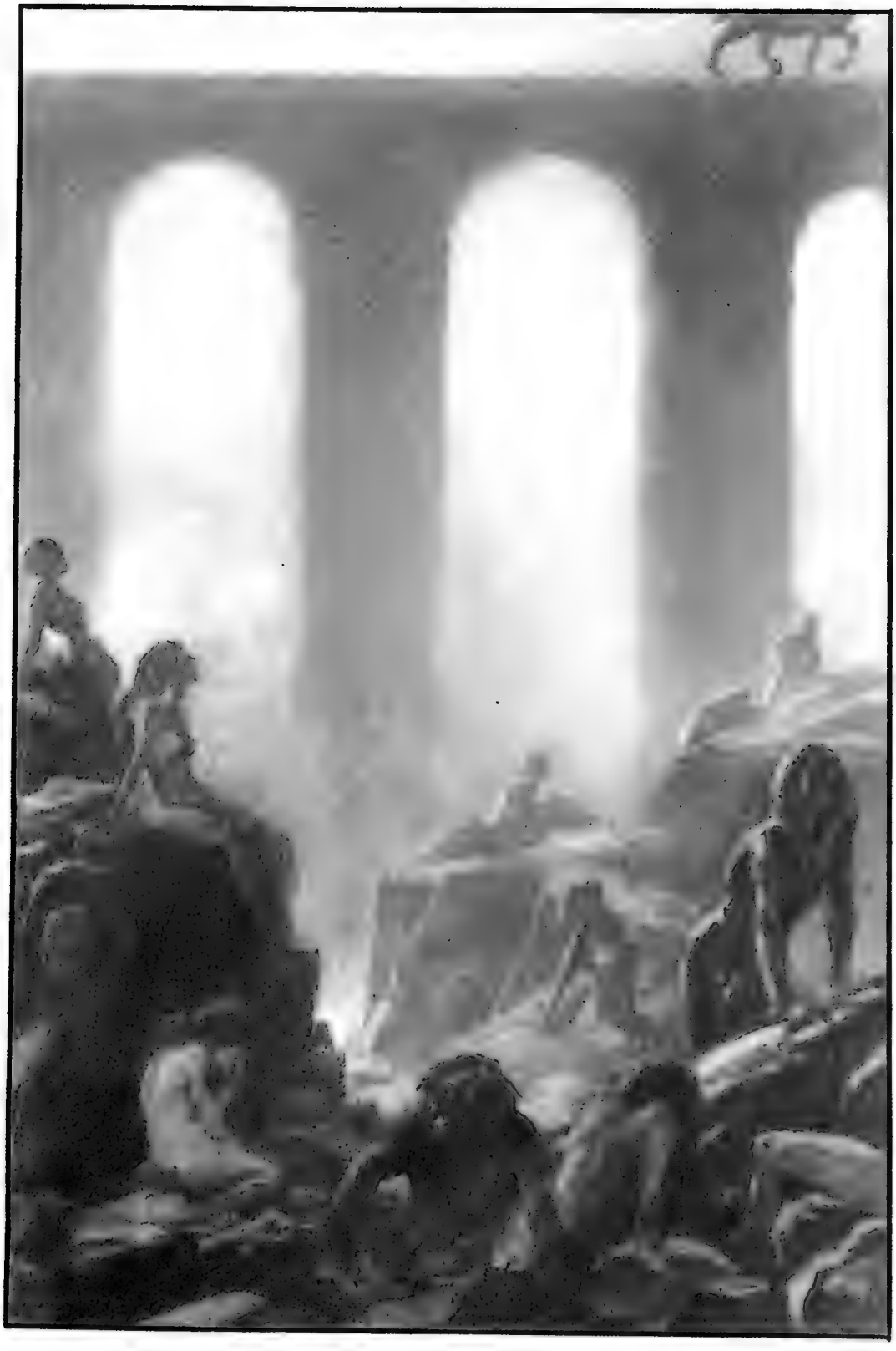

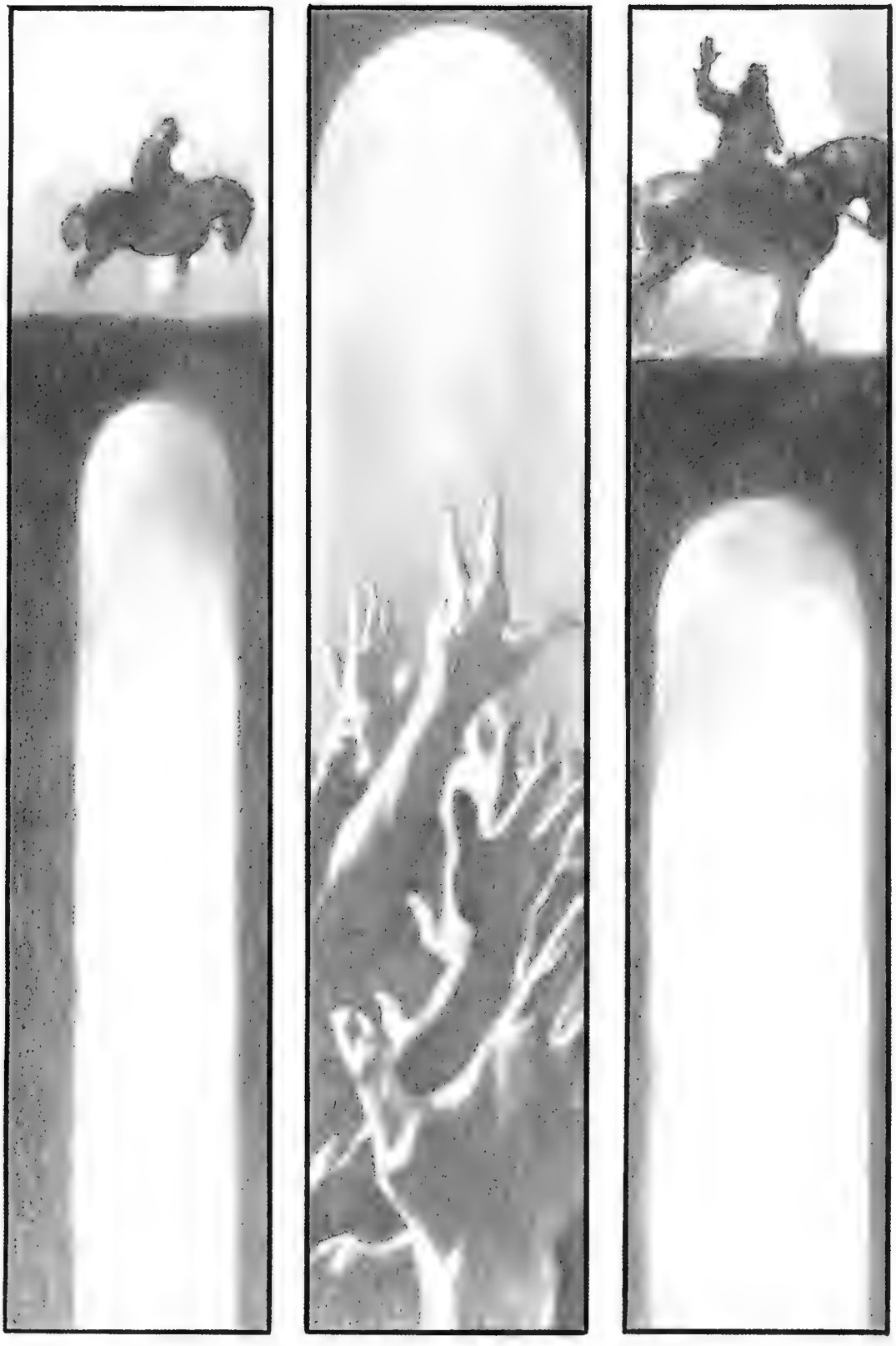

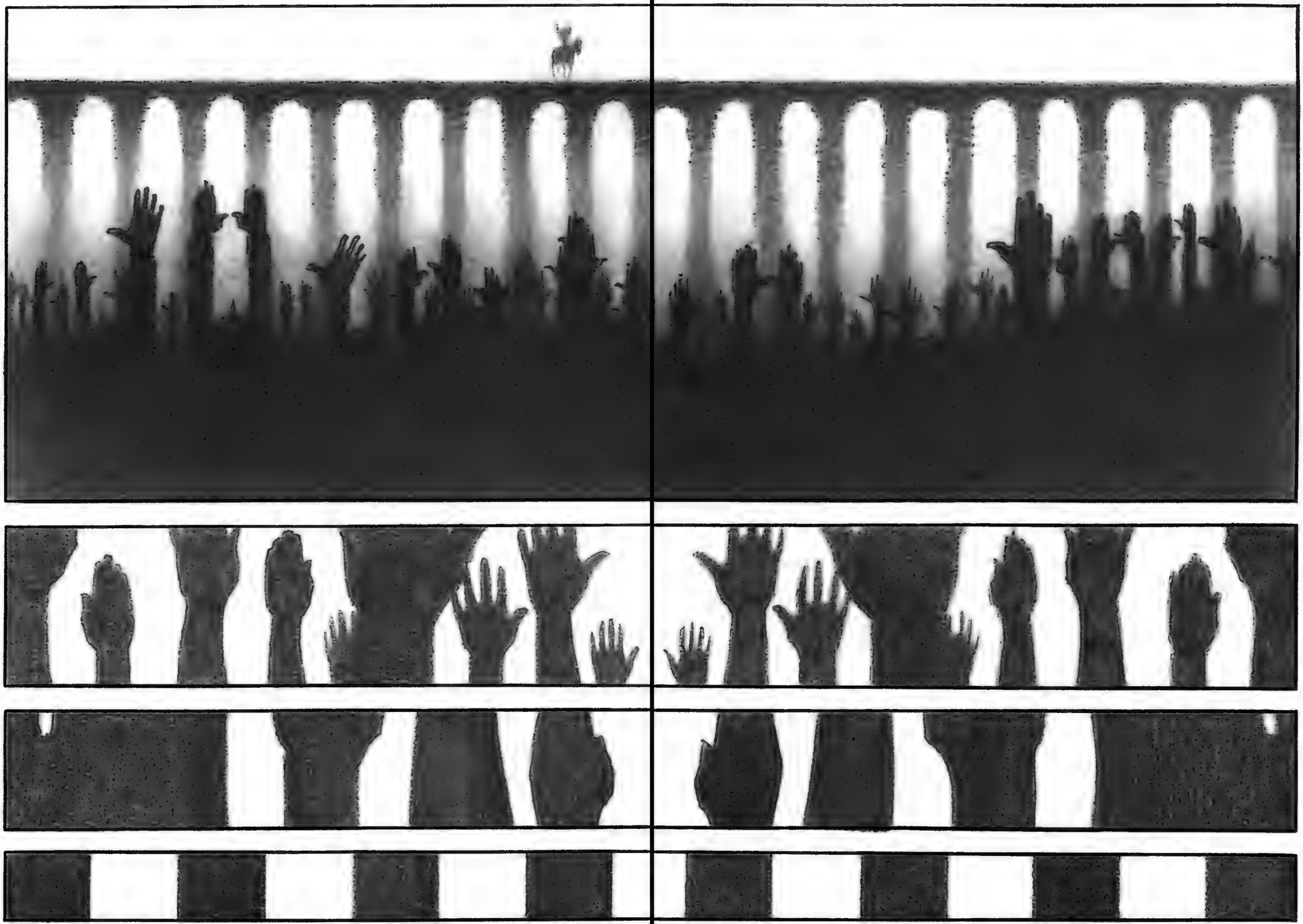

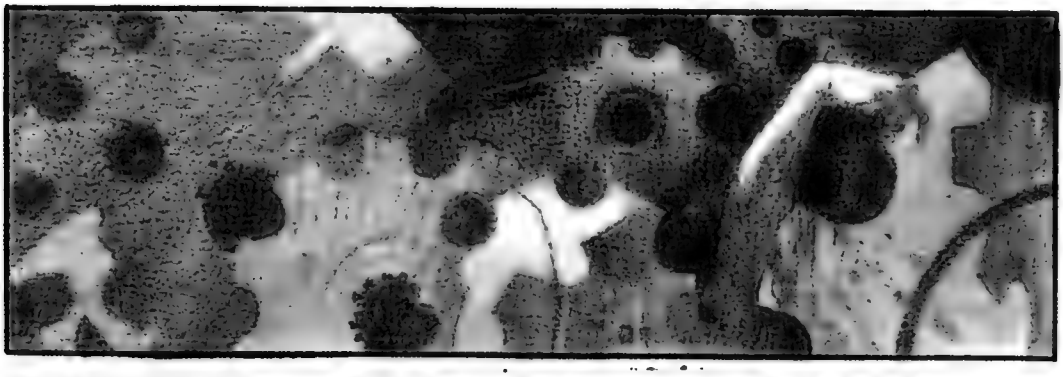

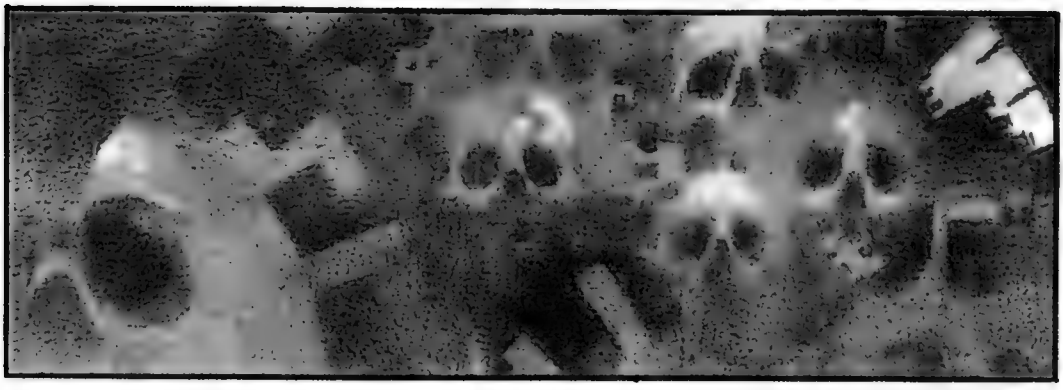

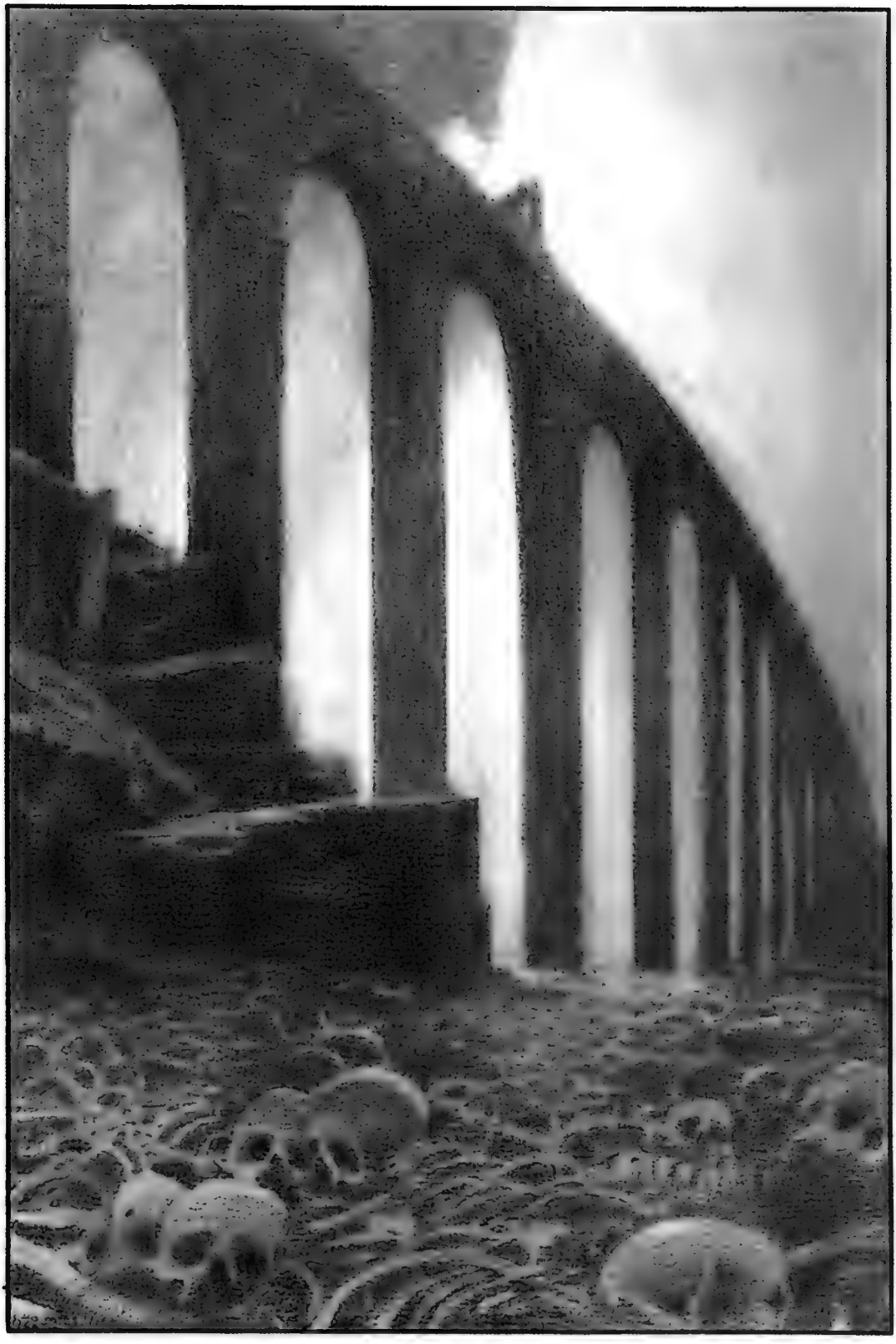

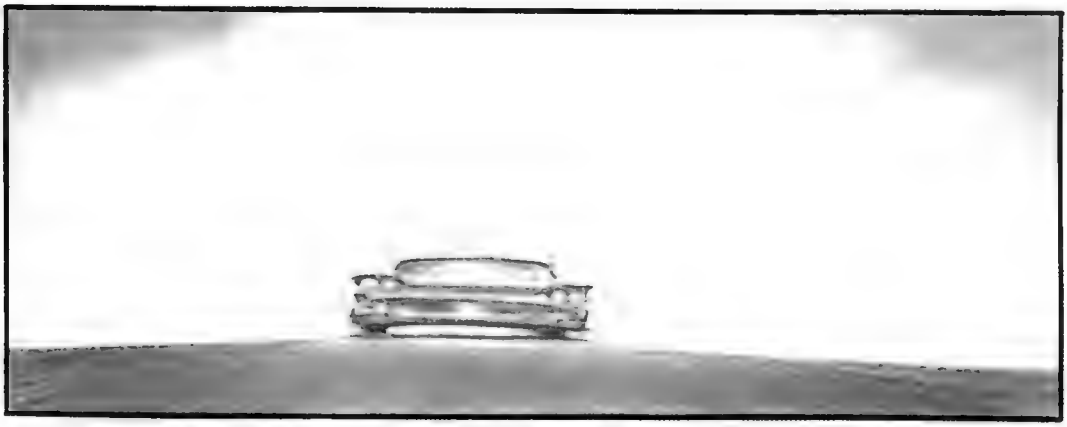

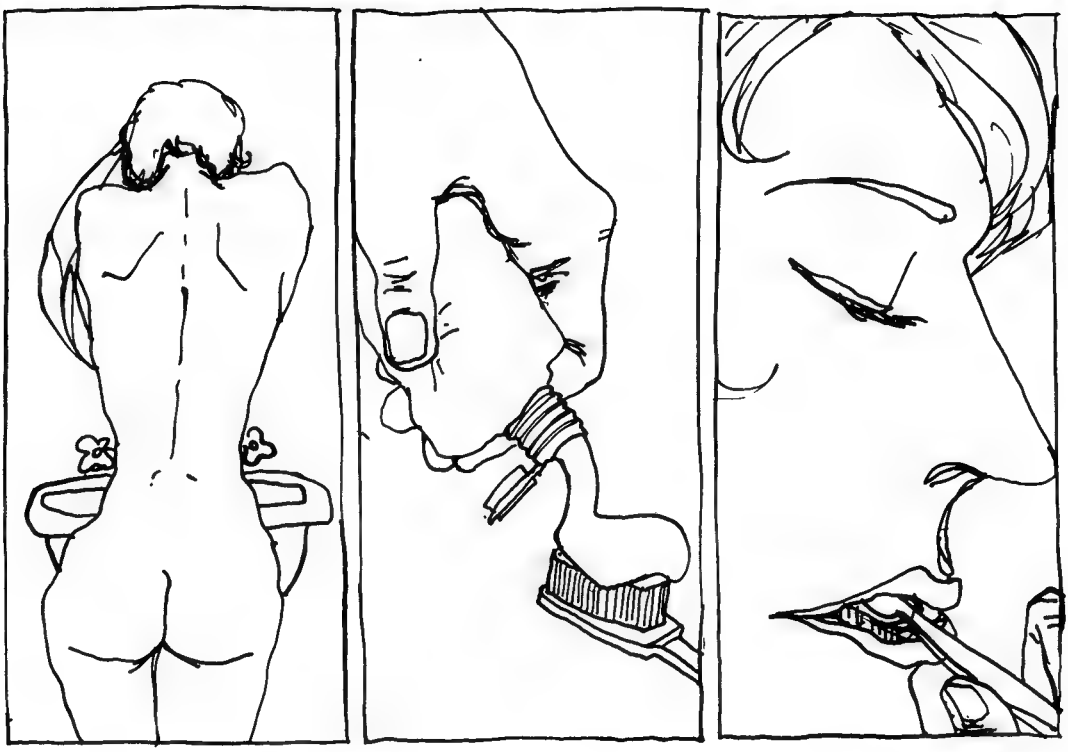

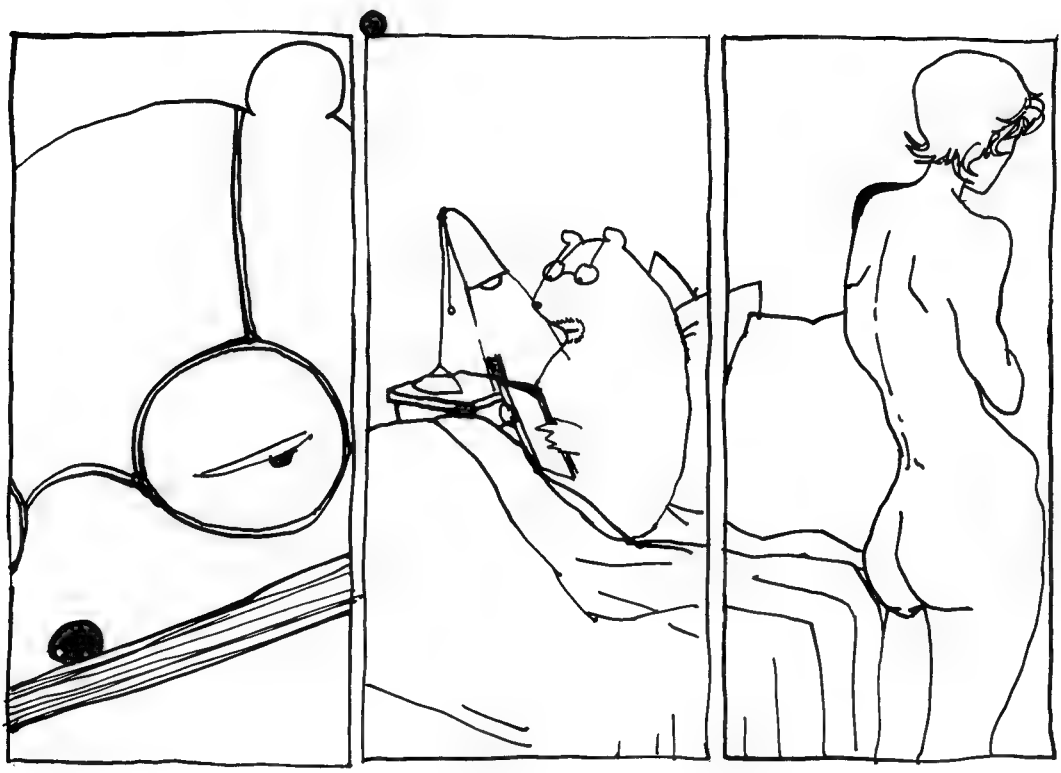

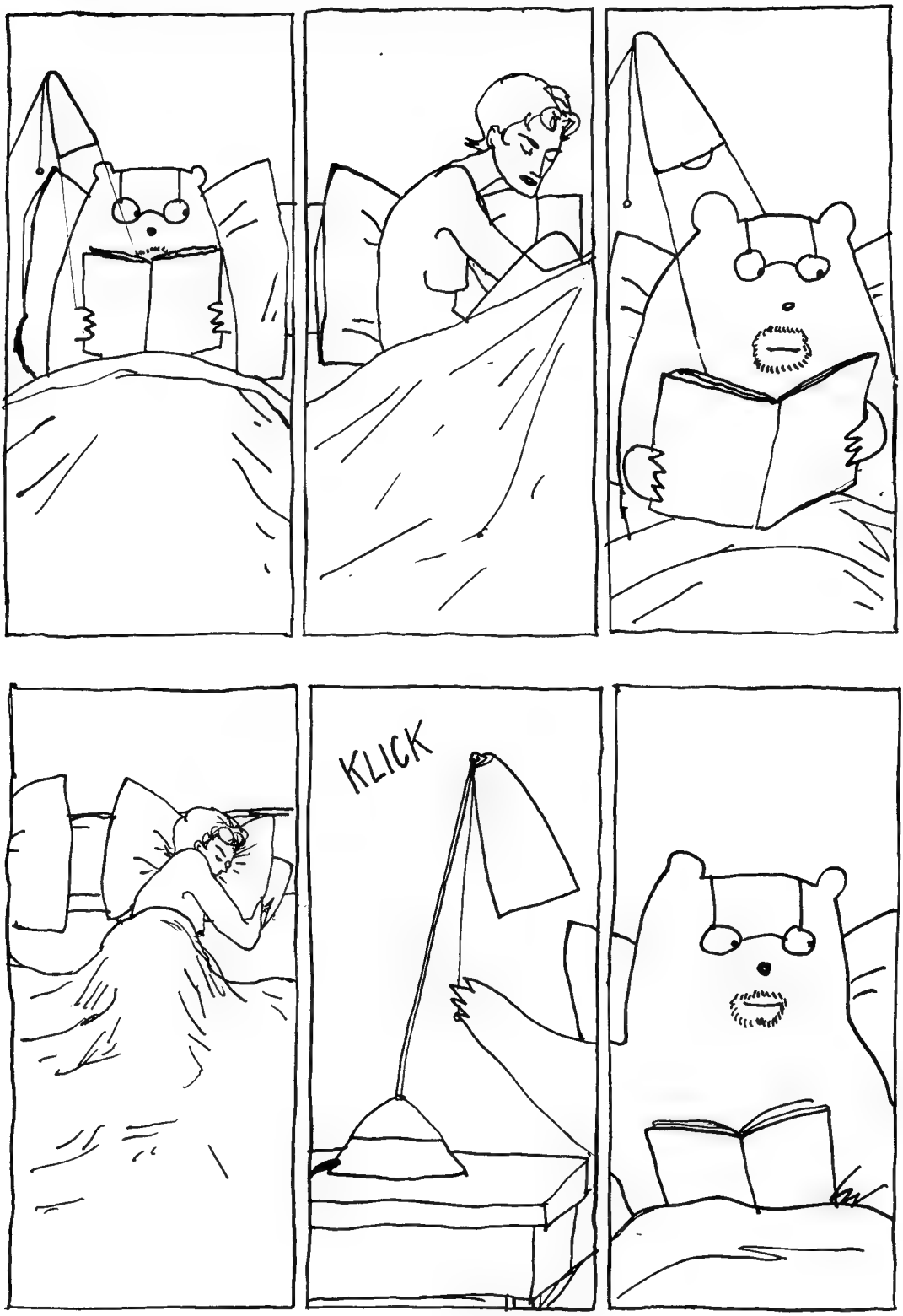
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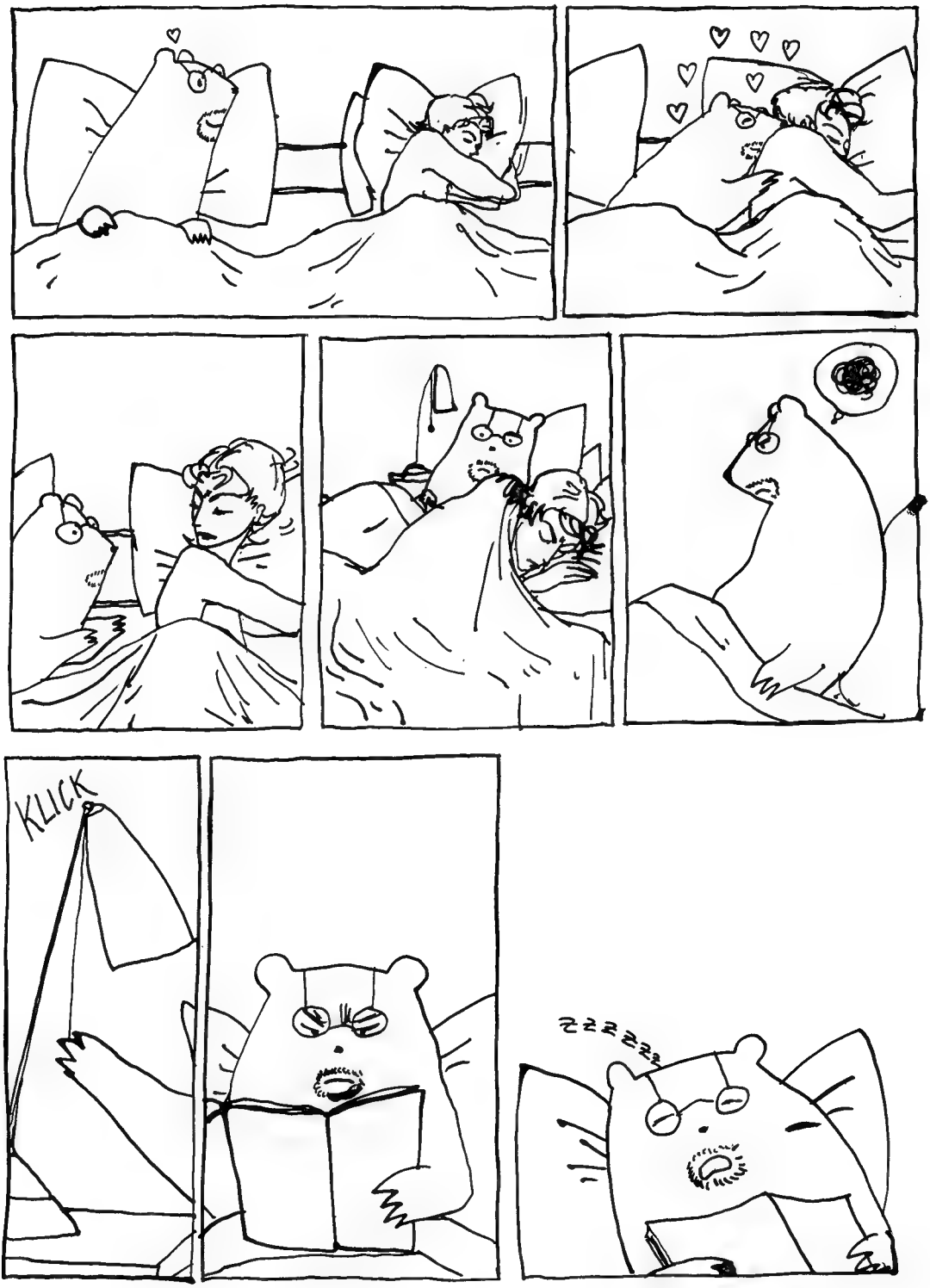
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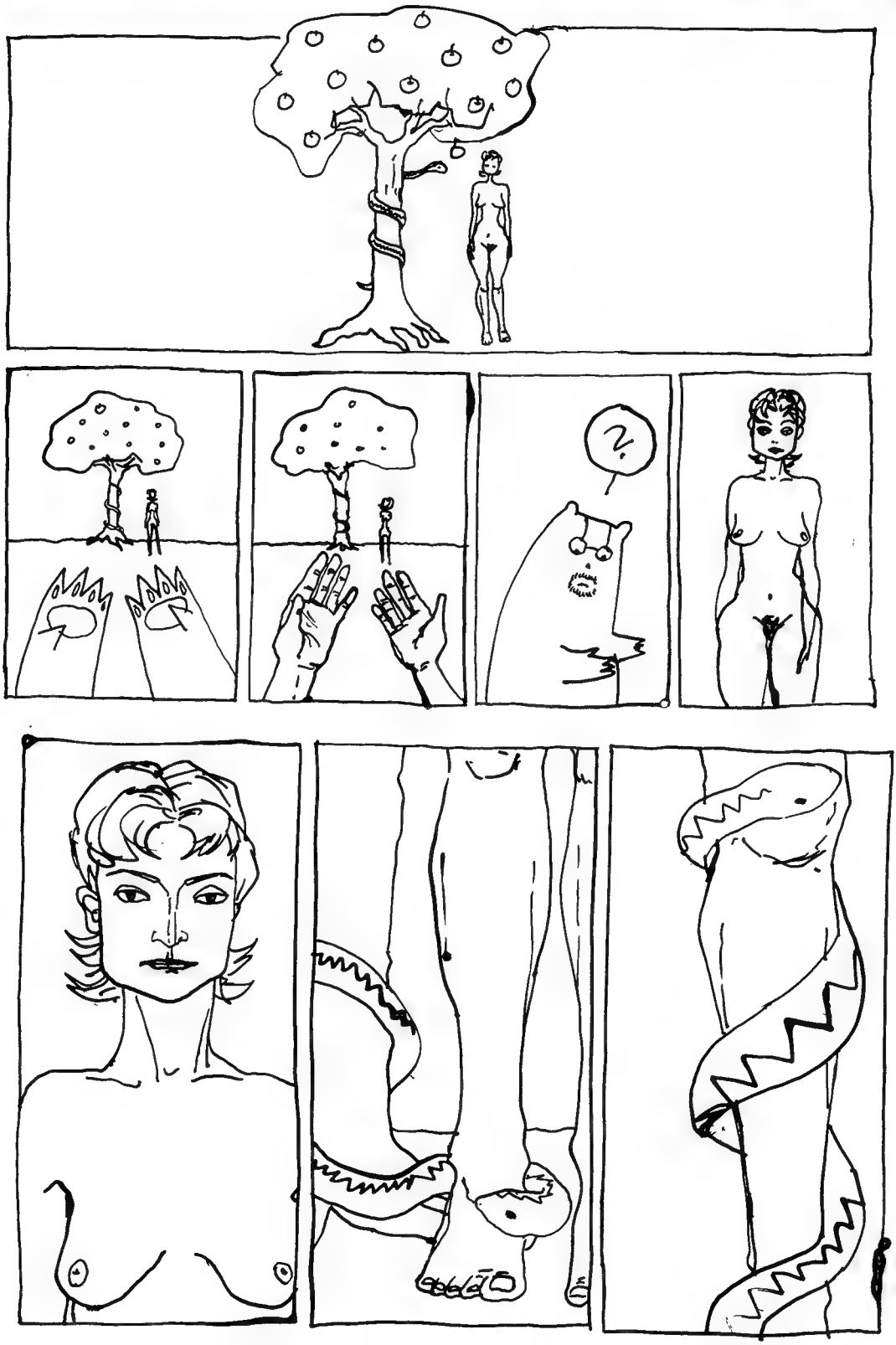

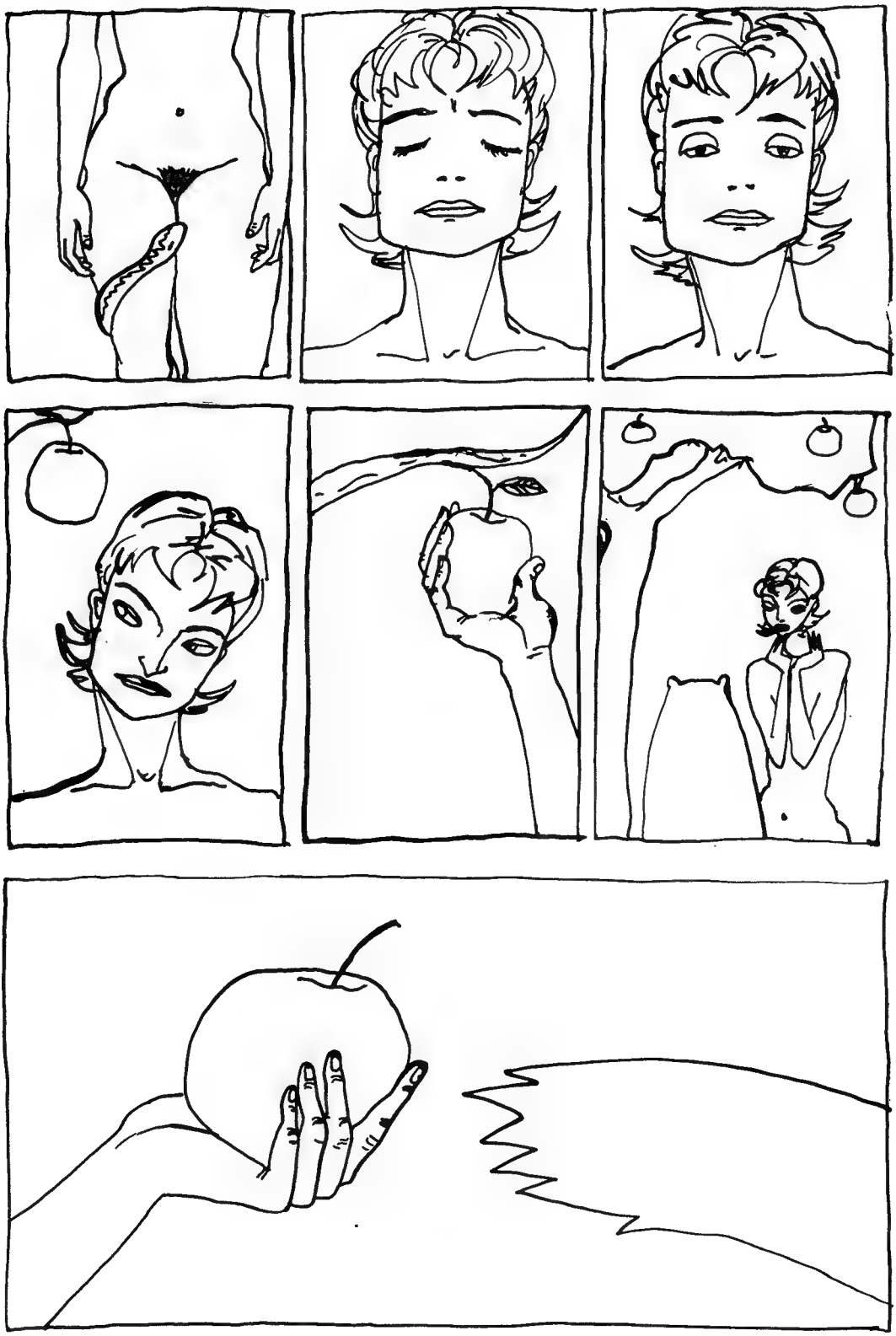

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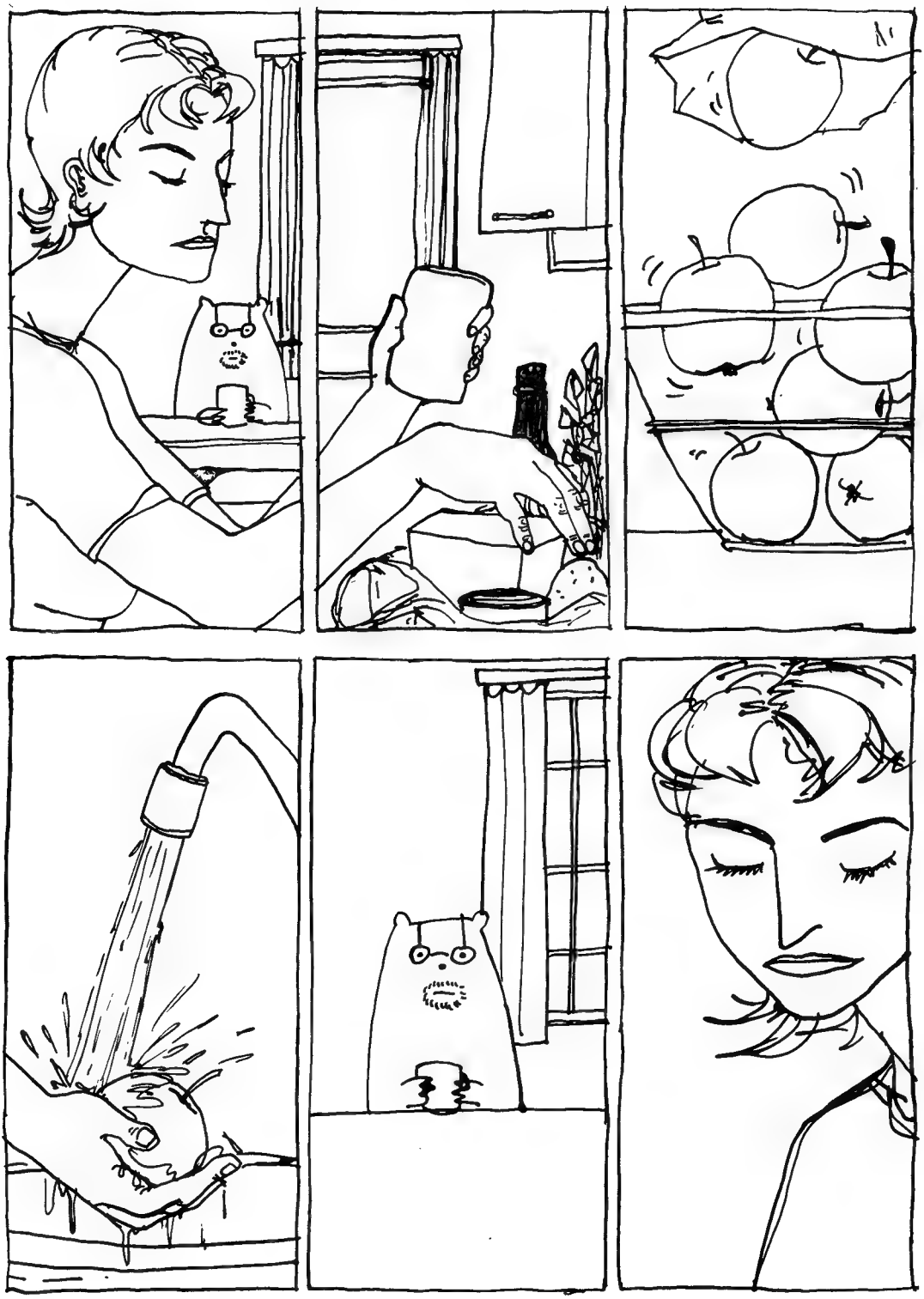

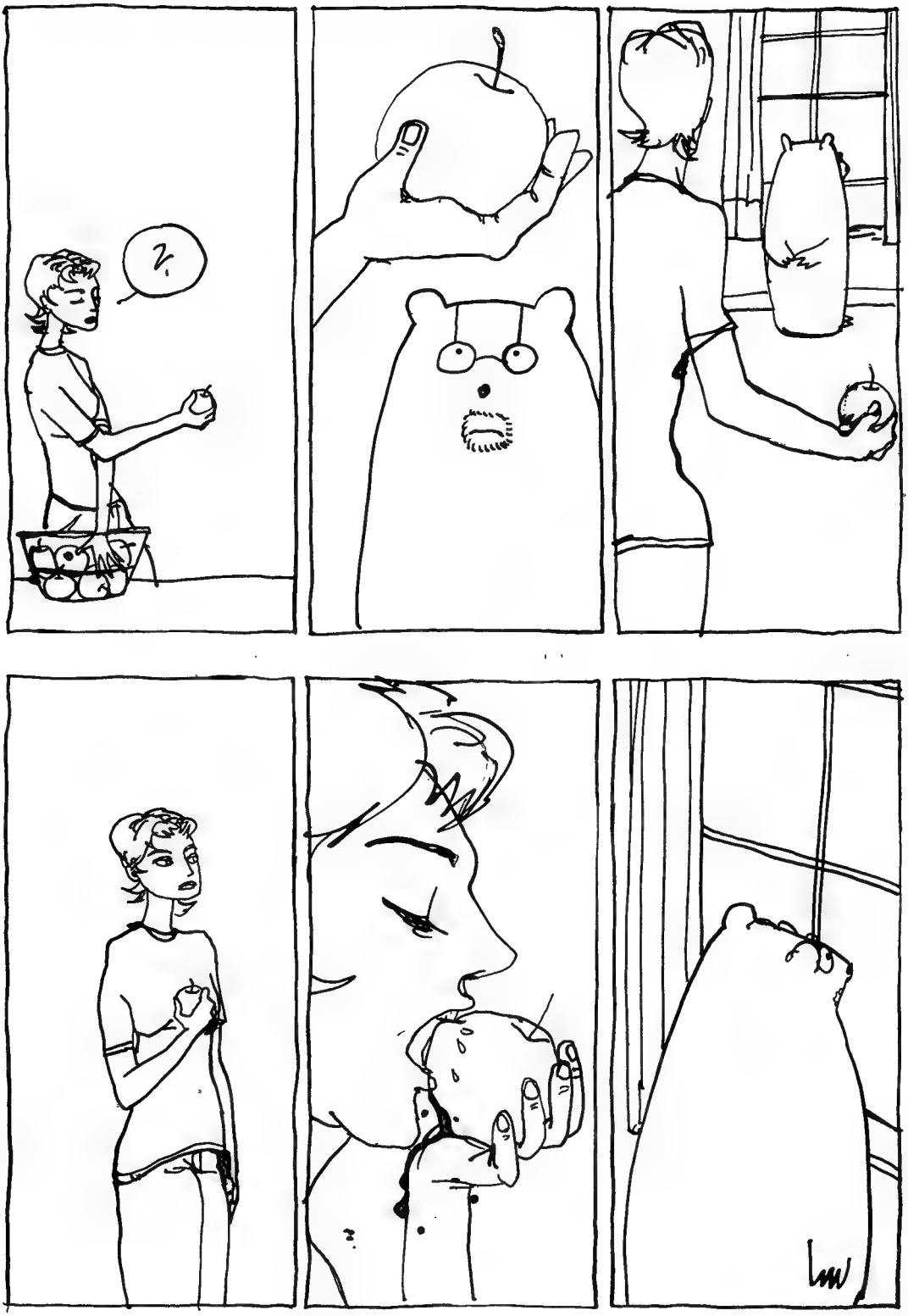
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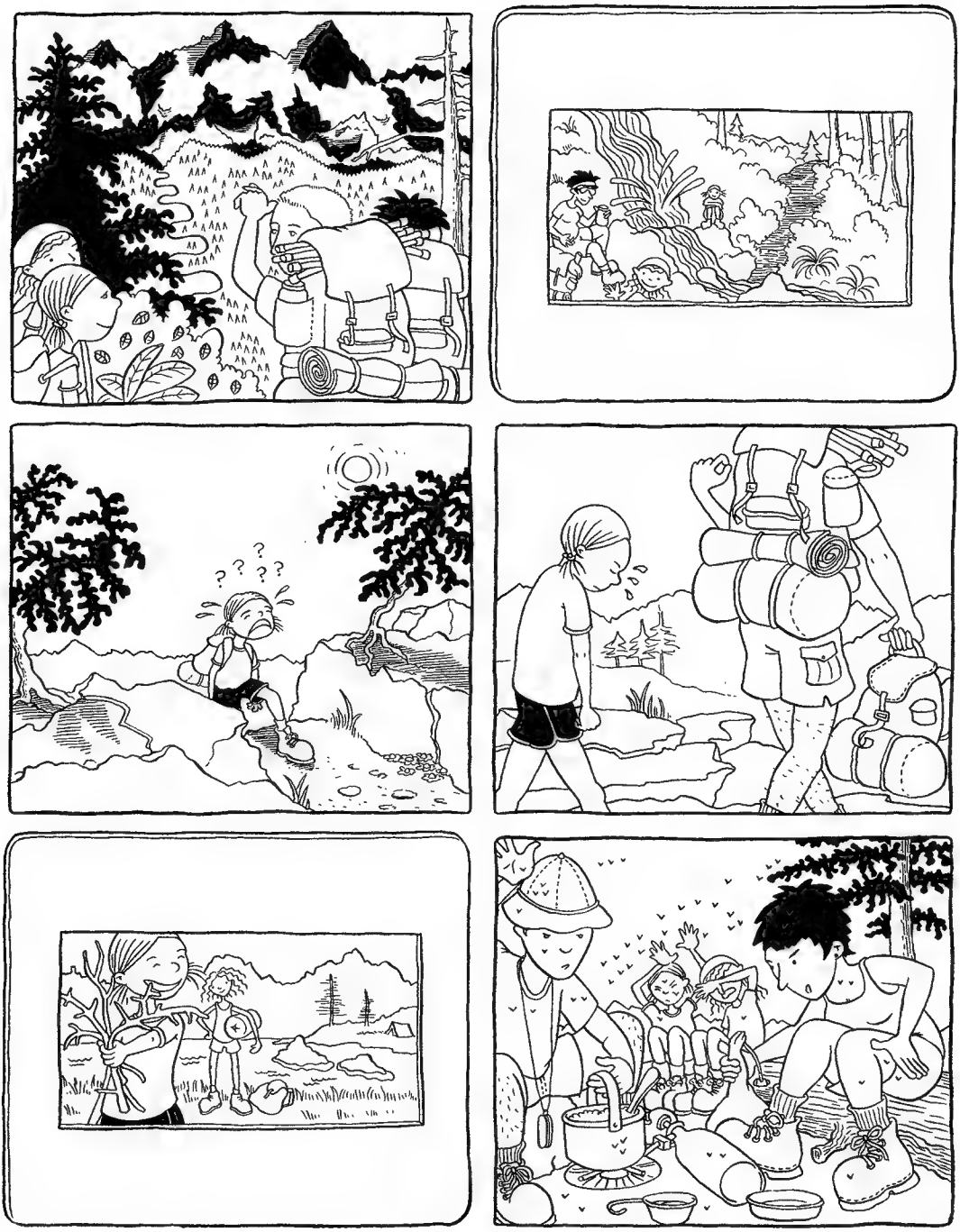
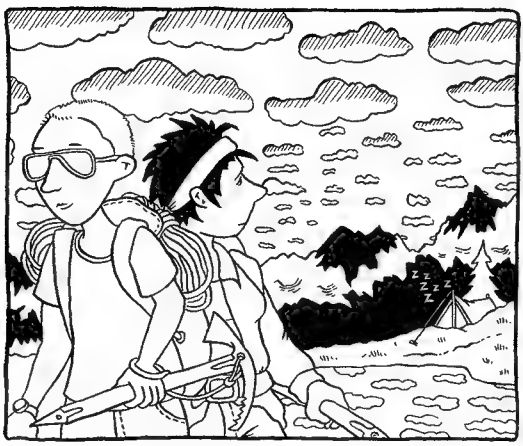
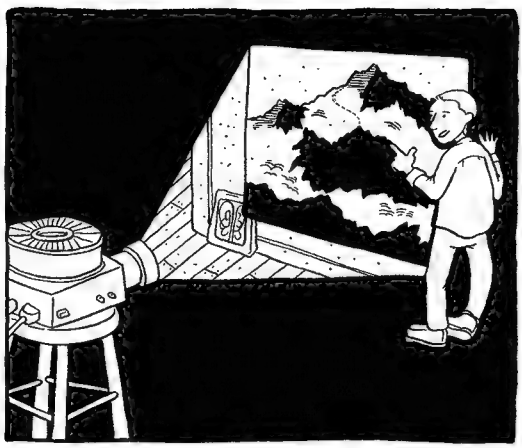
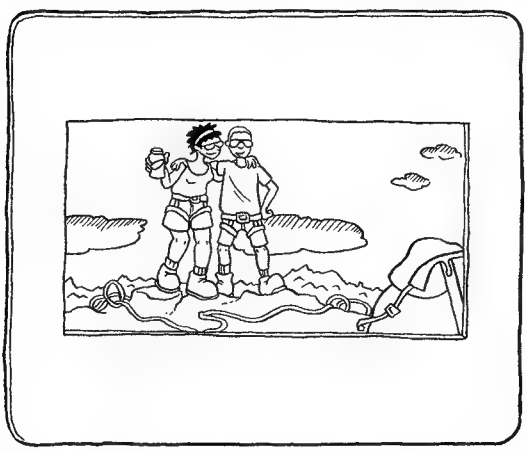
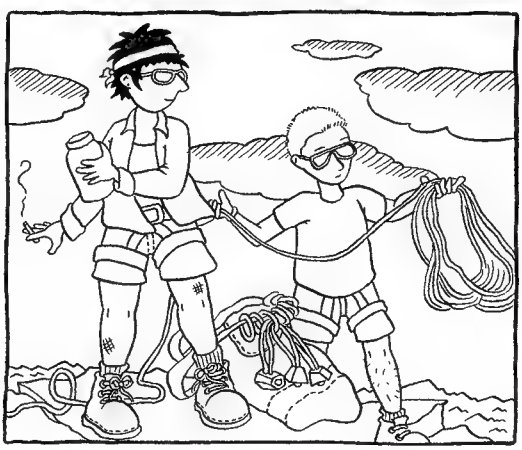
Kodachrome
TRANSPARENCY



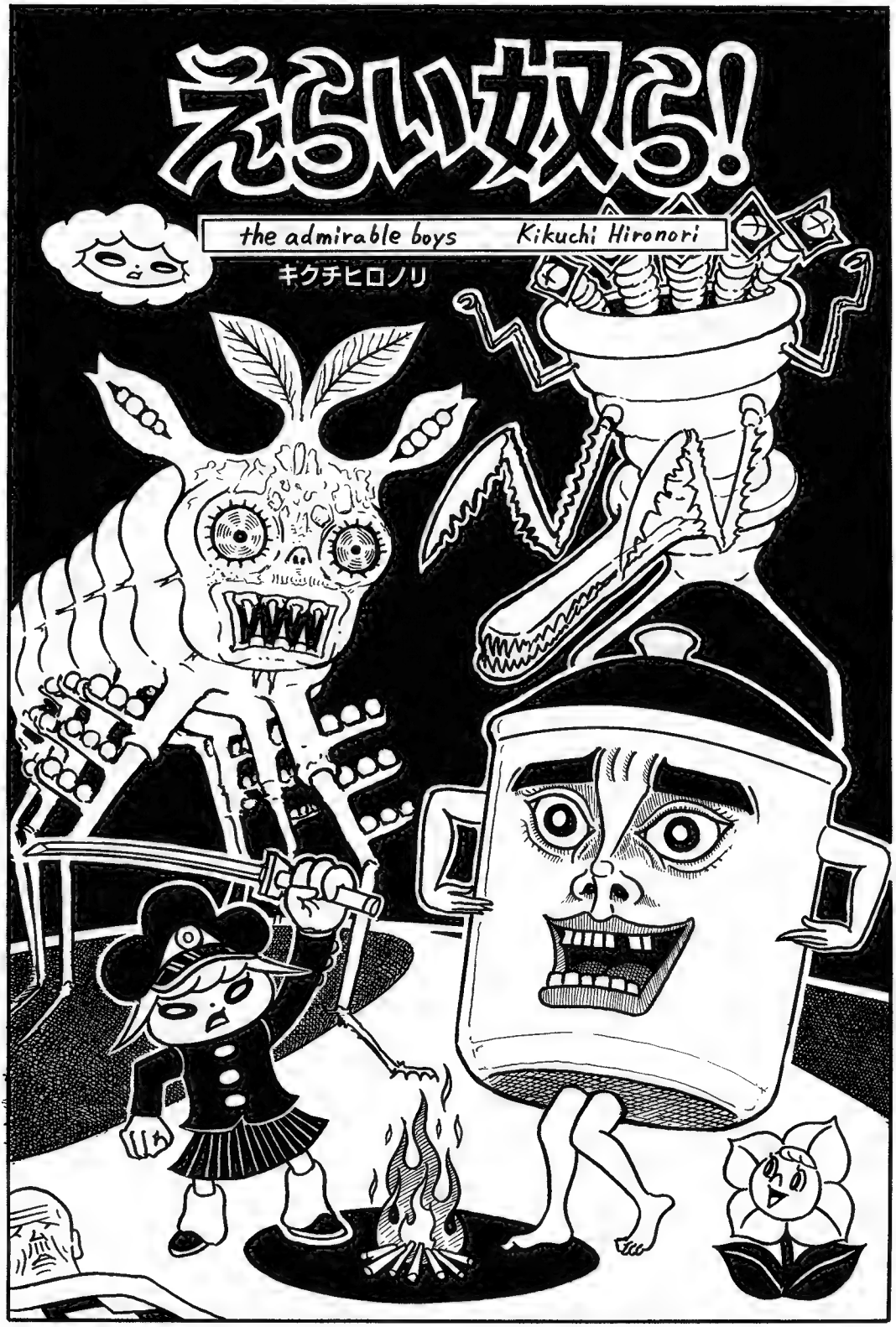


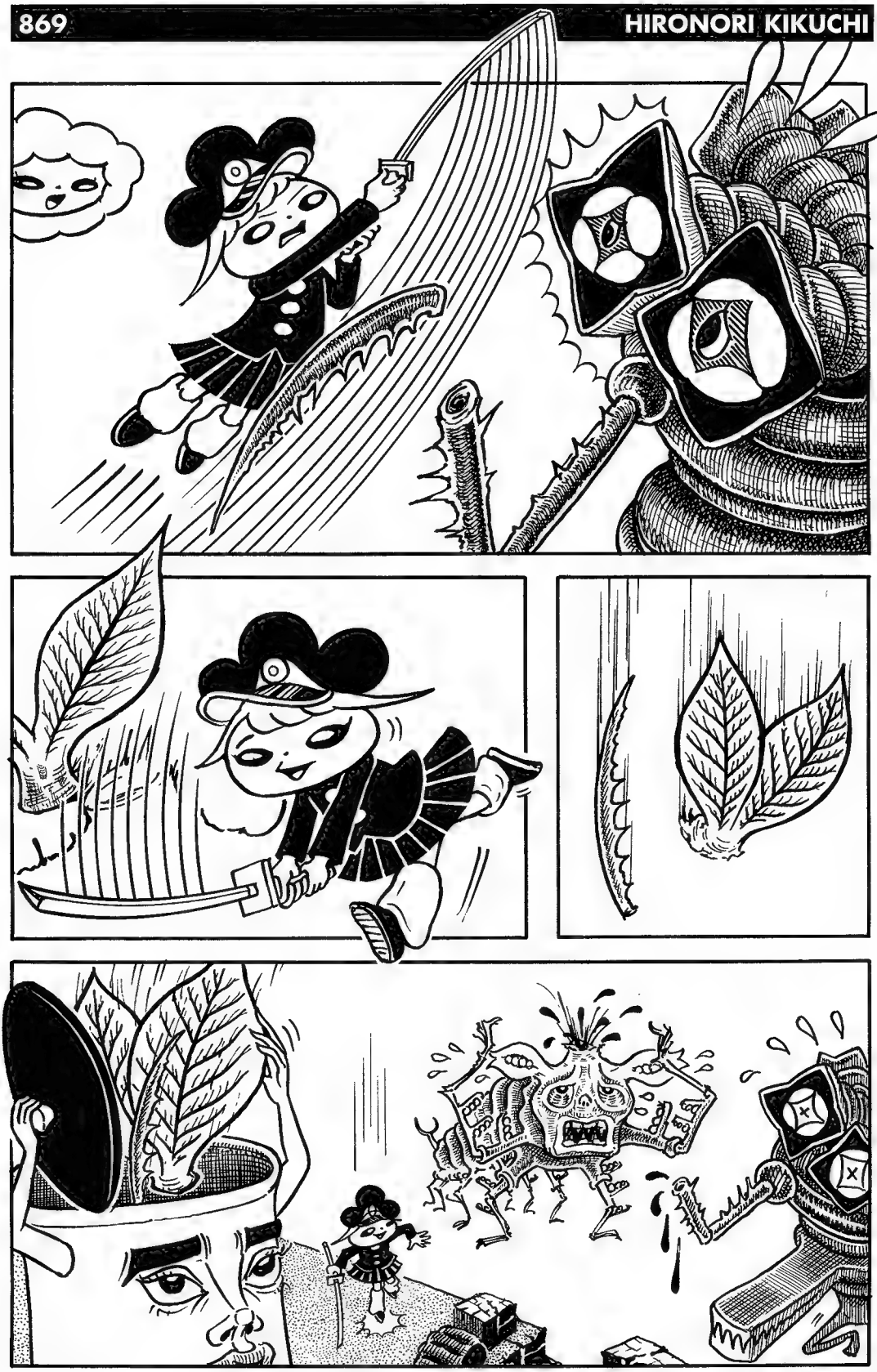


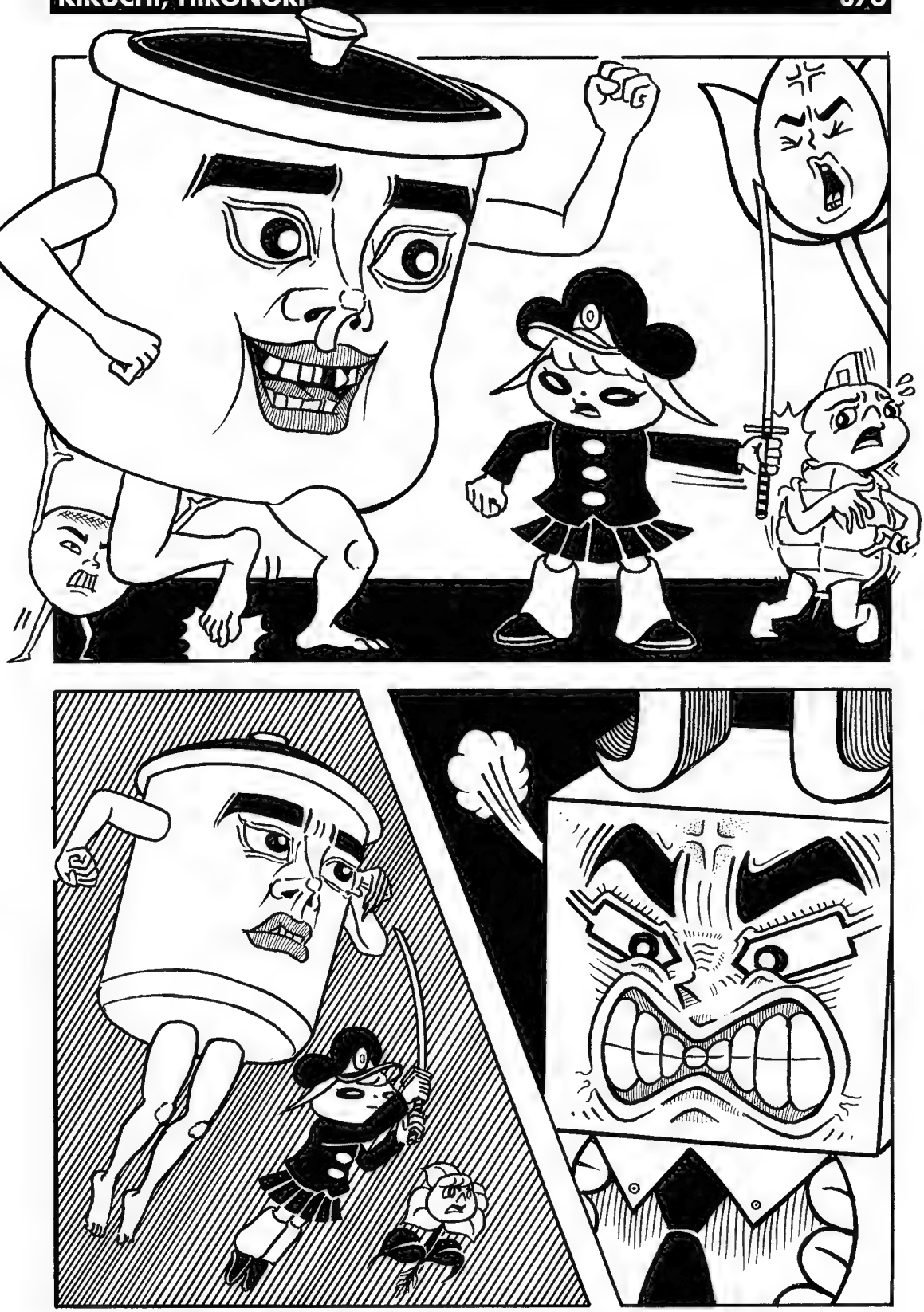


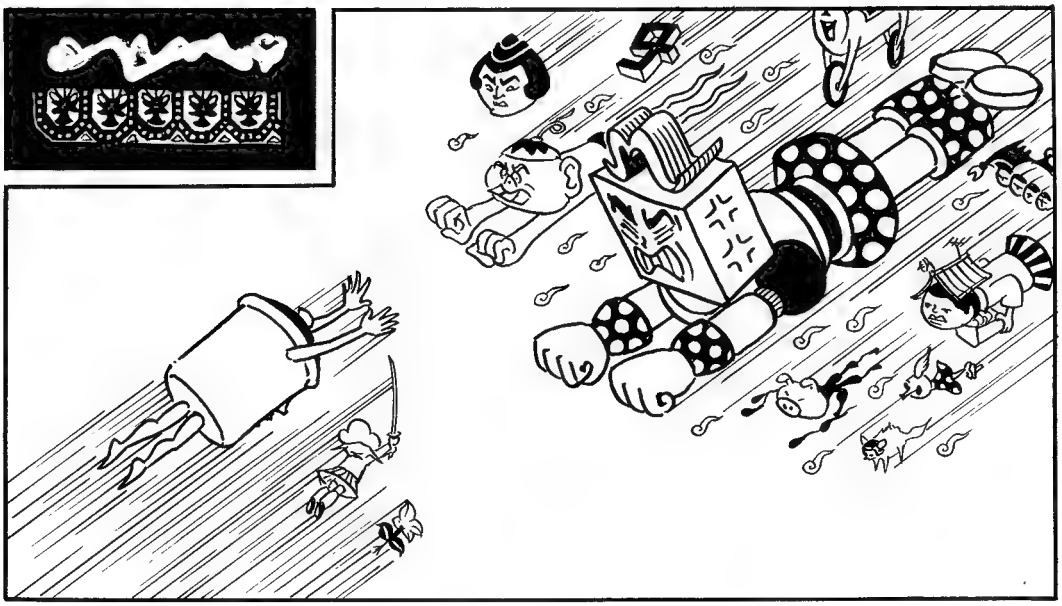


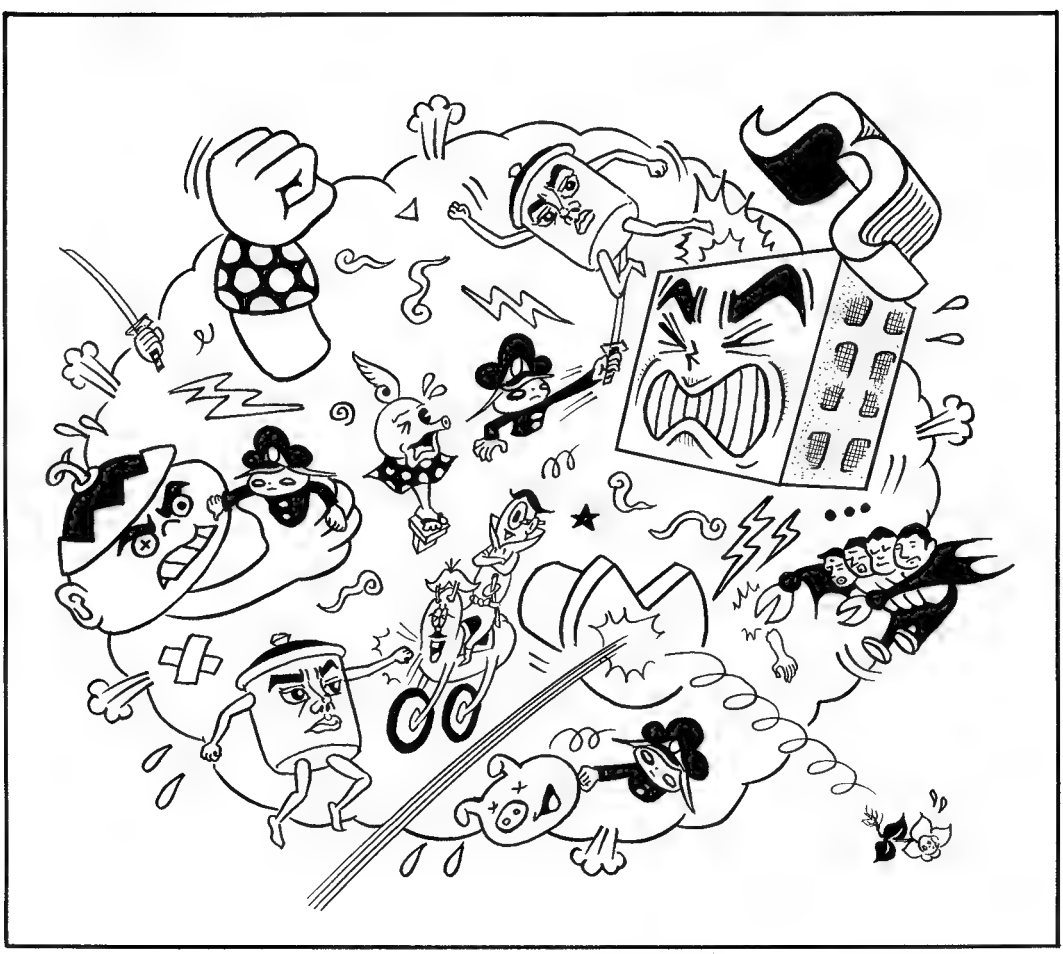
Kodachrome
TRANSPARENCY
PROCESSED
BY KODAK

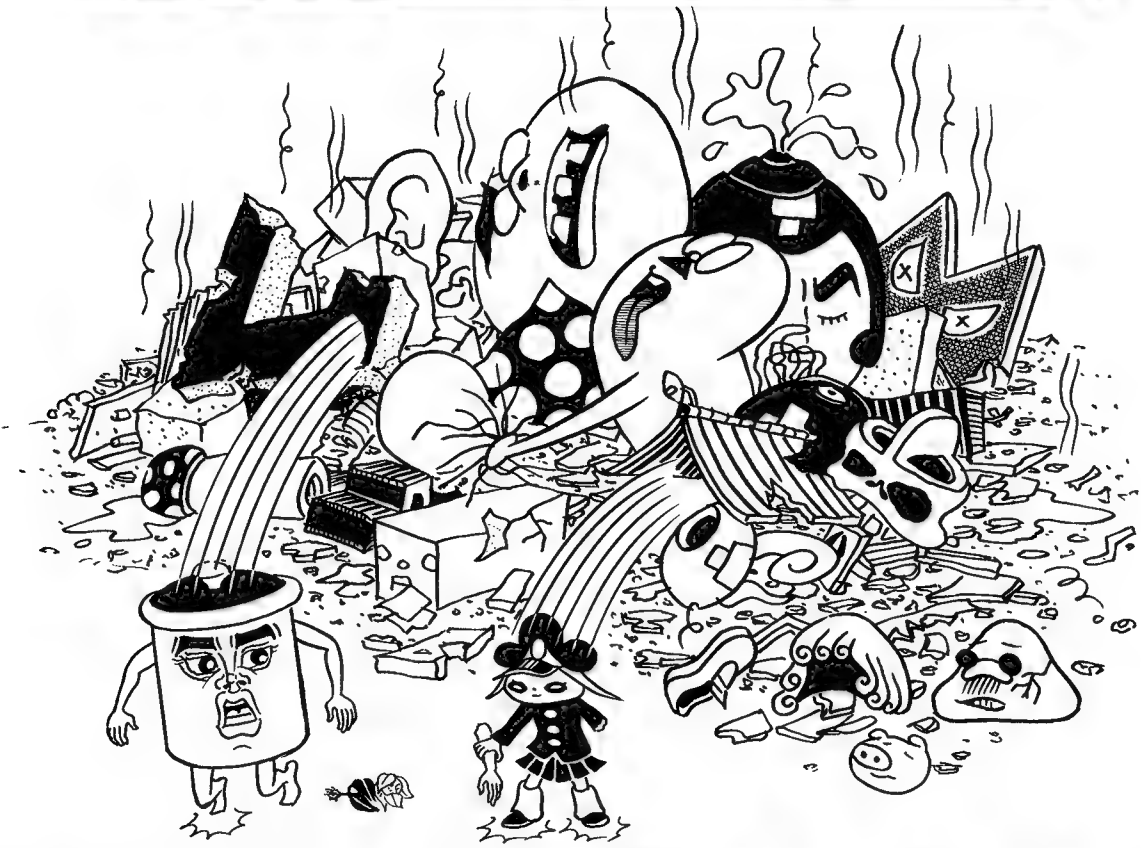

えらい奴ら!
the admirable boys
Kikuchi Hironori
キクチヒロノリ

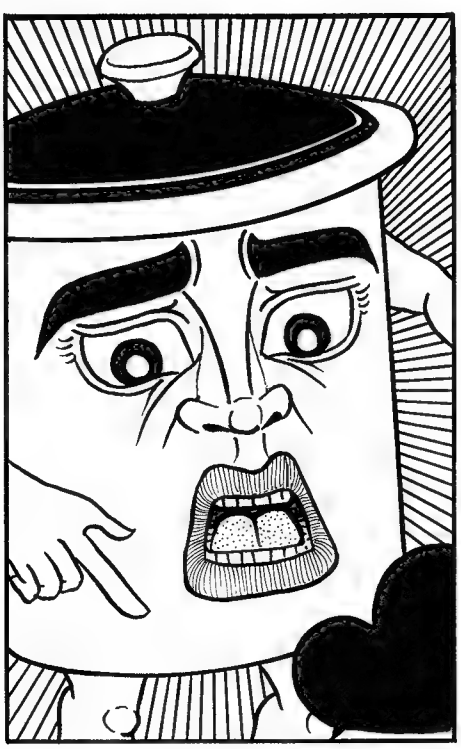


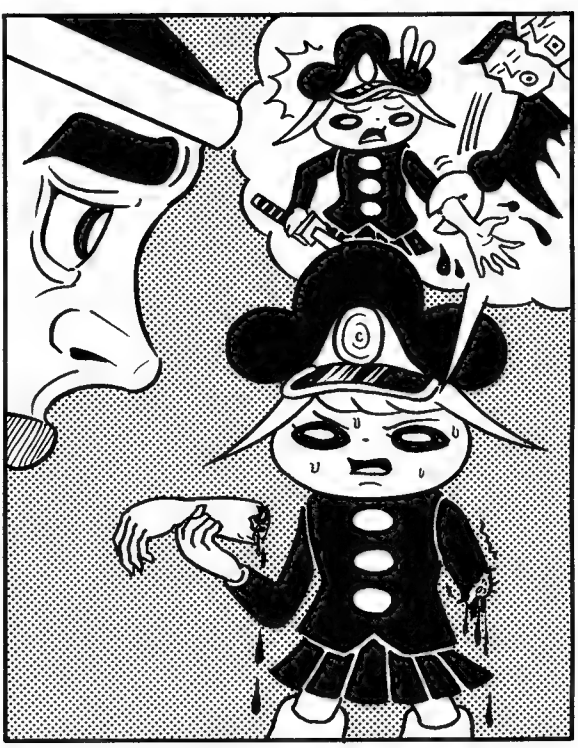


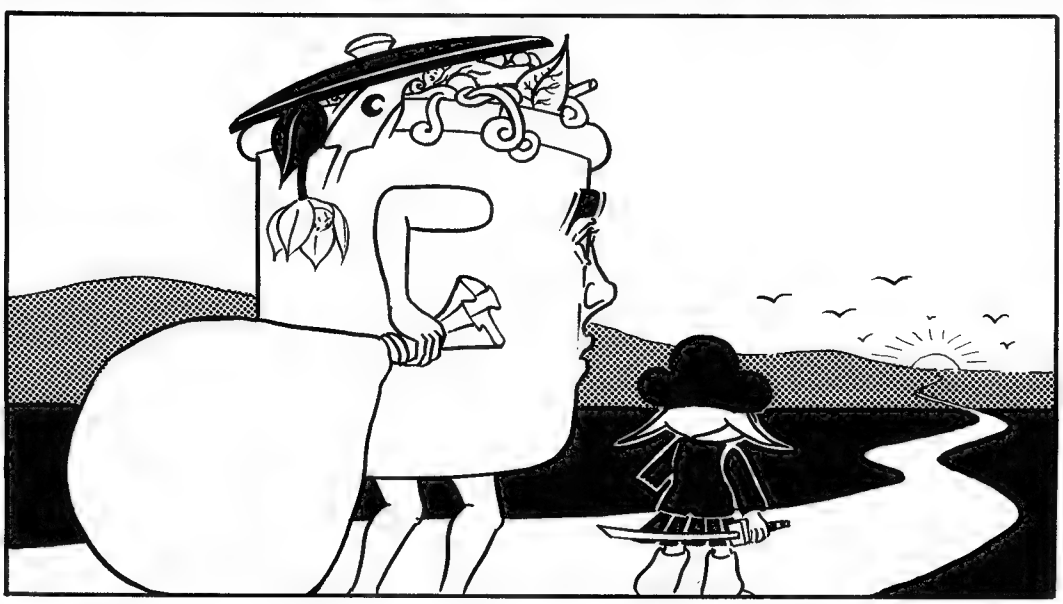


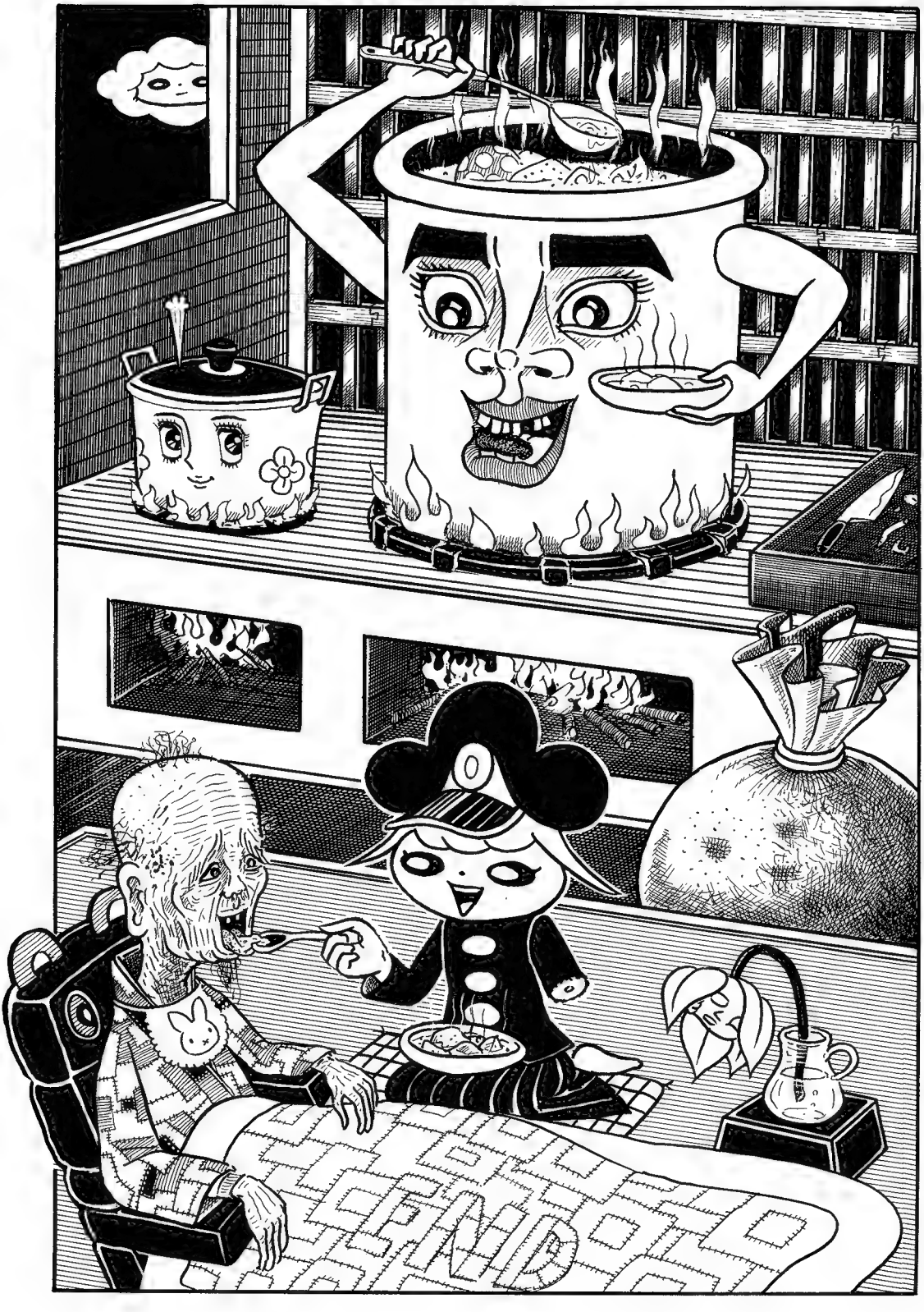








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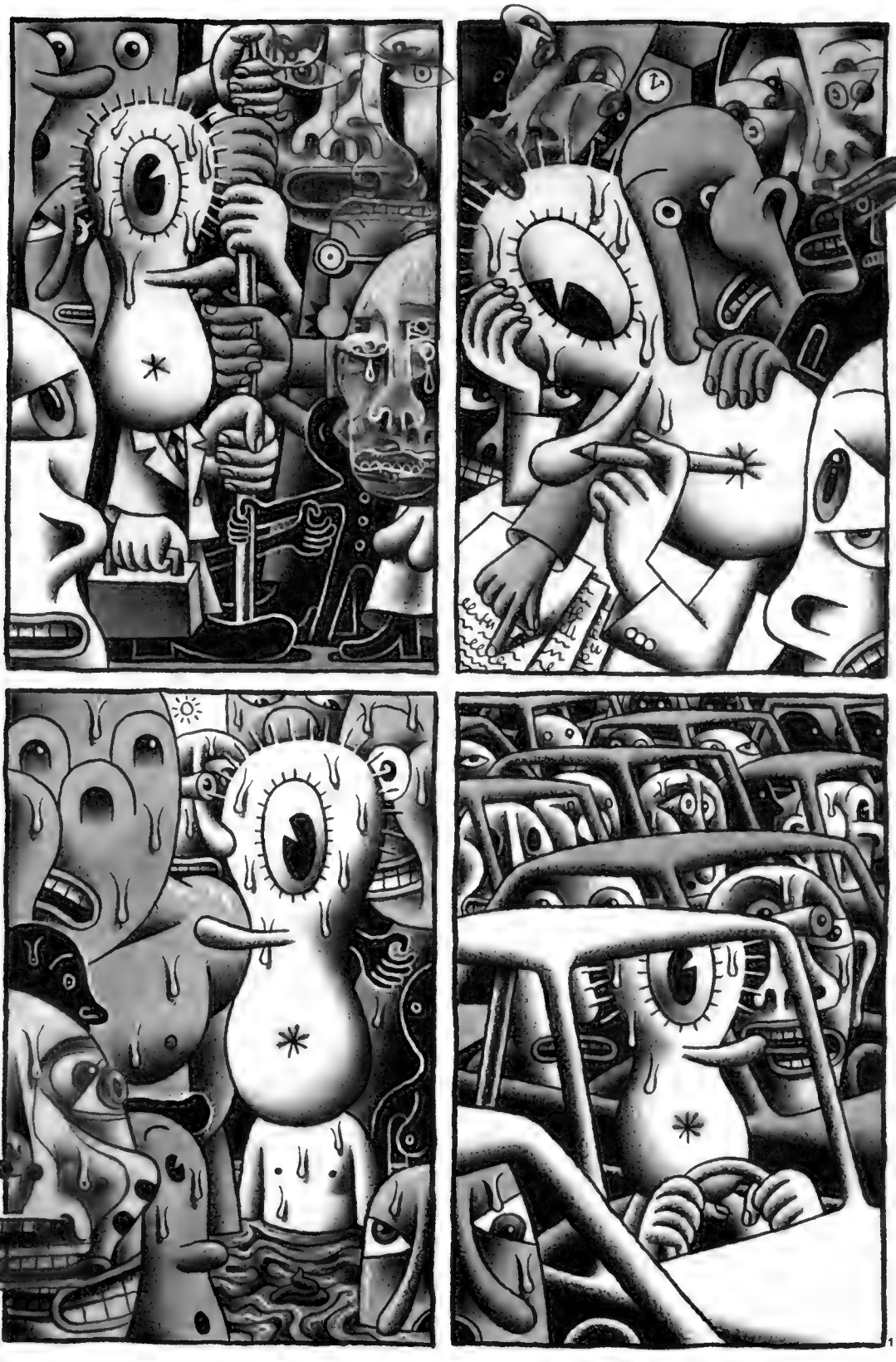

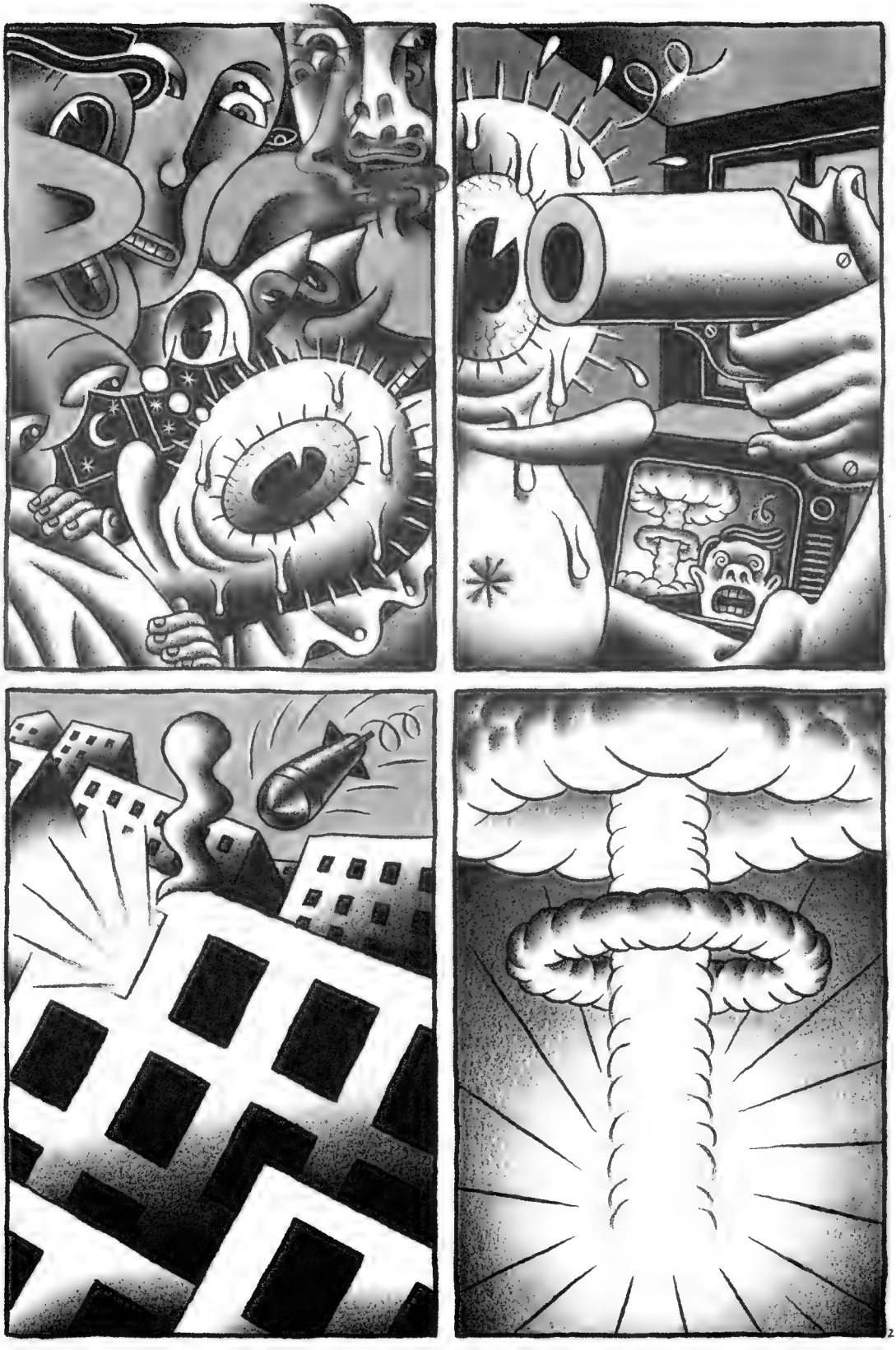

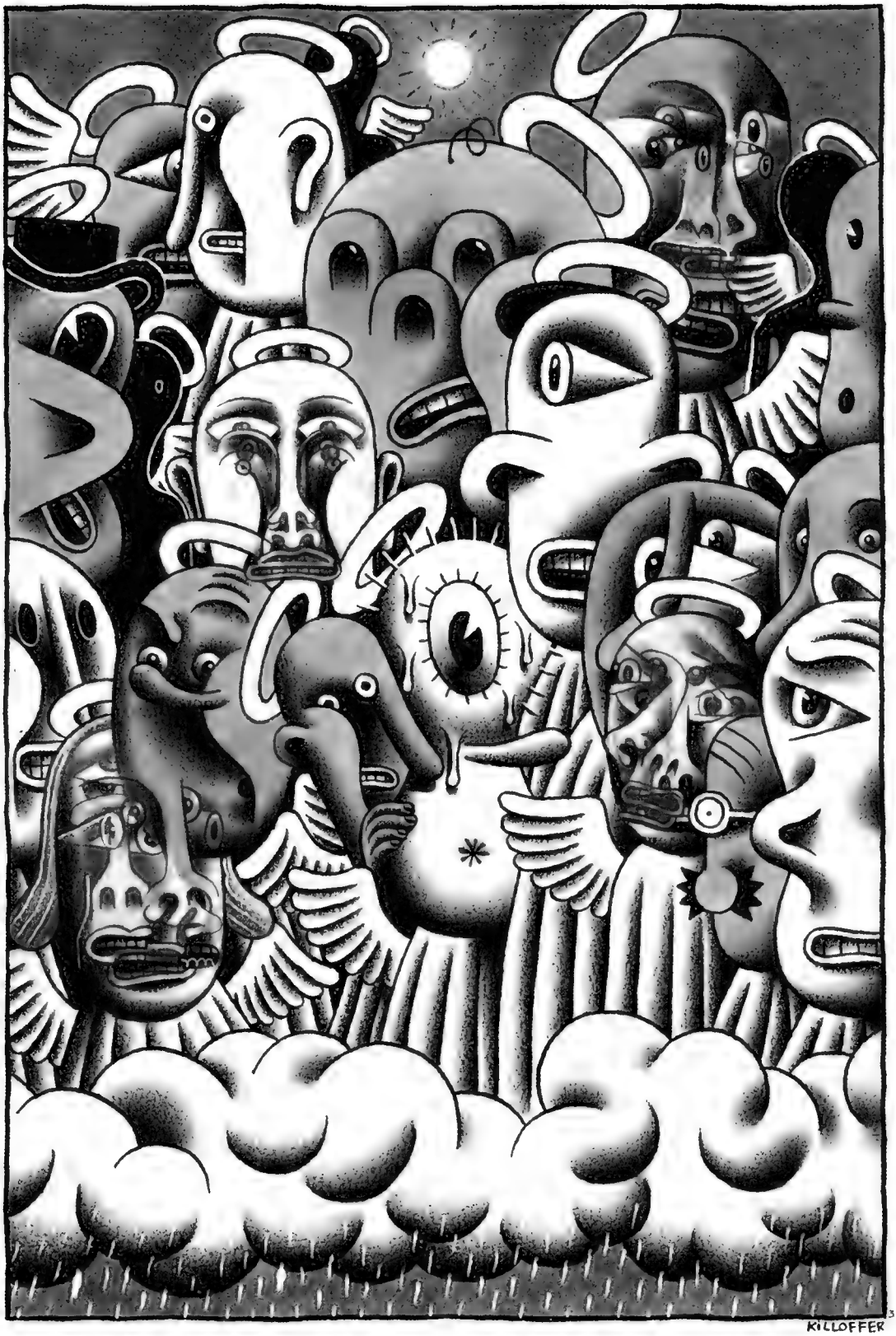
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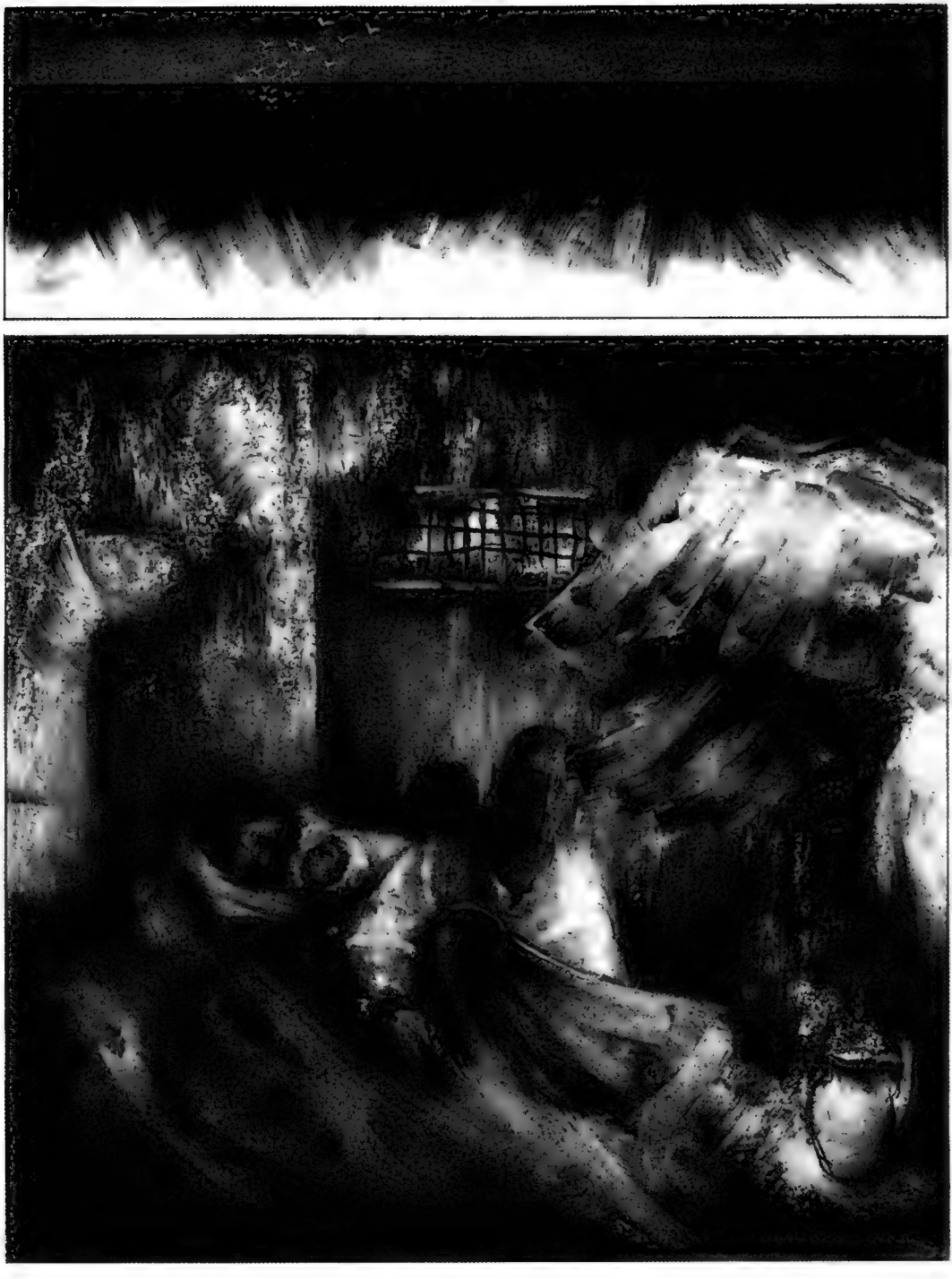

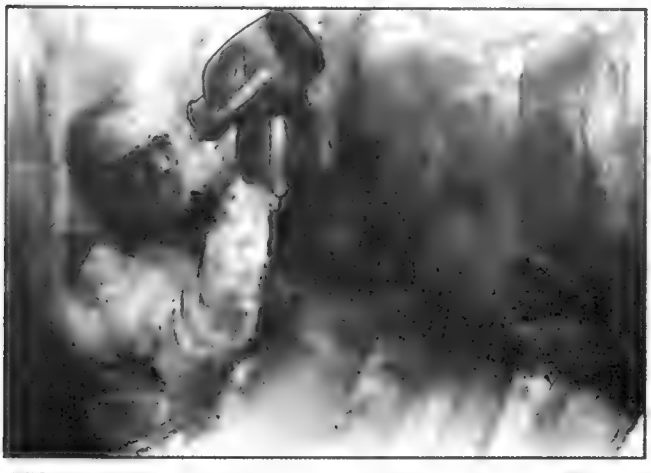

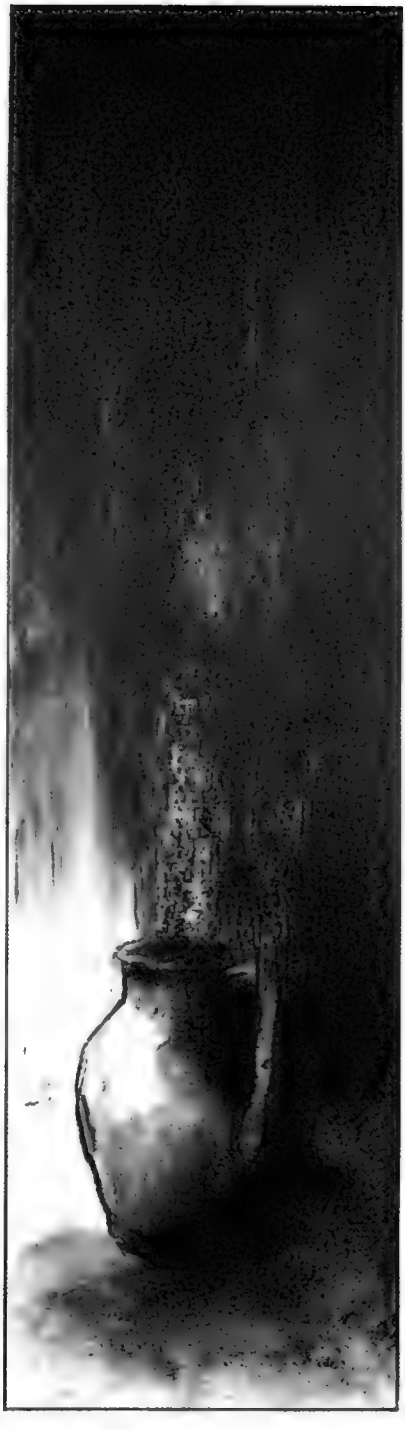

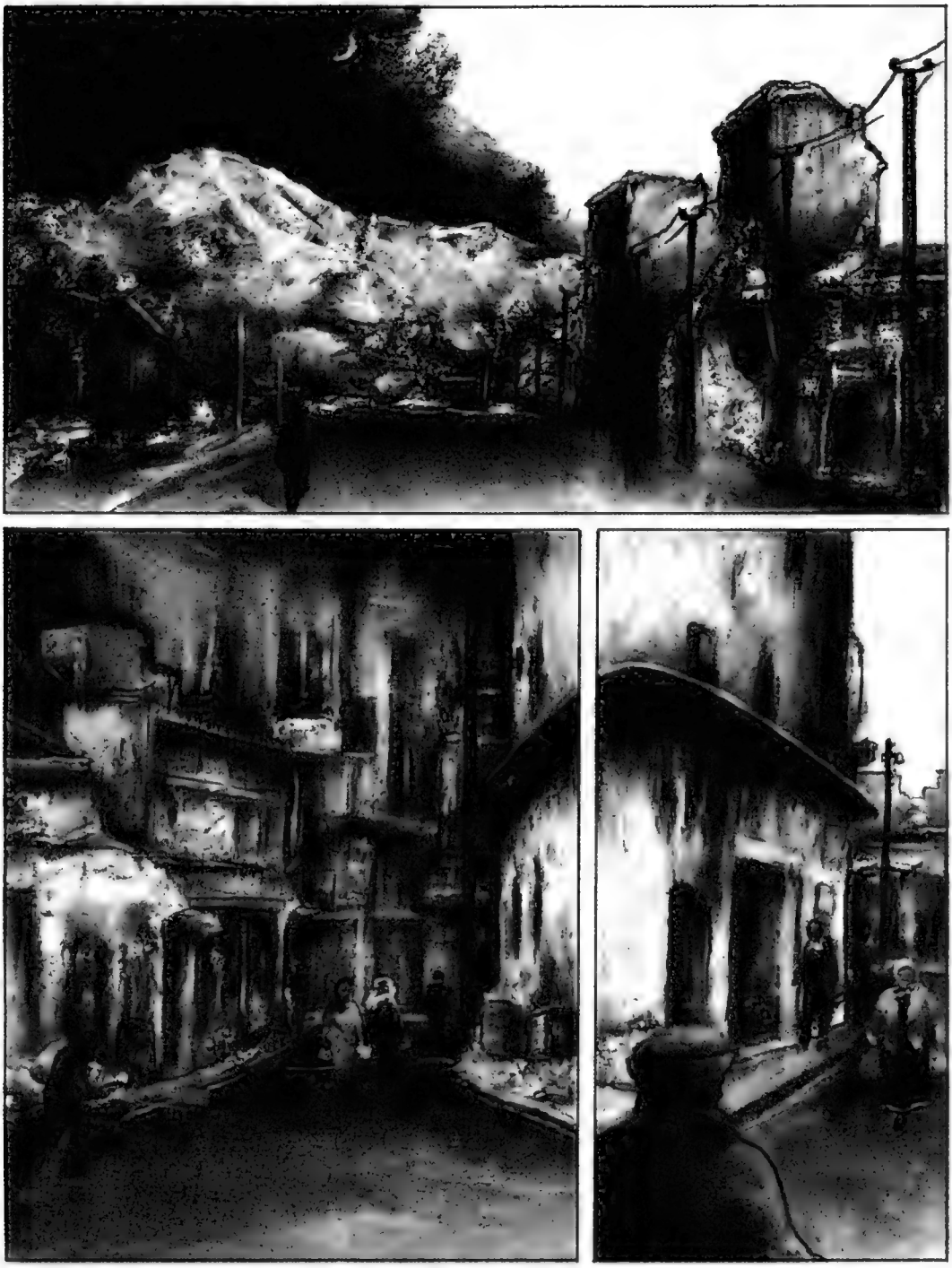

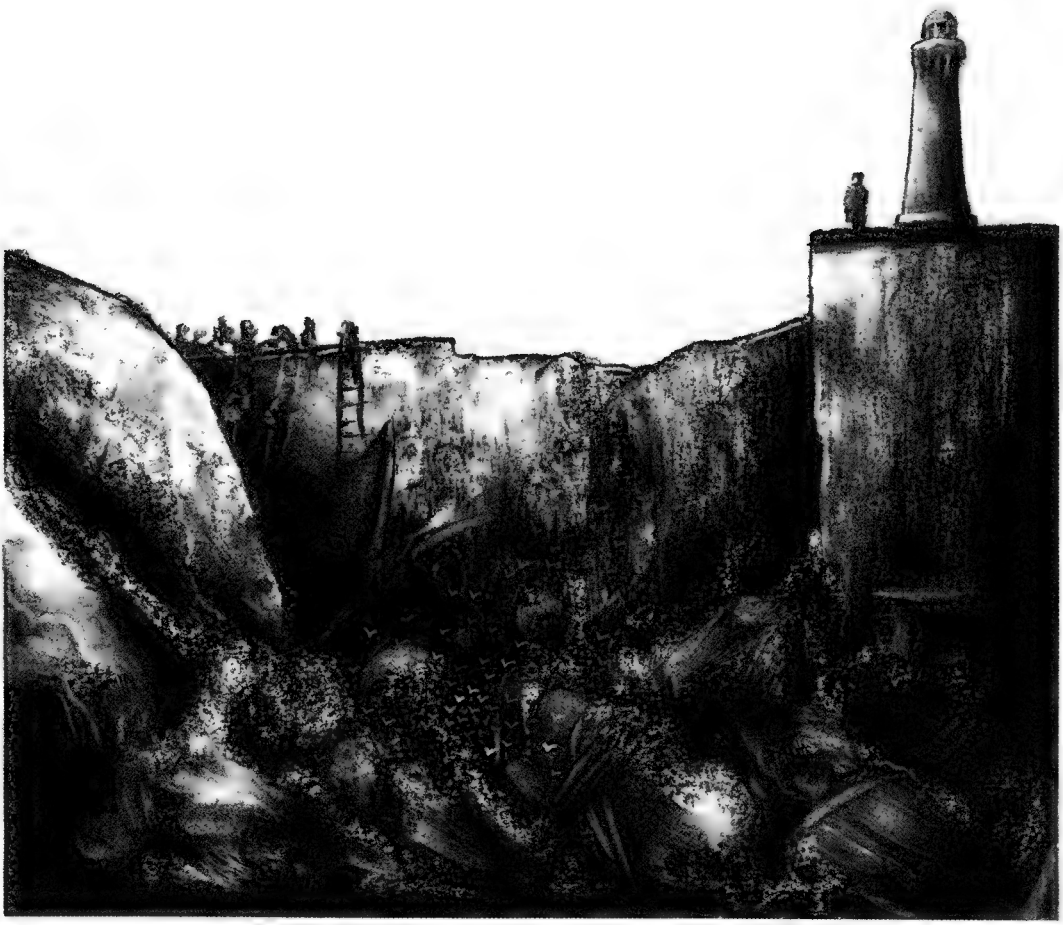

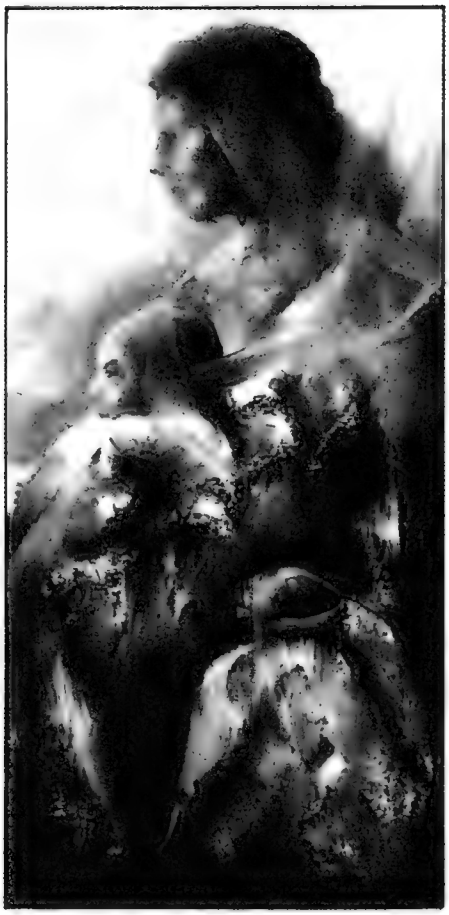

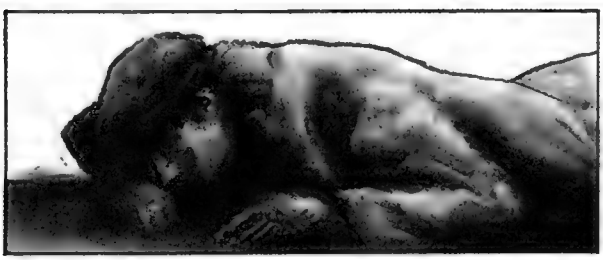

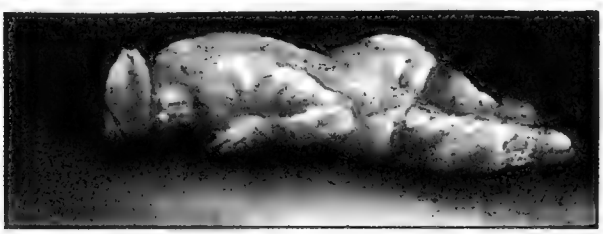

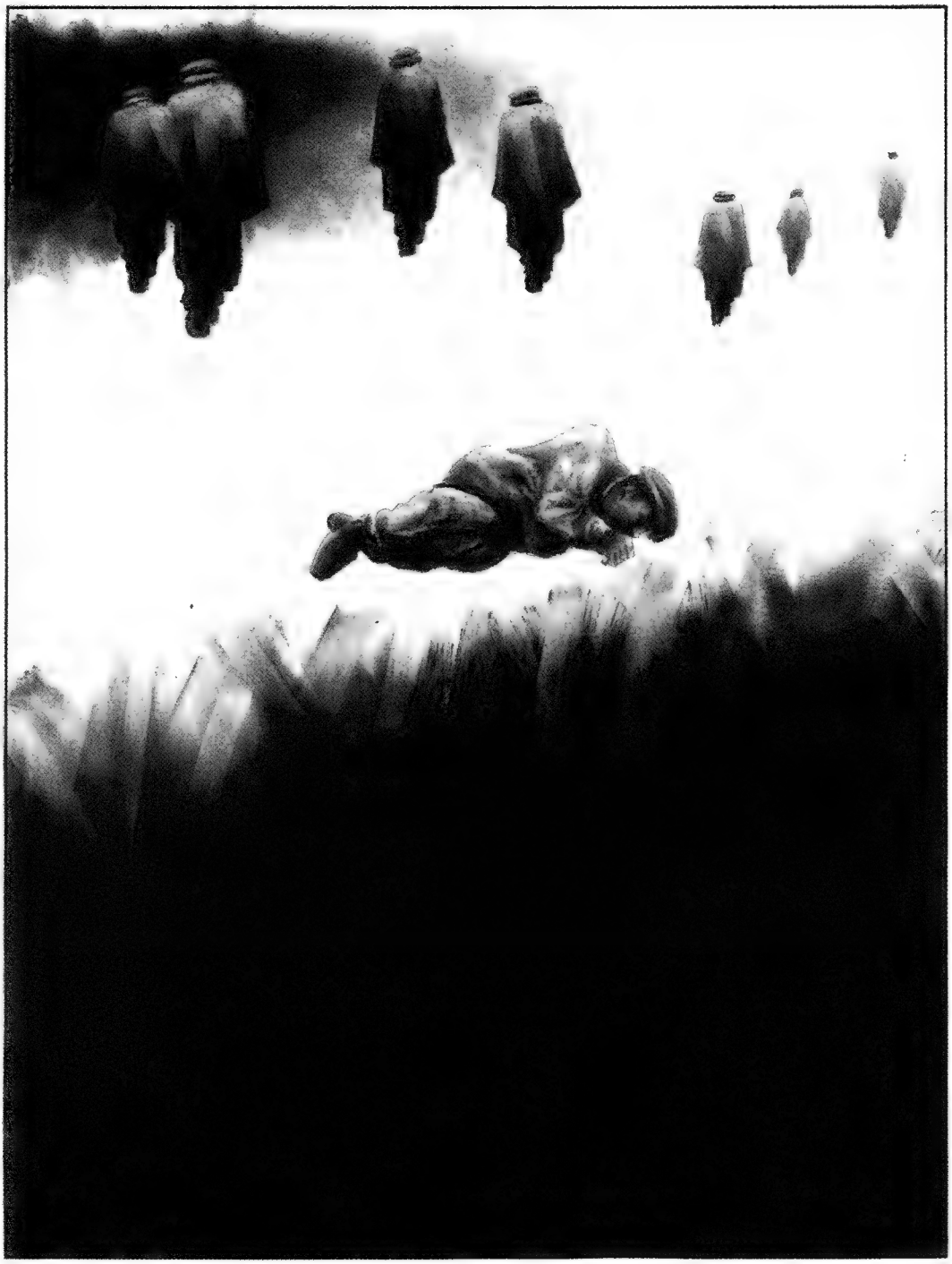

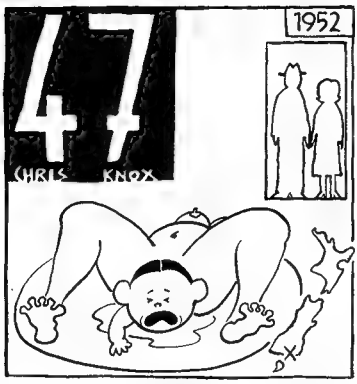
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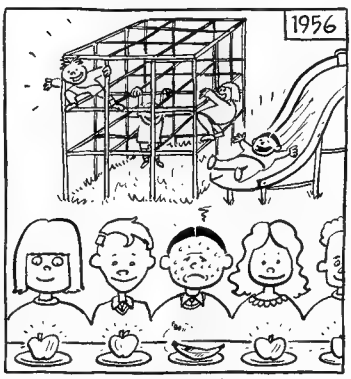
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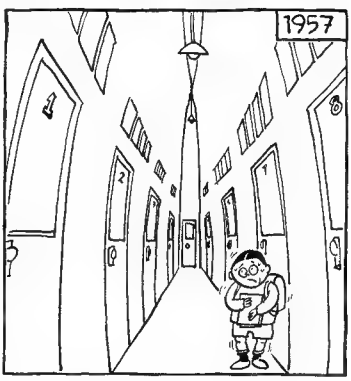
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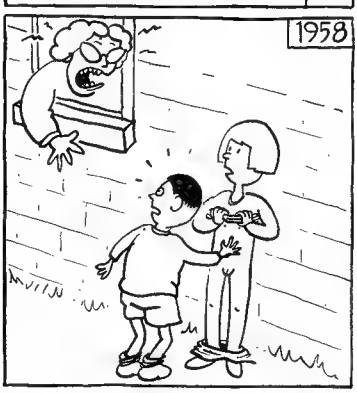
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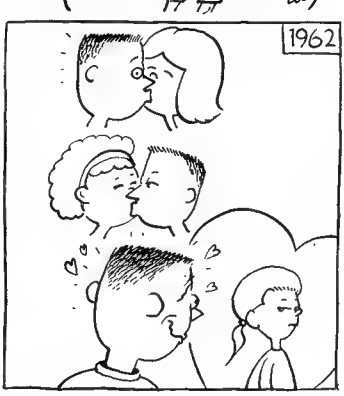
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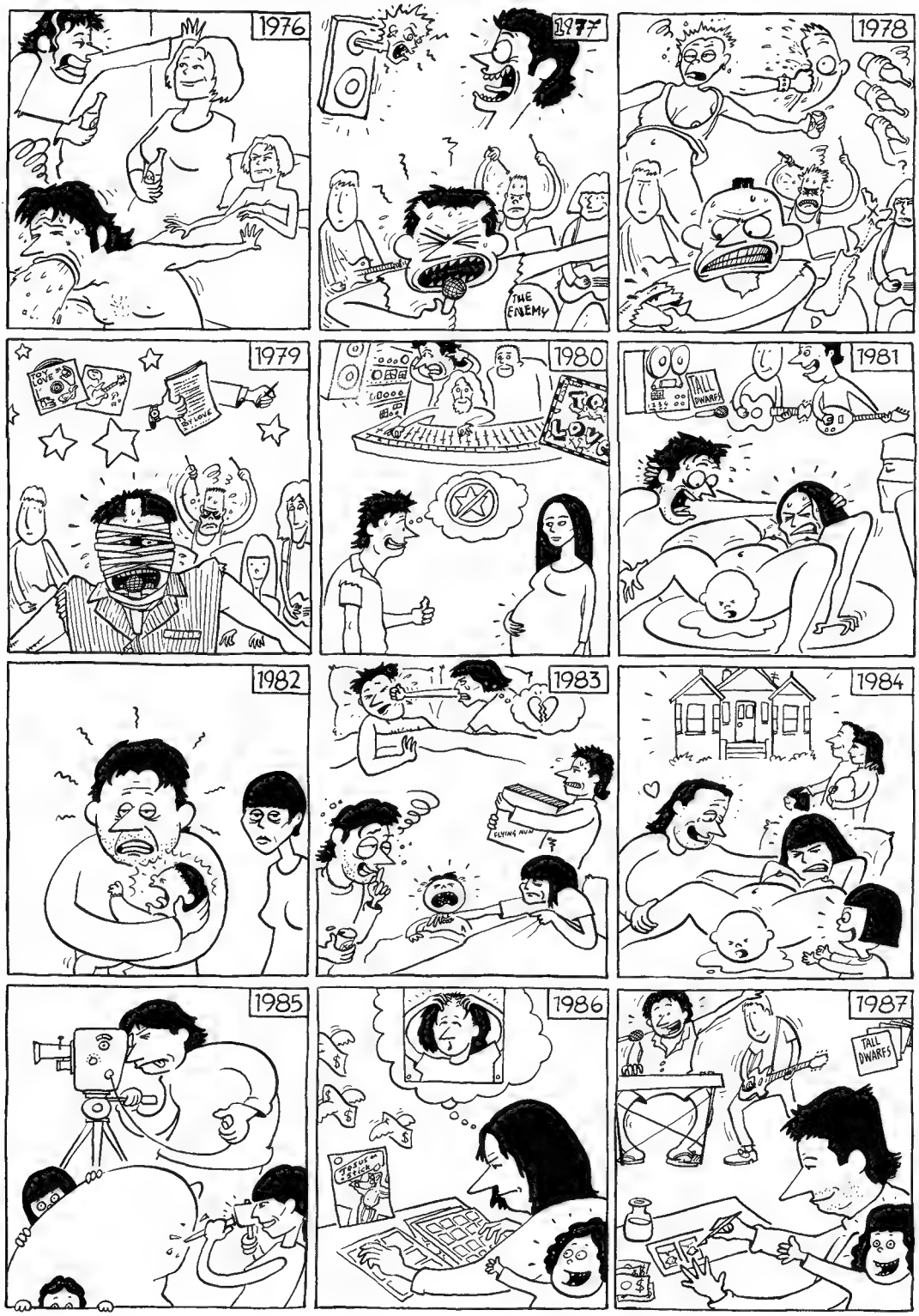
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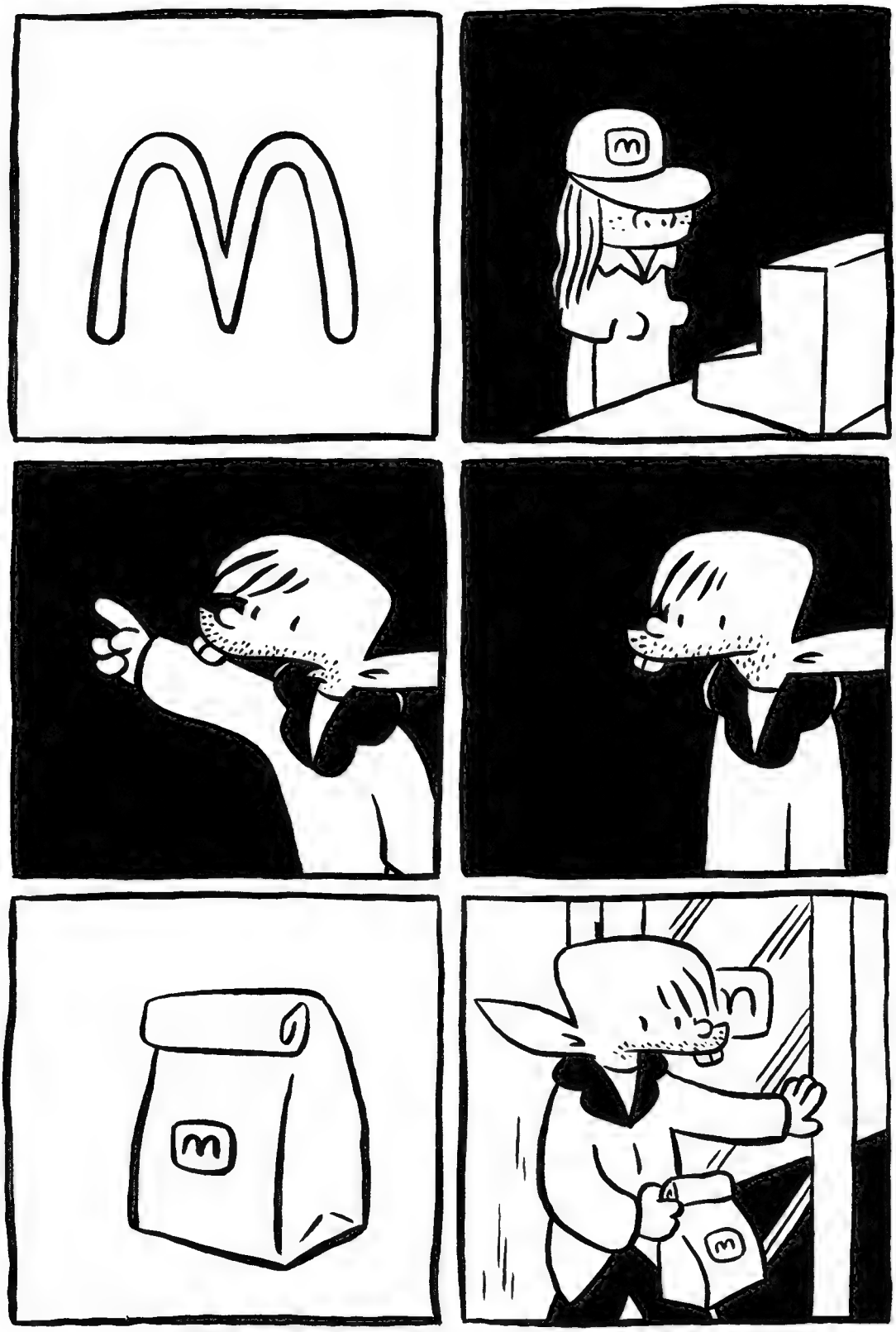

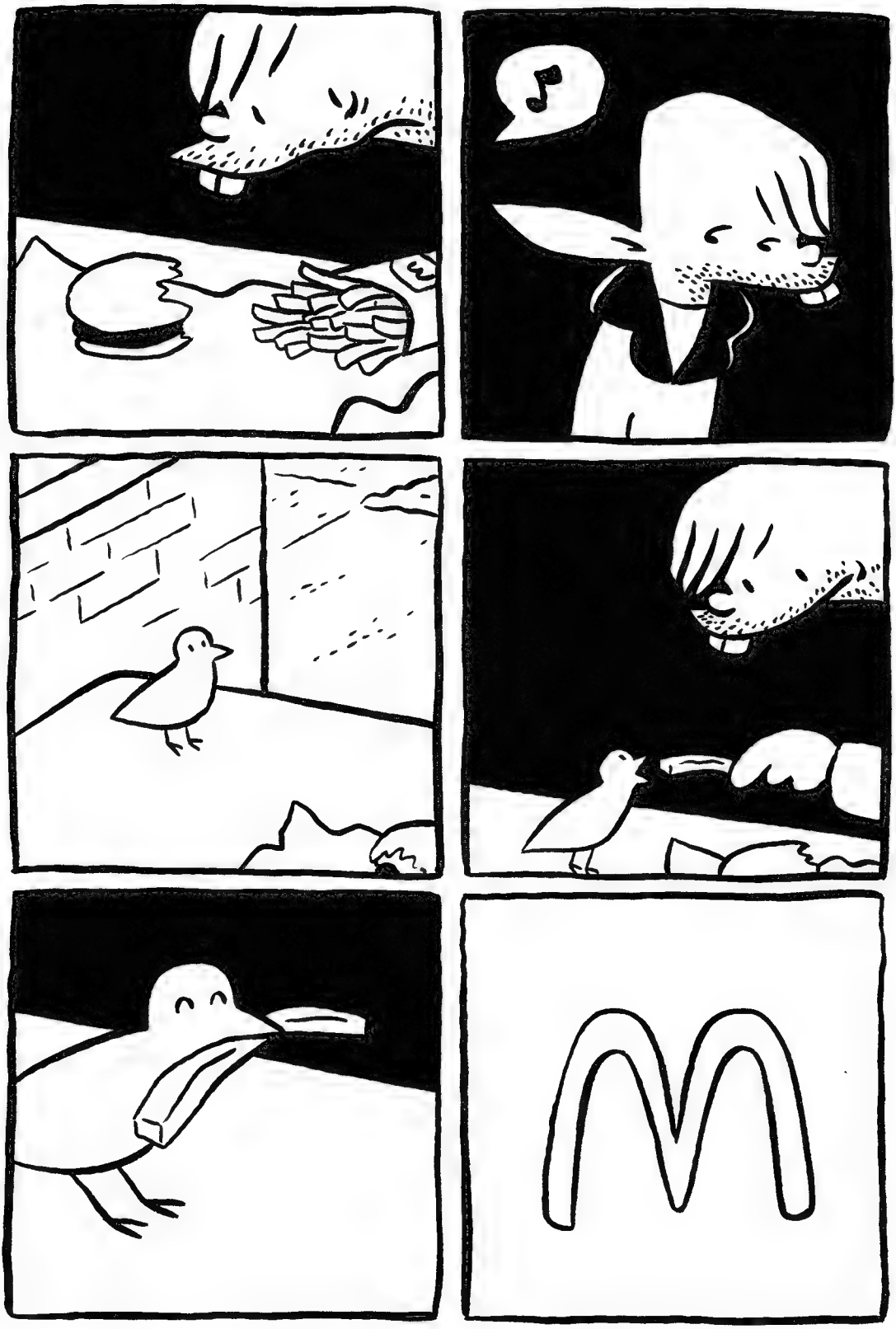
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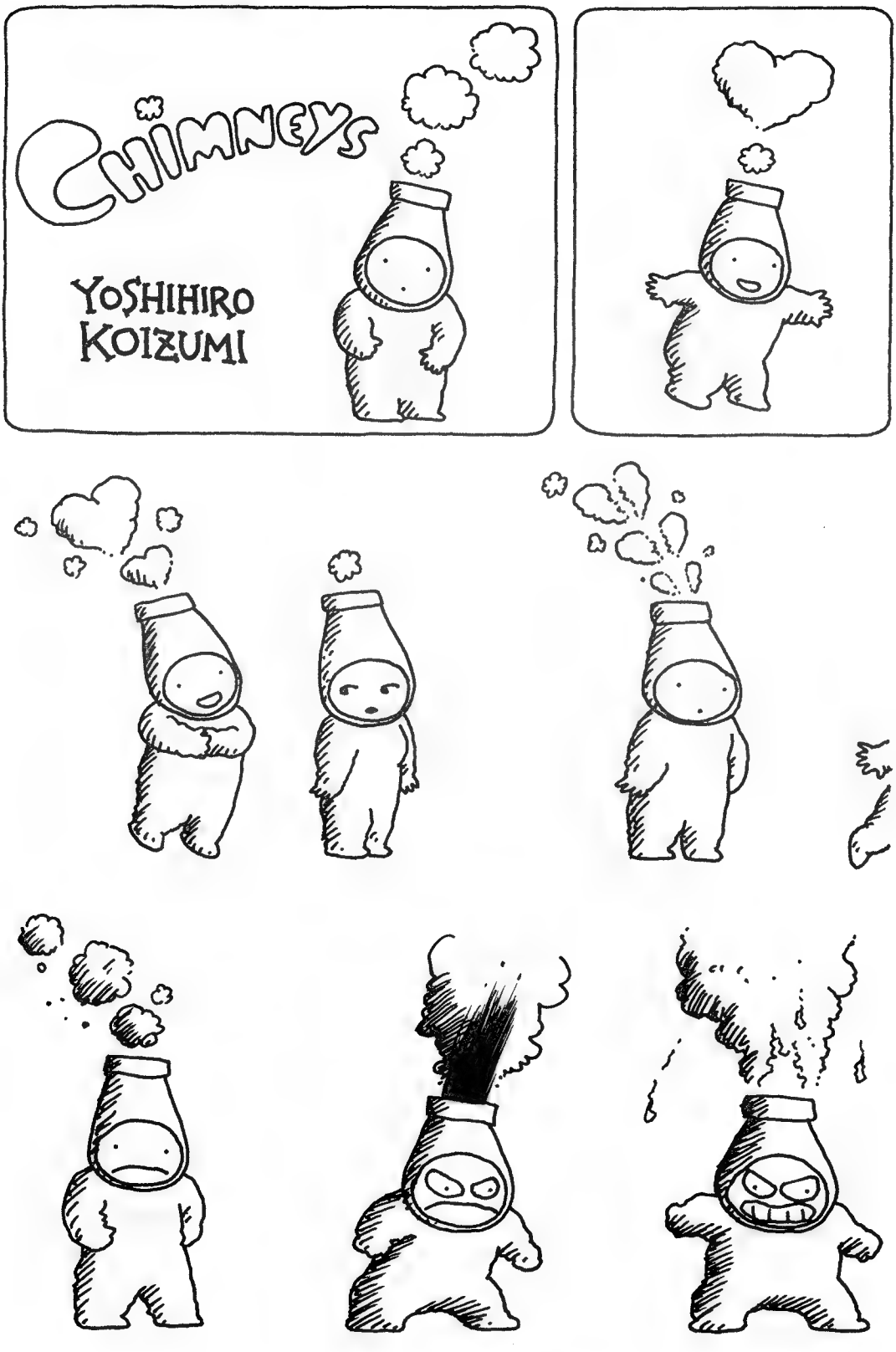
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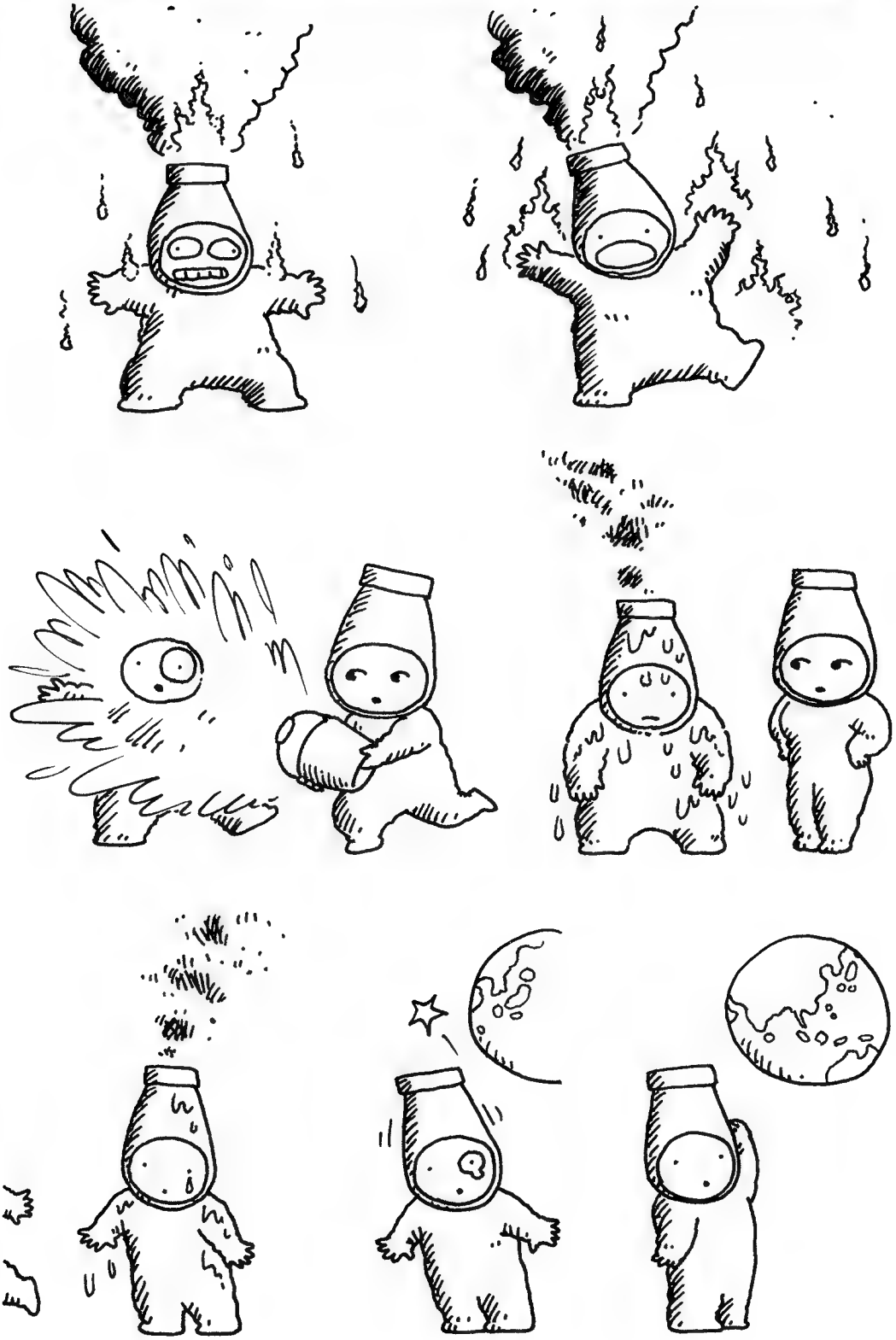
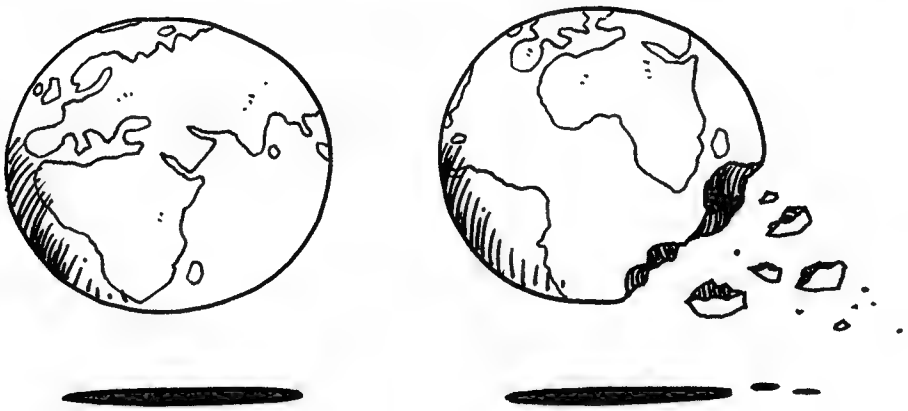
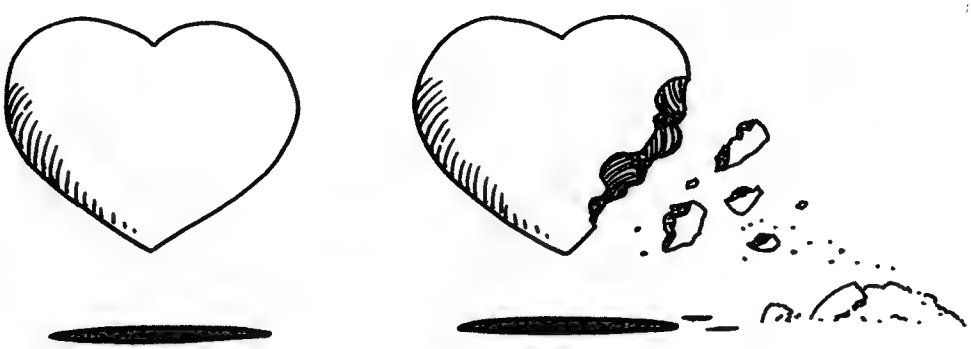
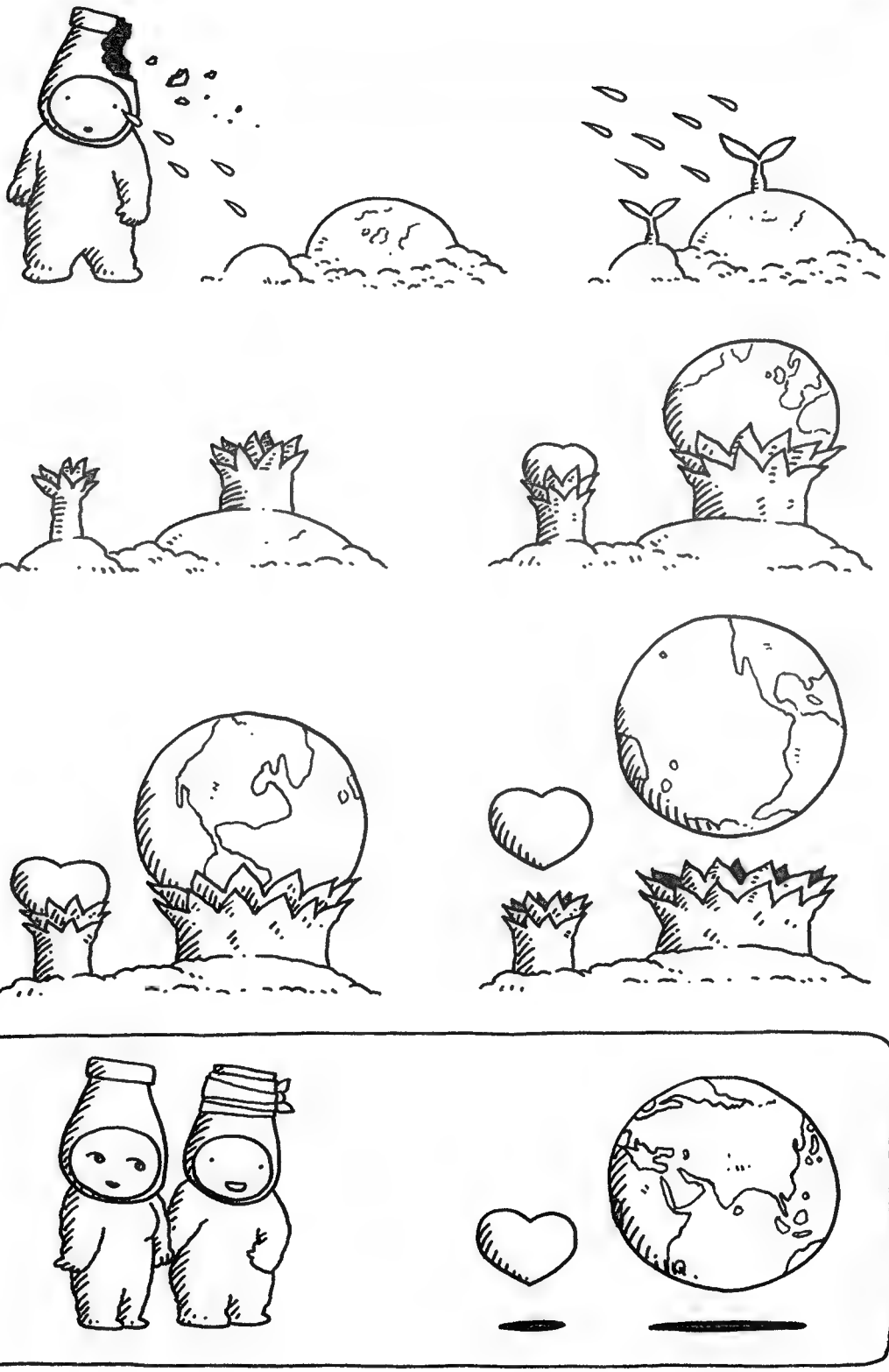
YOSHIHIRO
KOIZUMI

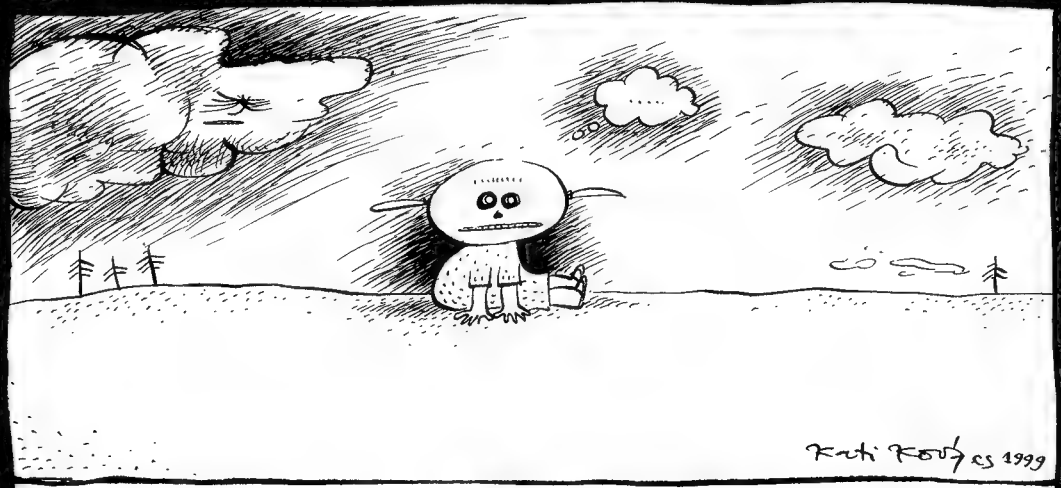


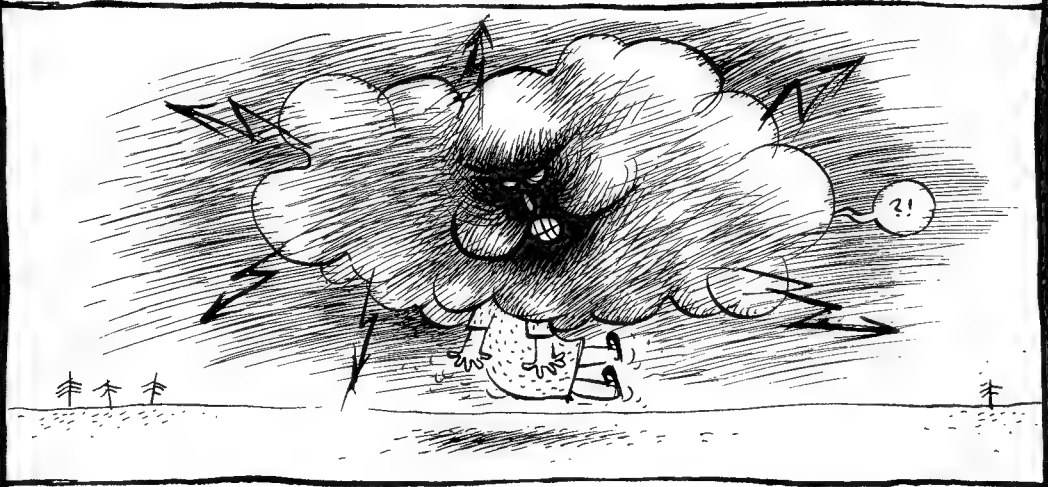





YOSHIHIRO KOIZUMI '99

BLABL?
MATTT KONTURE


Kati Kovács 1999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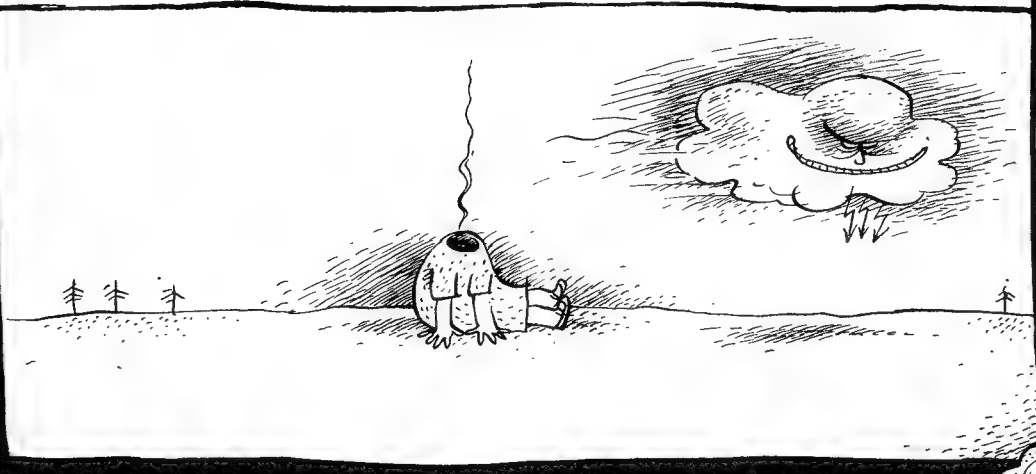

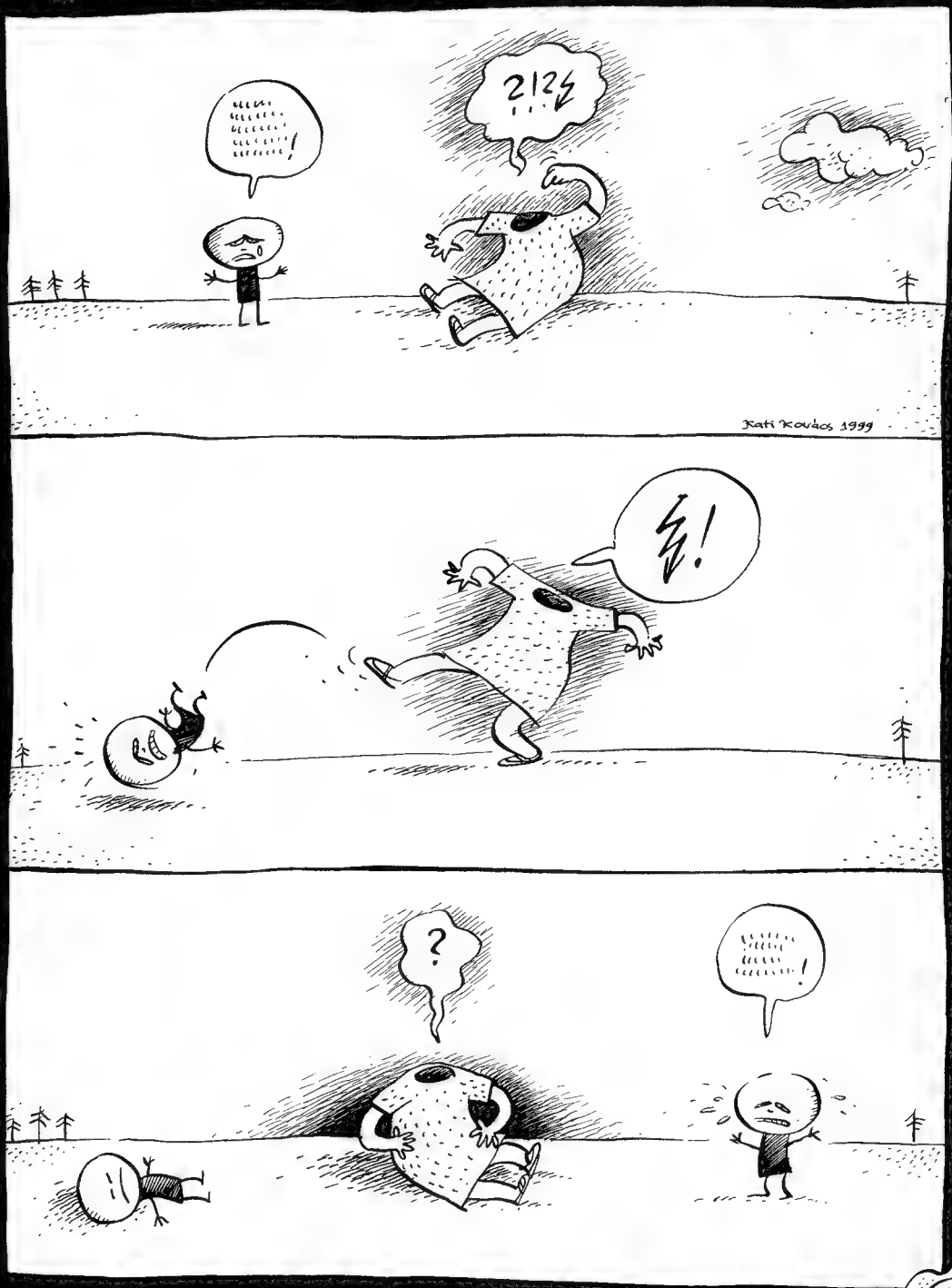
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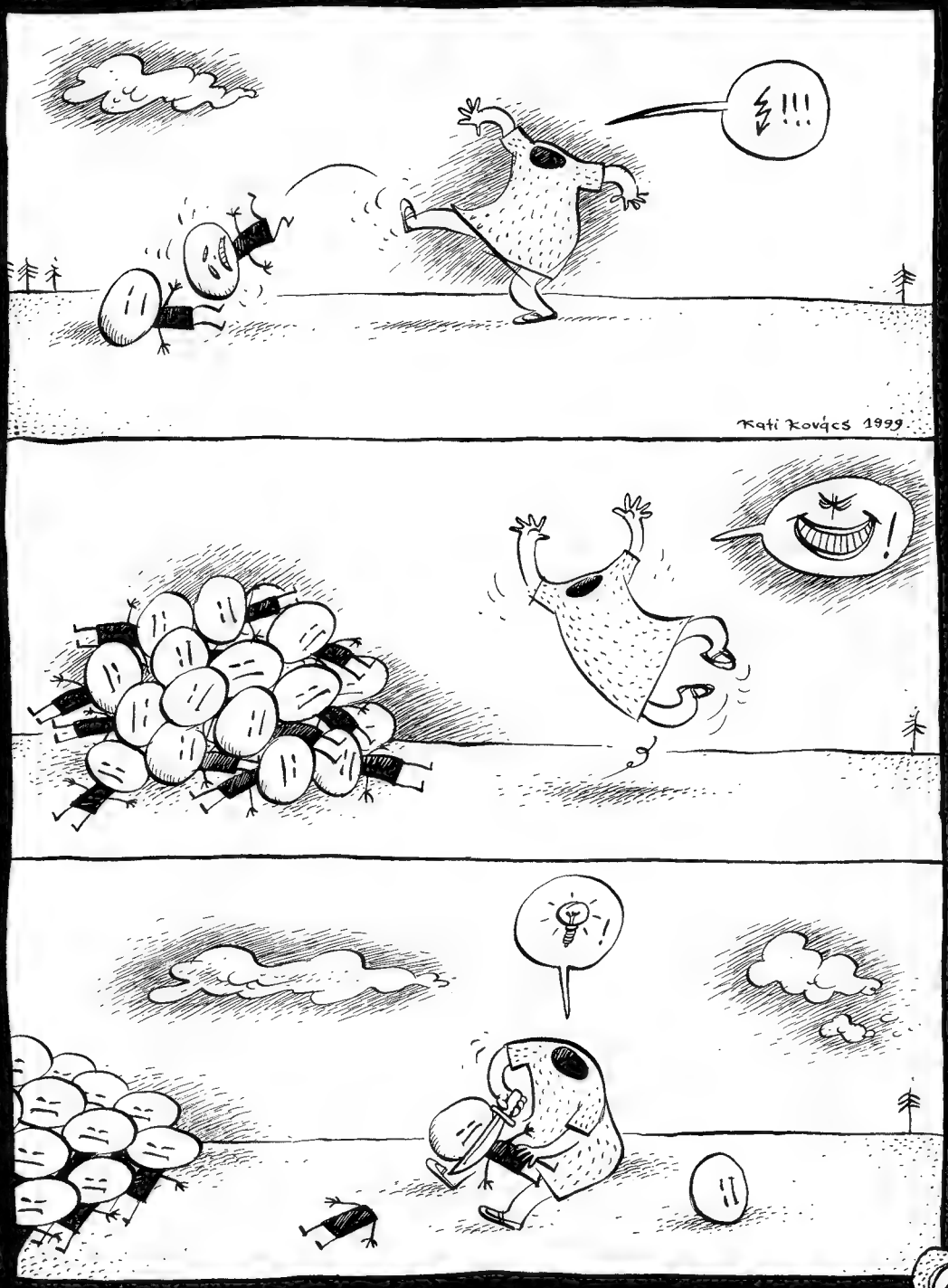
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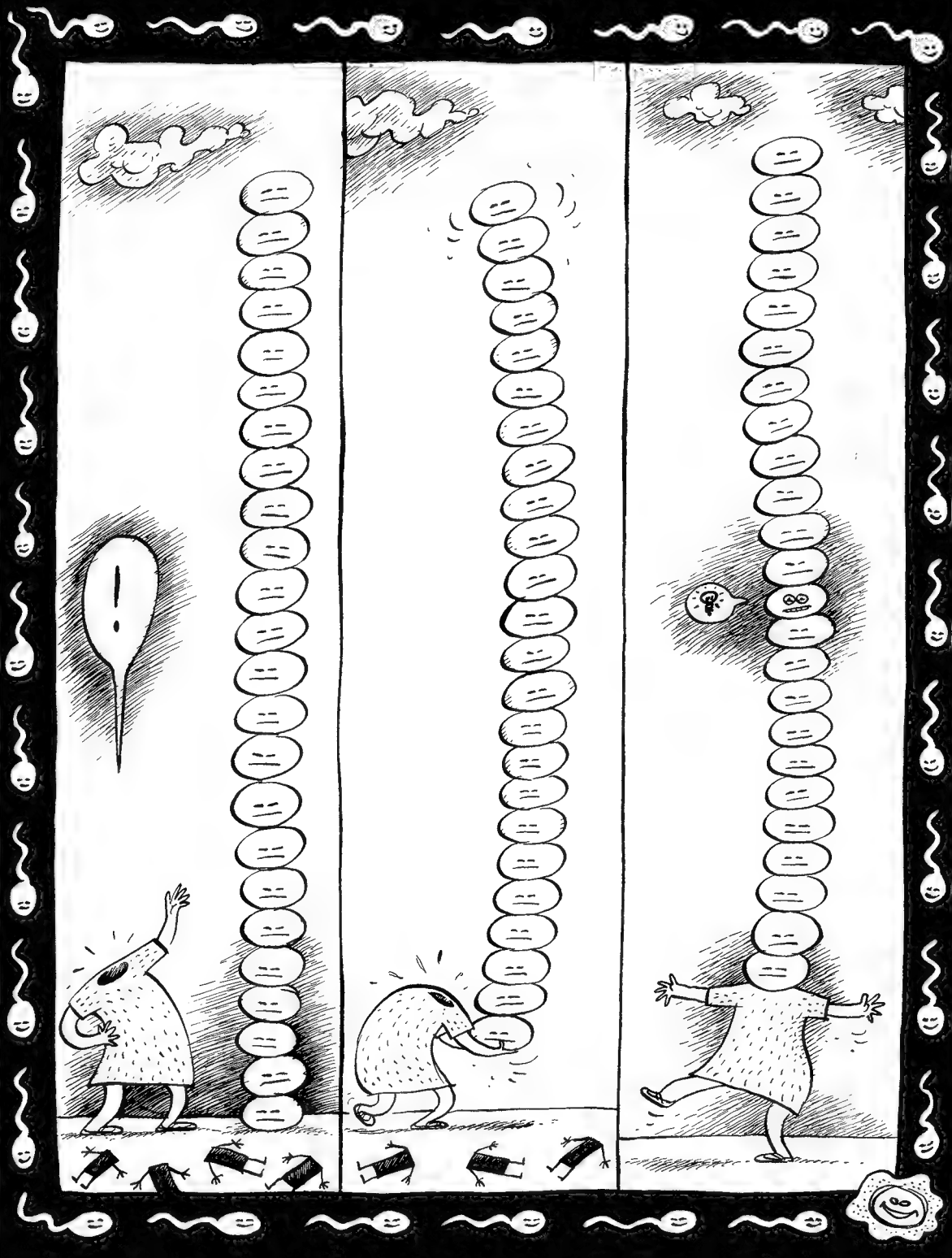

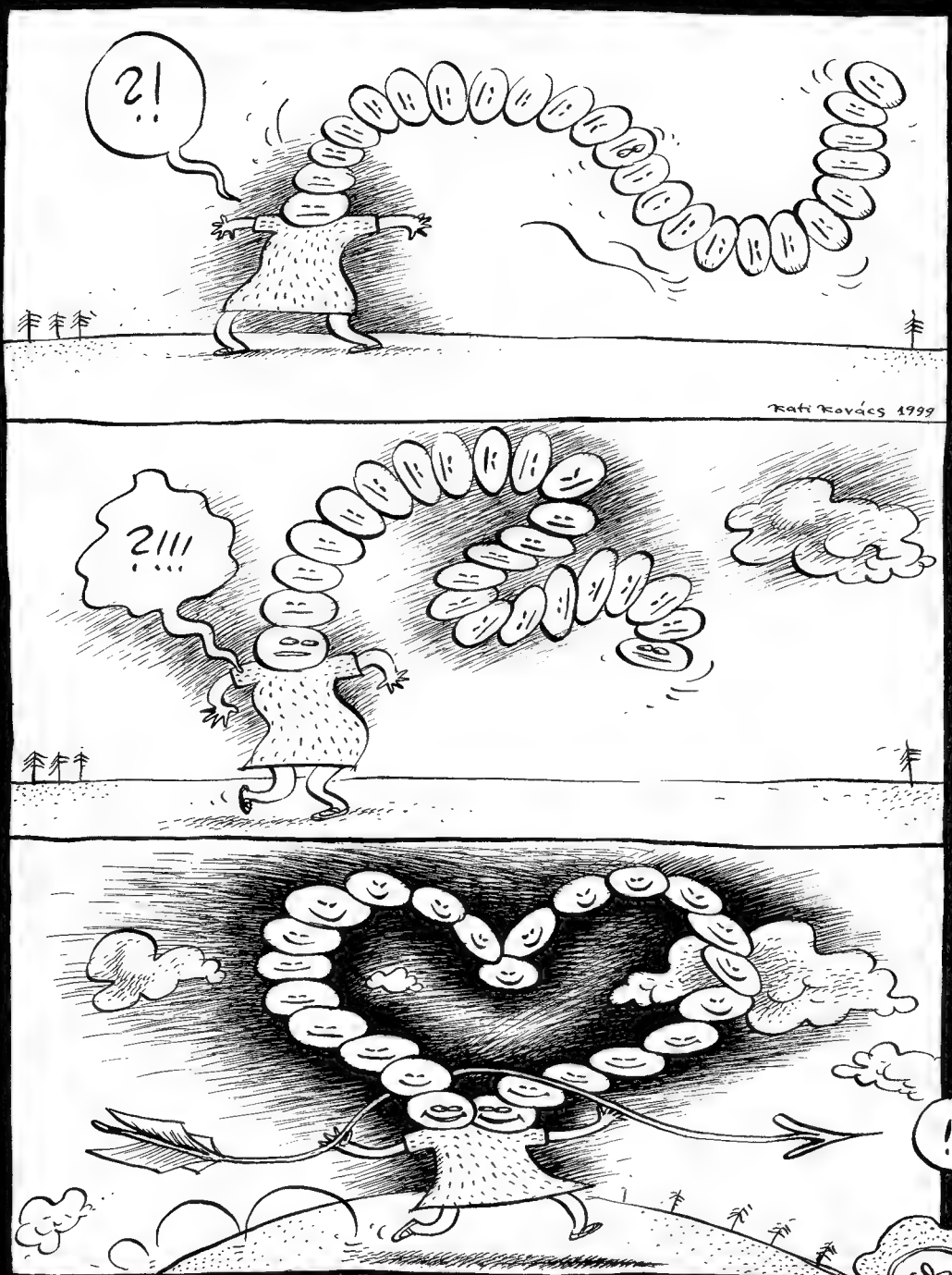
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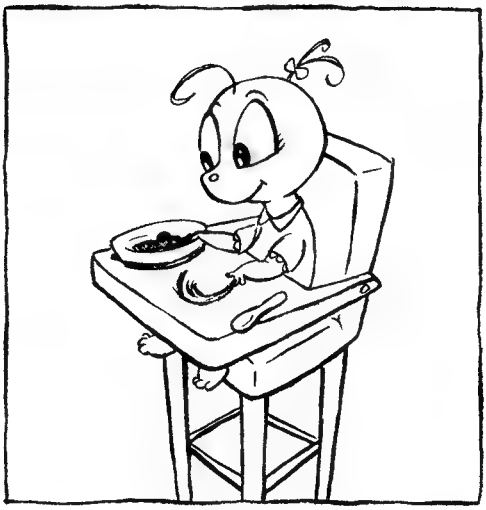

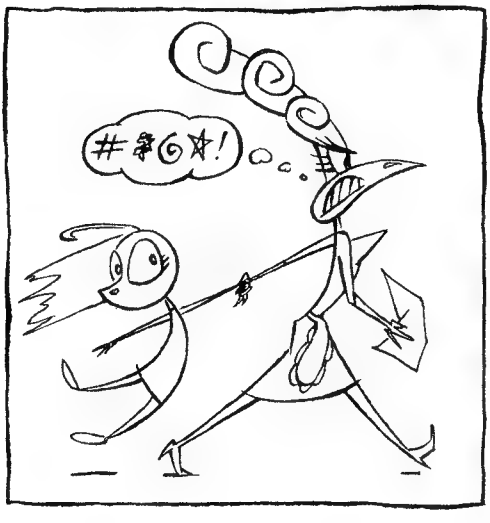
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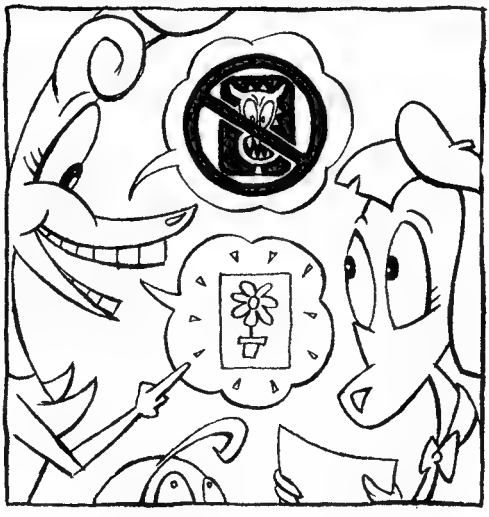

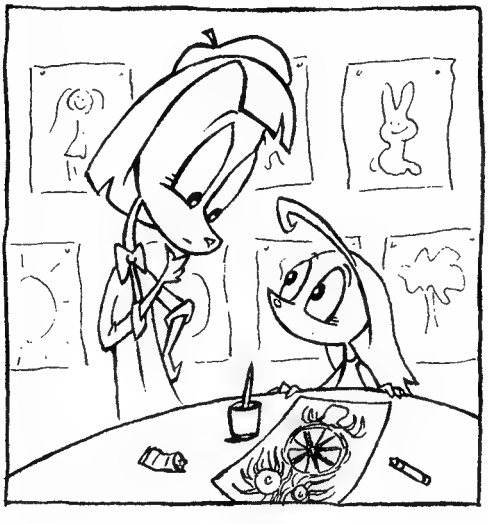

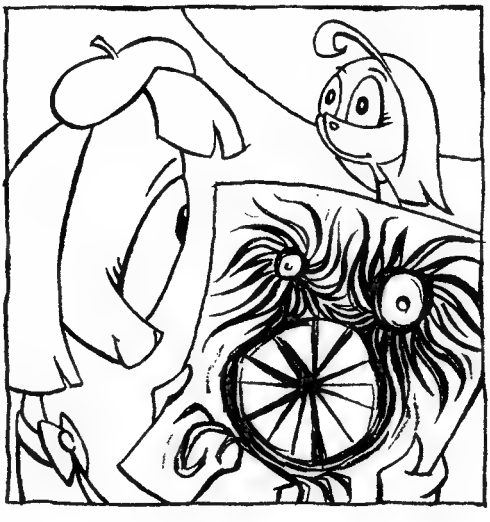

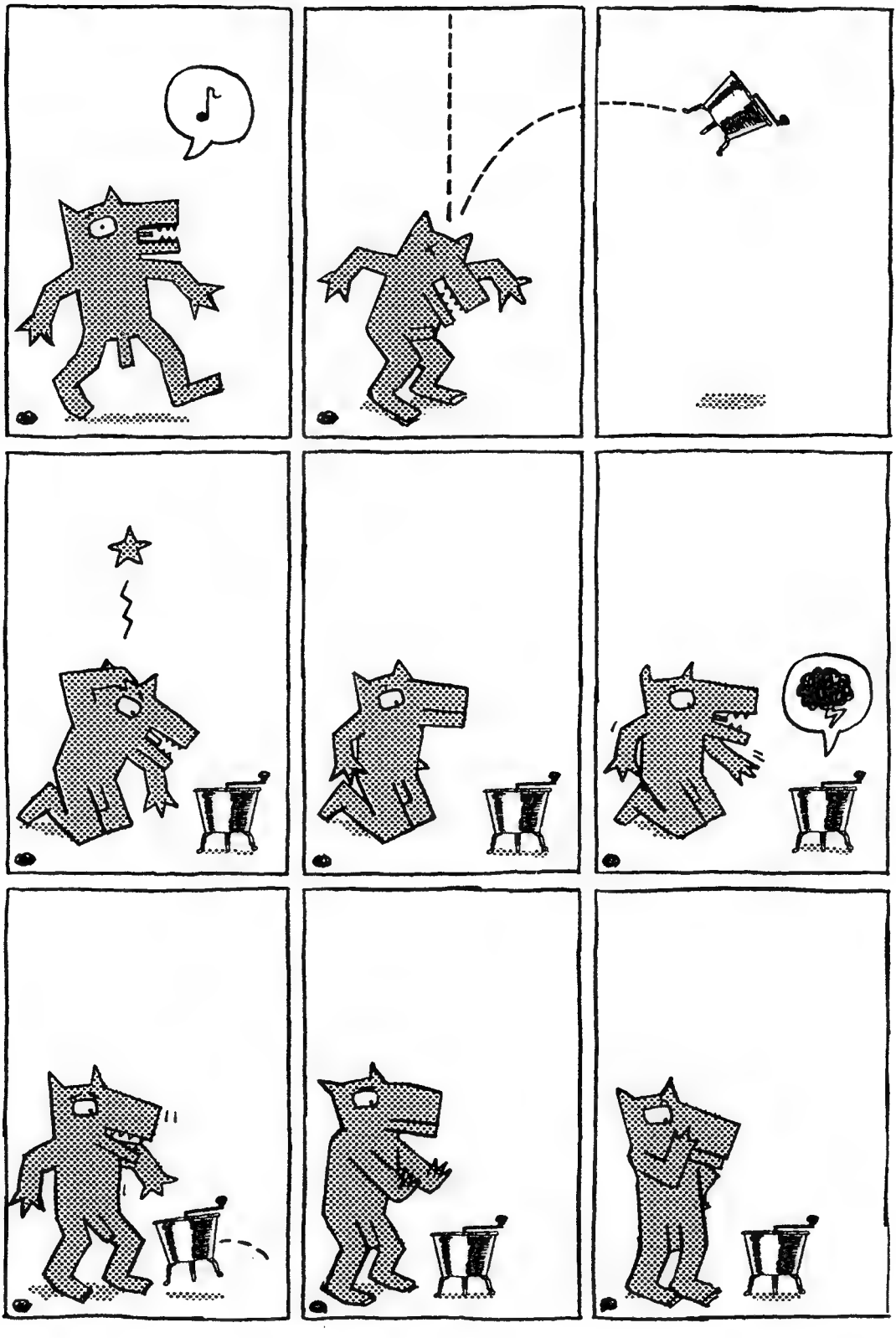

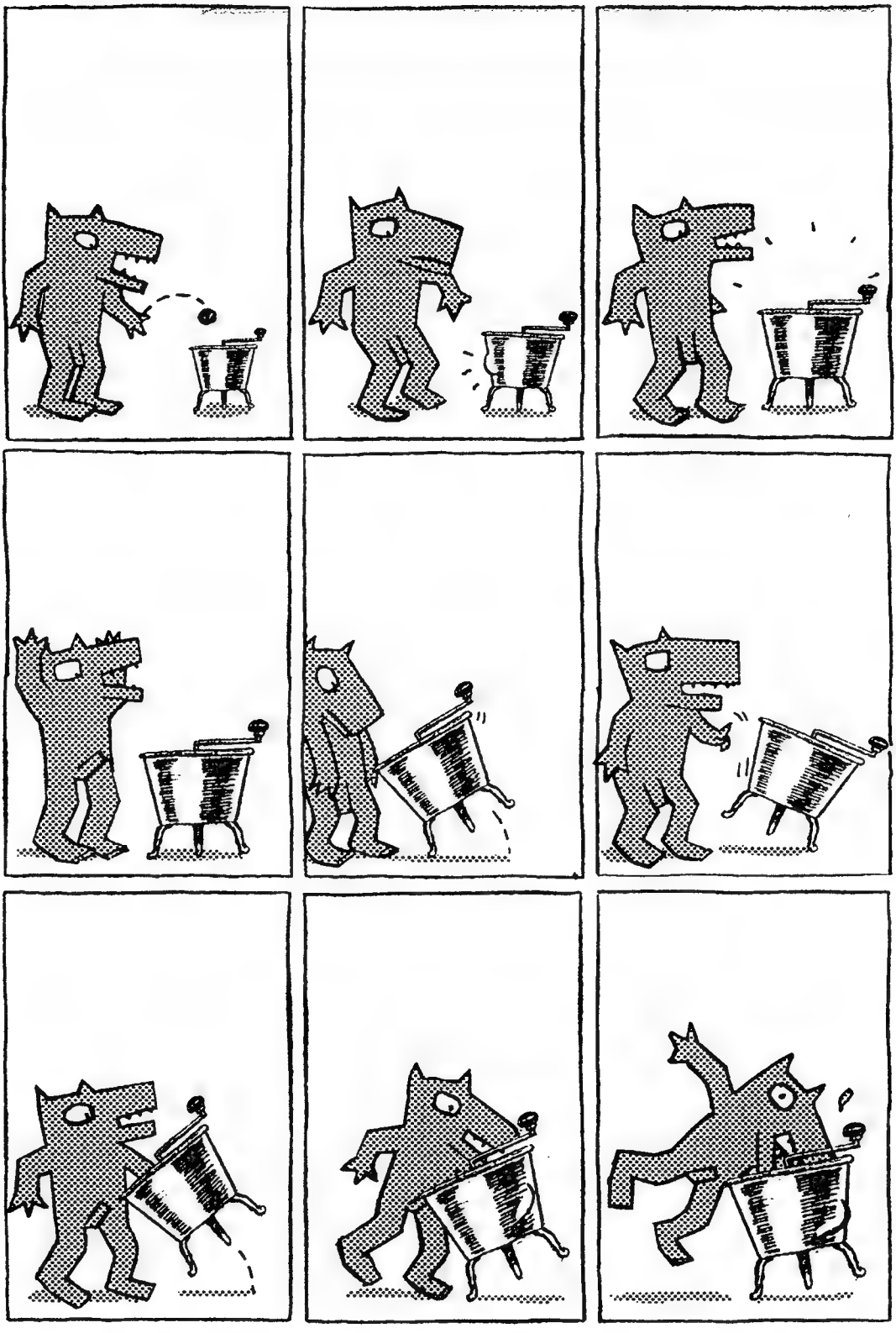

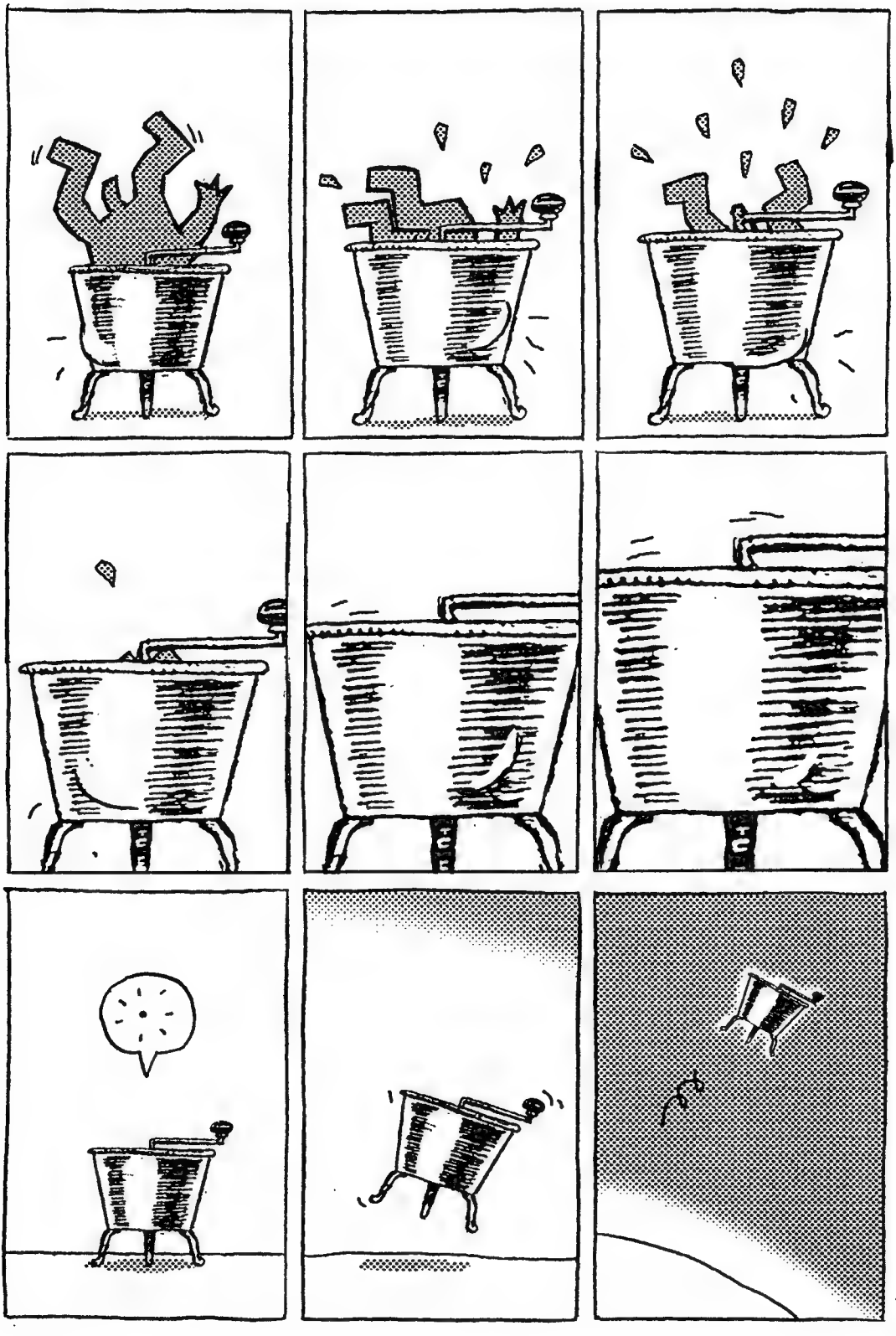

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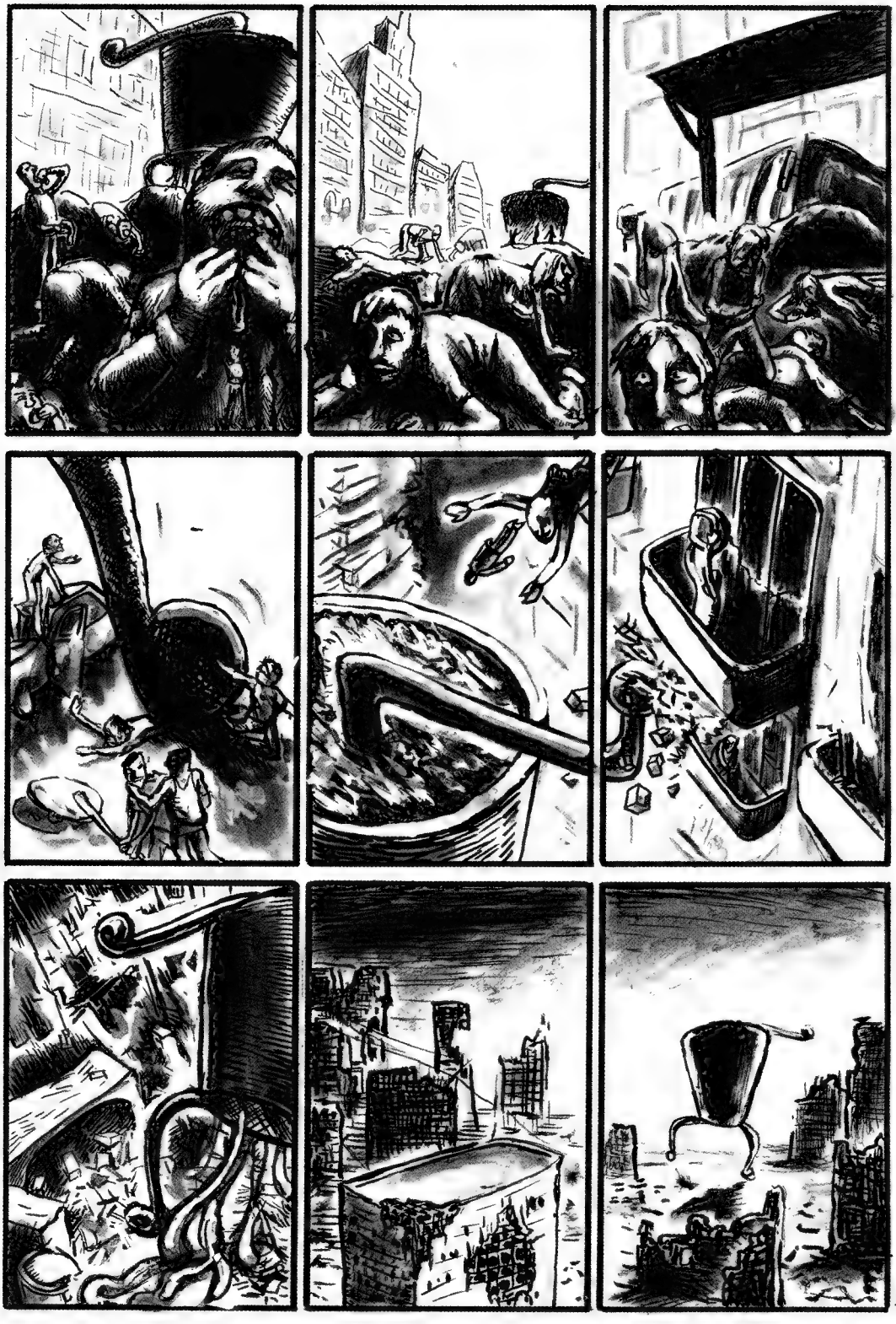

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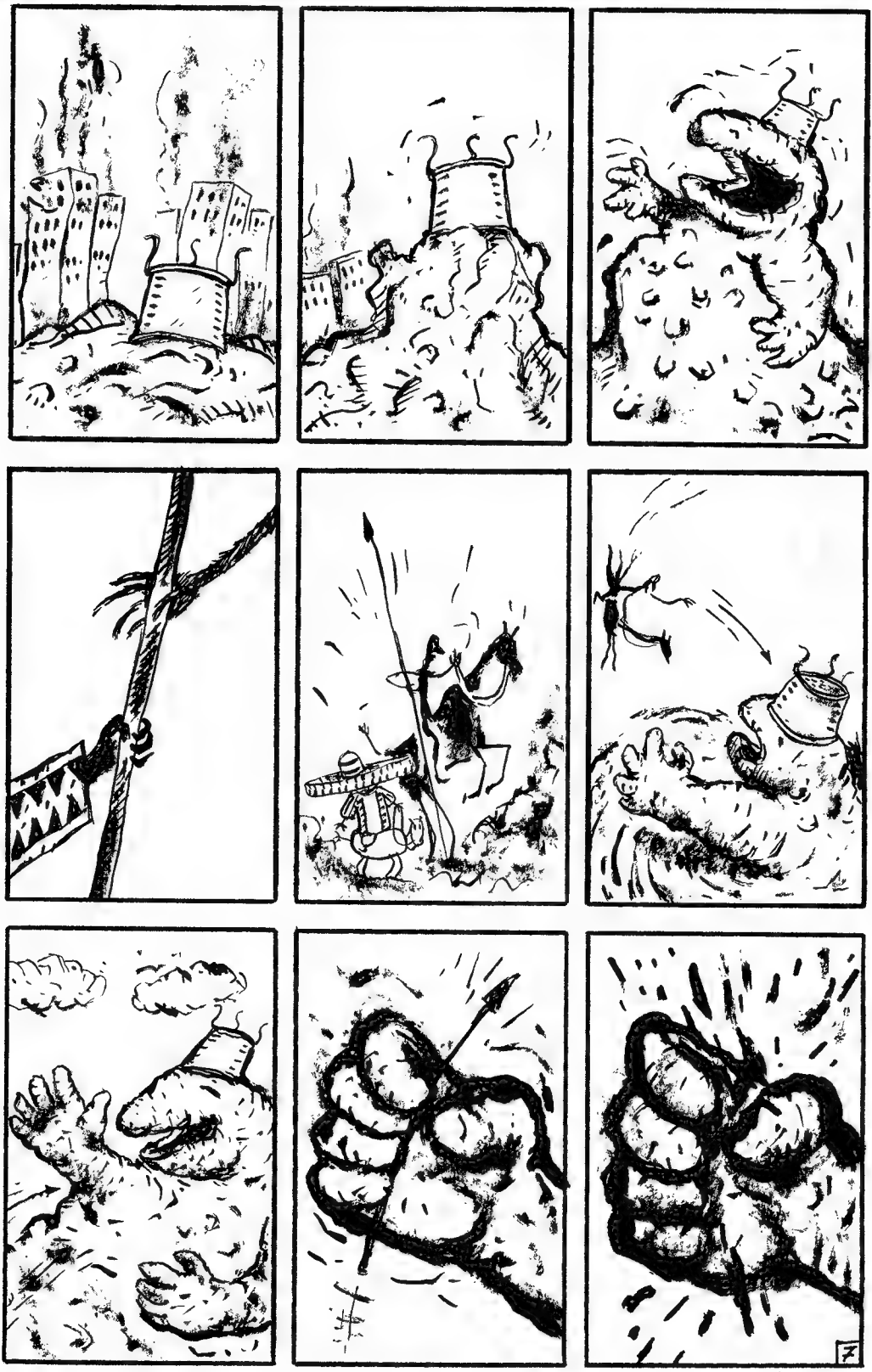

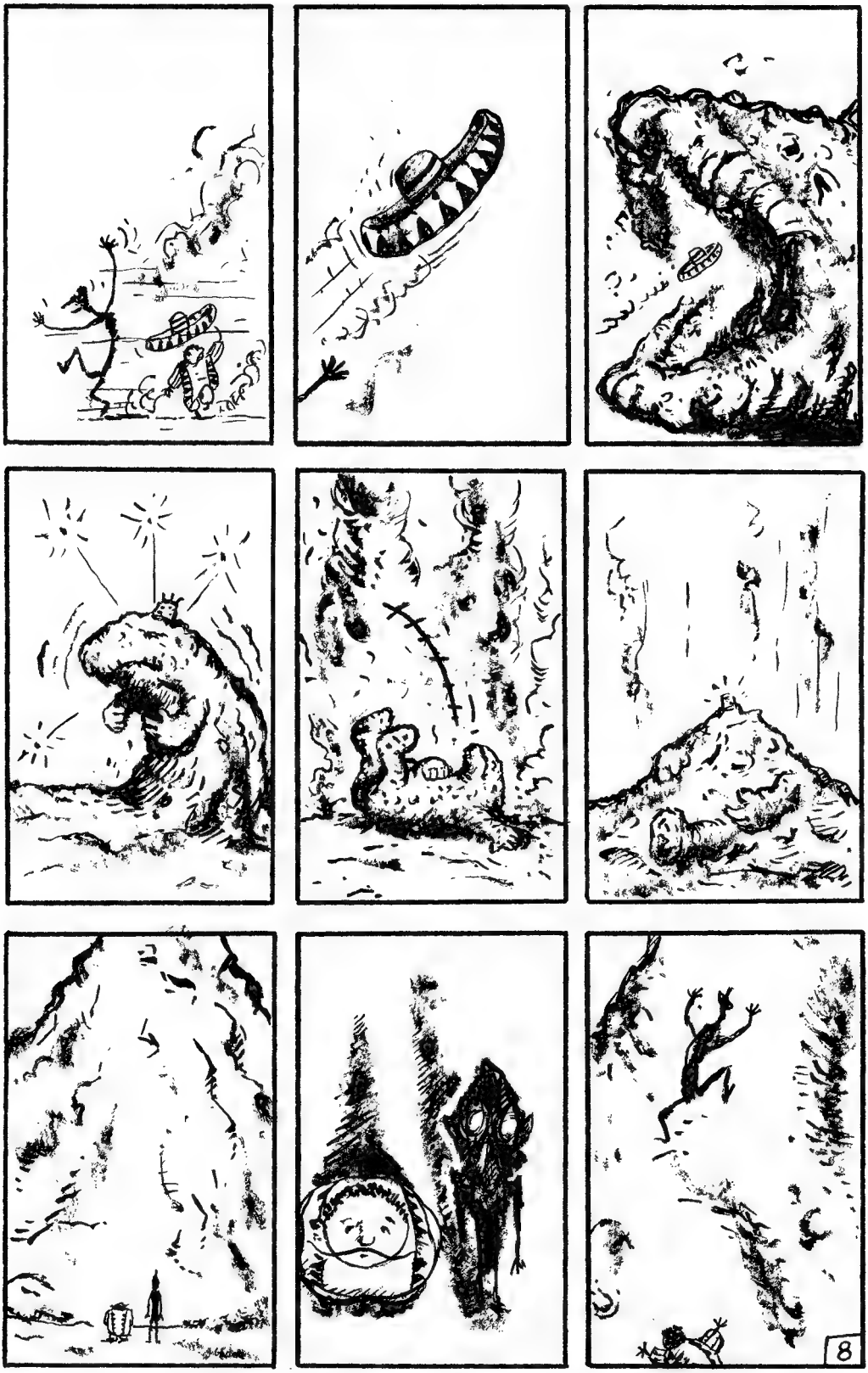
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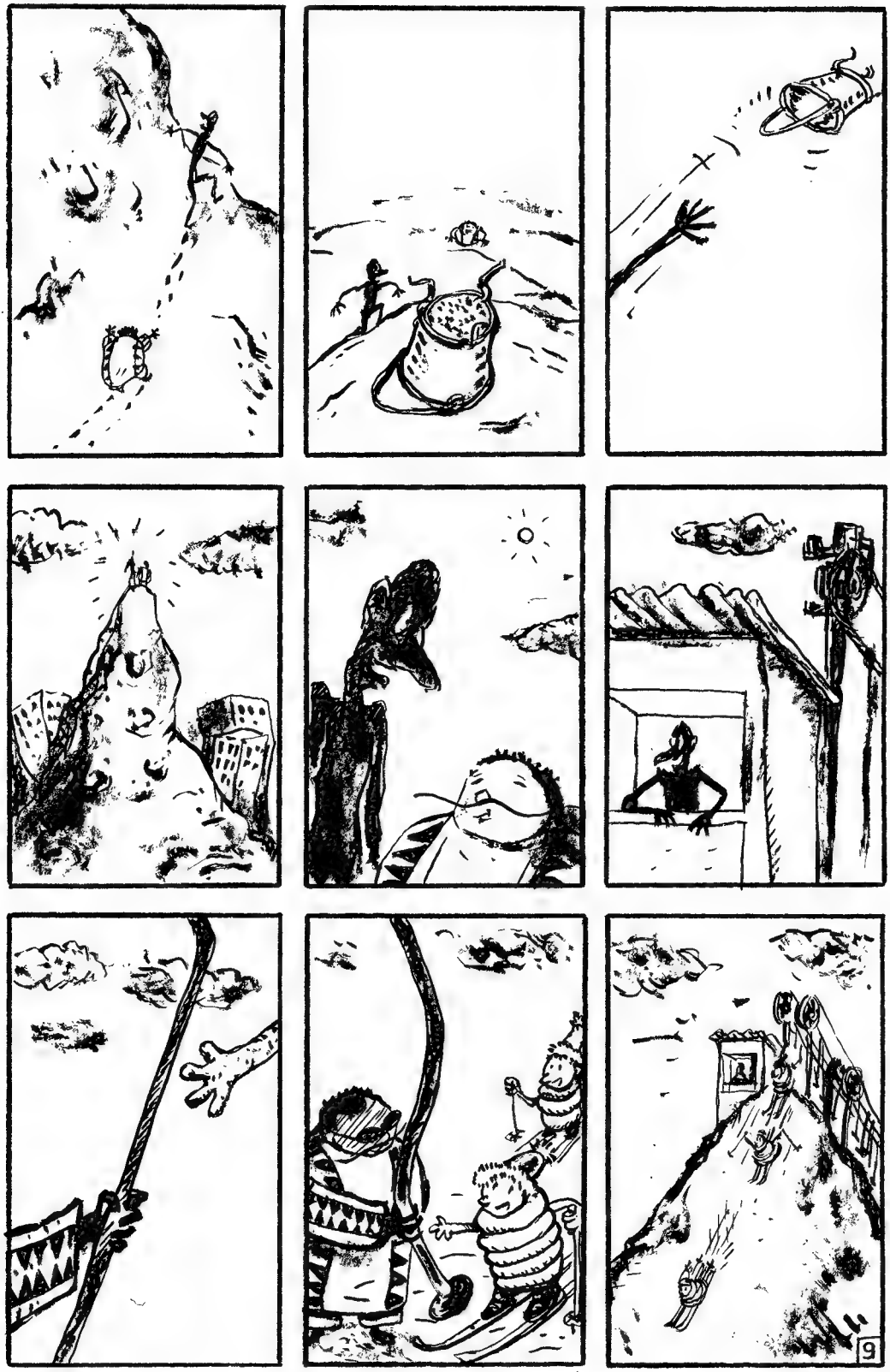
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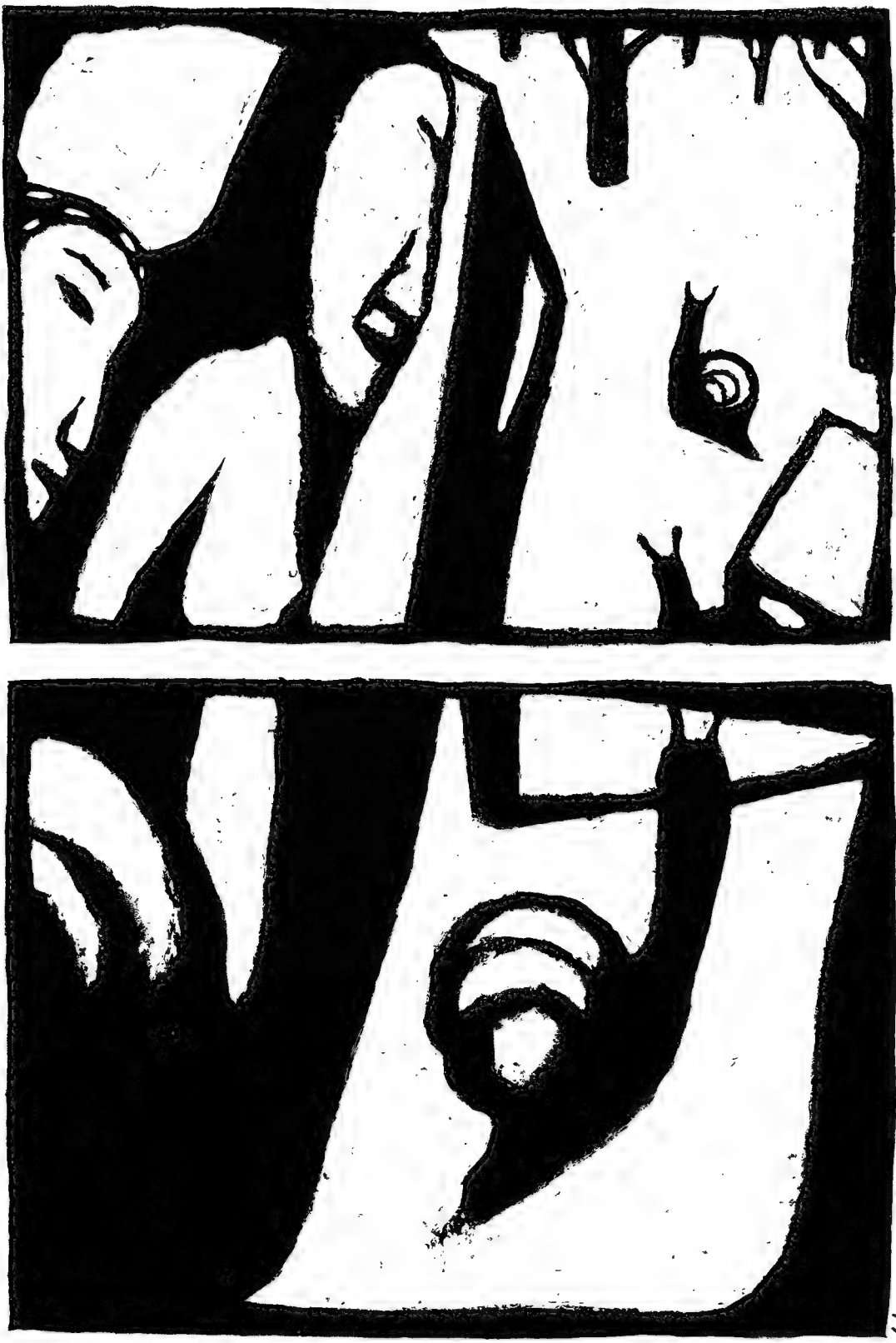

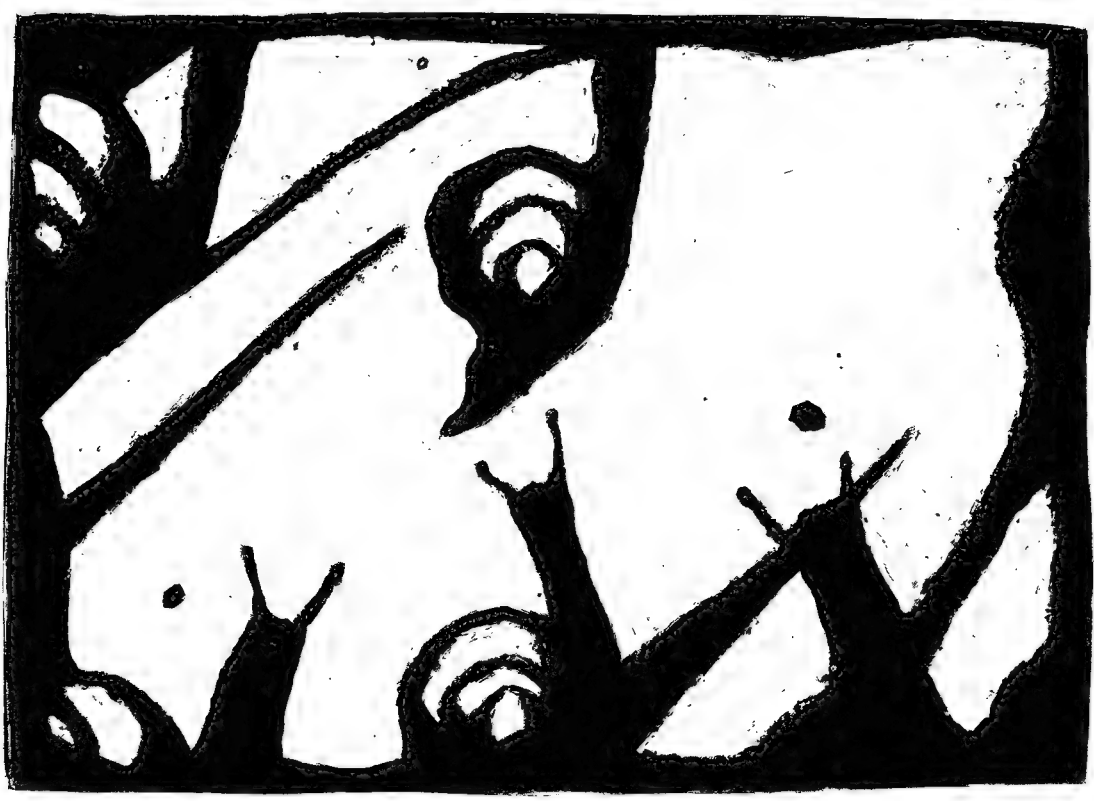

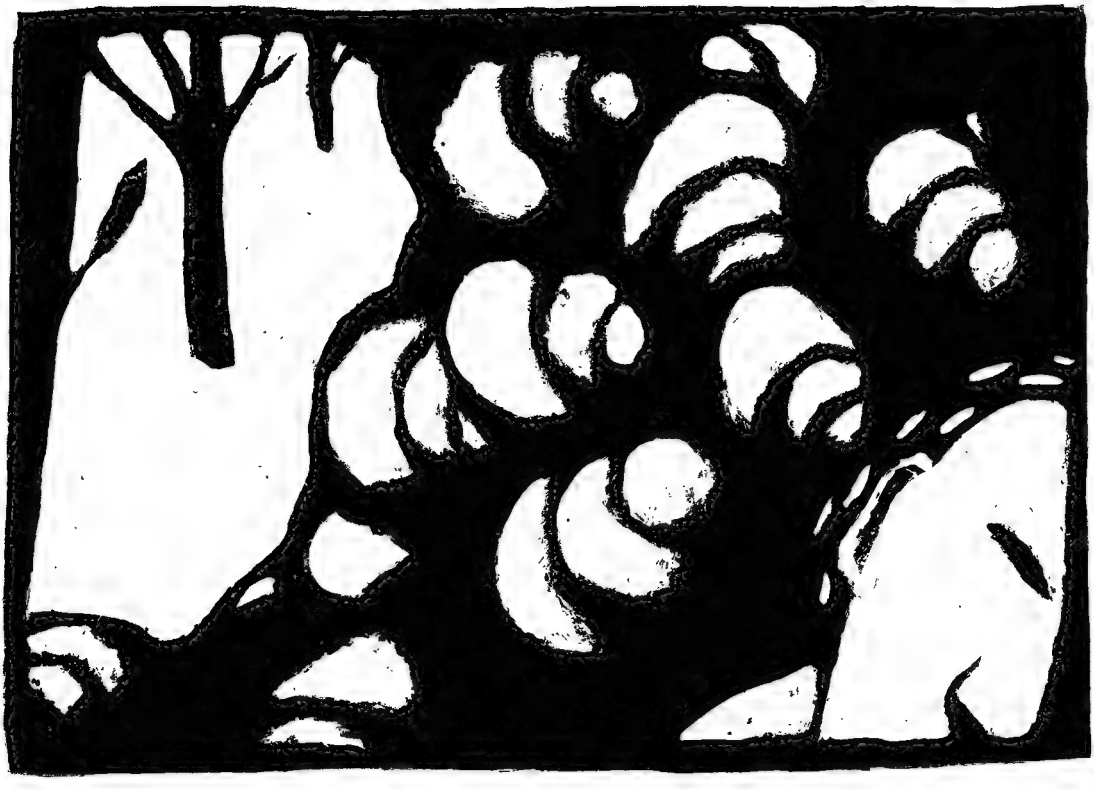

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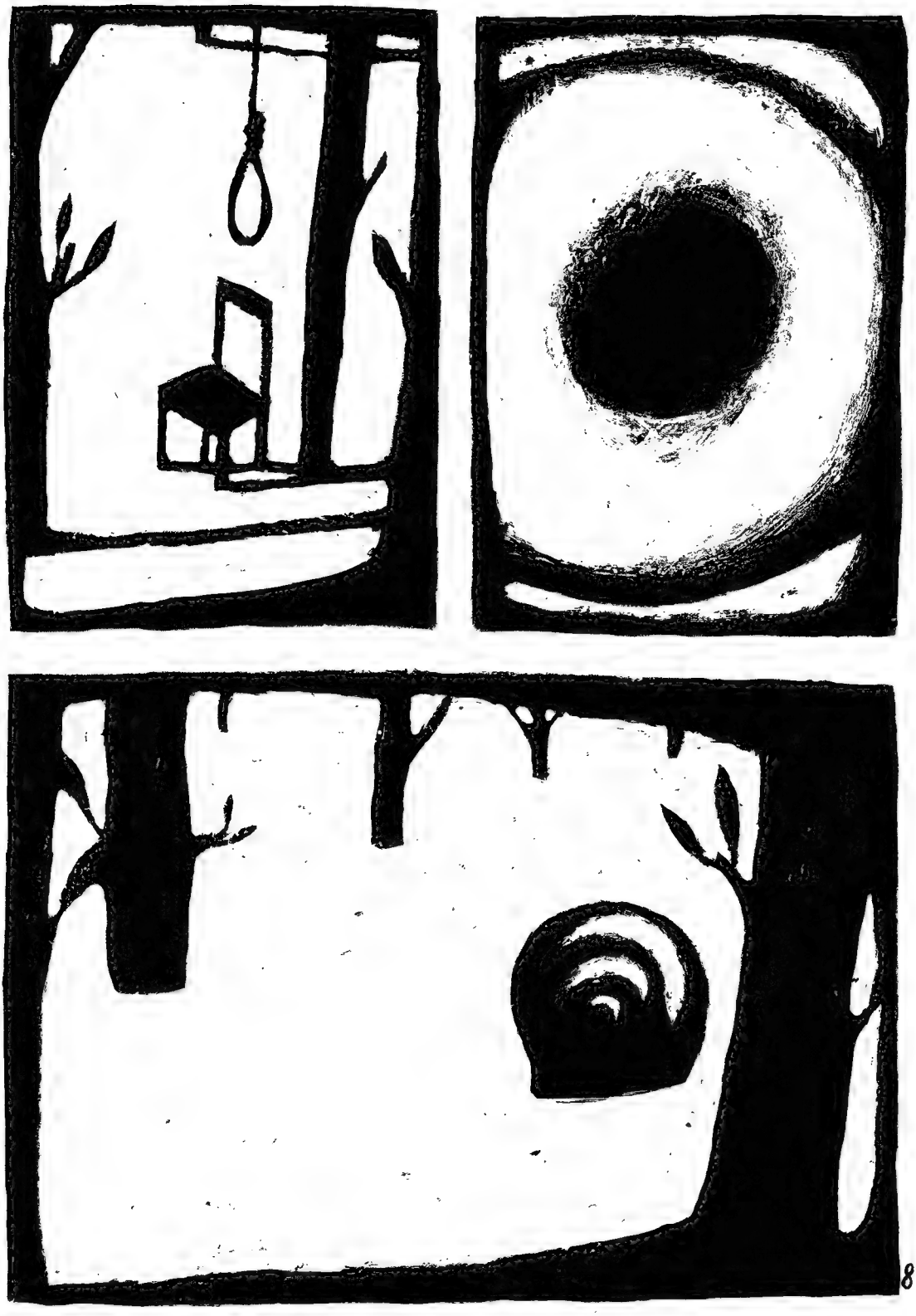

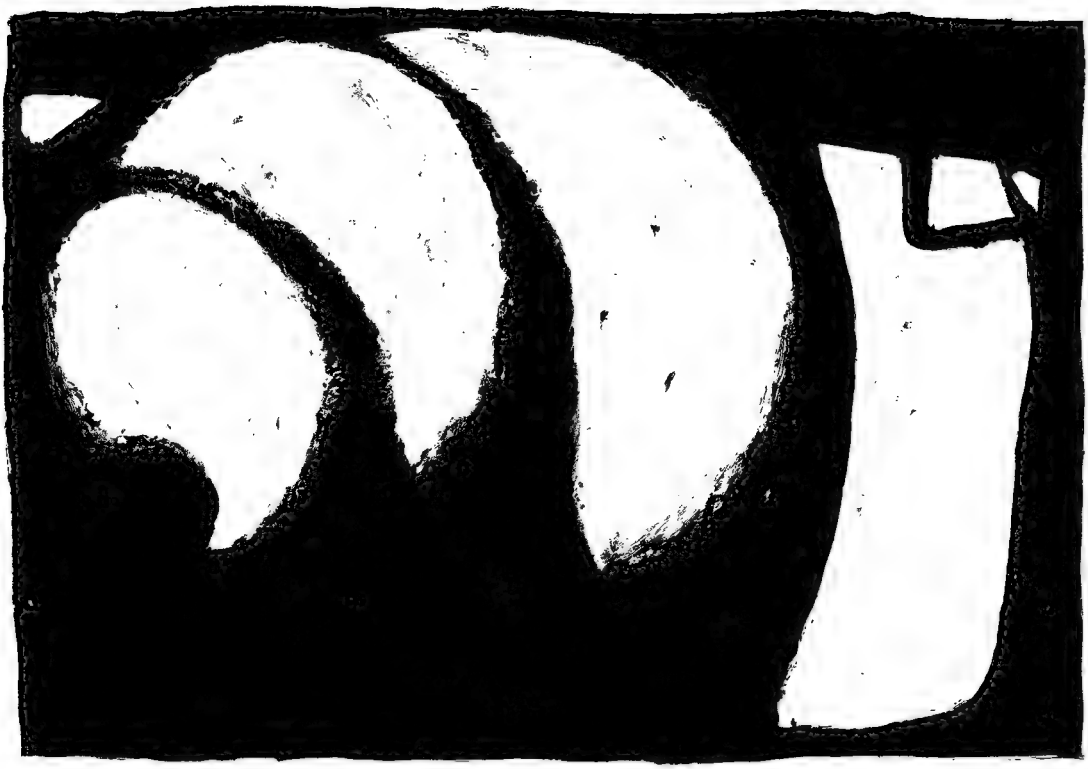

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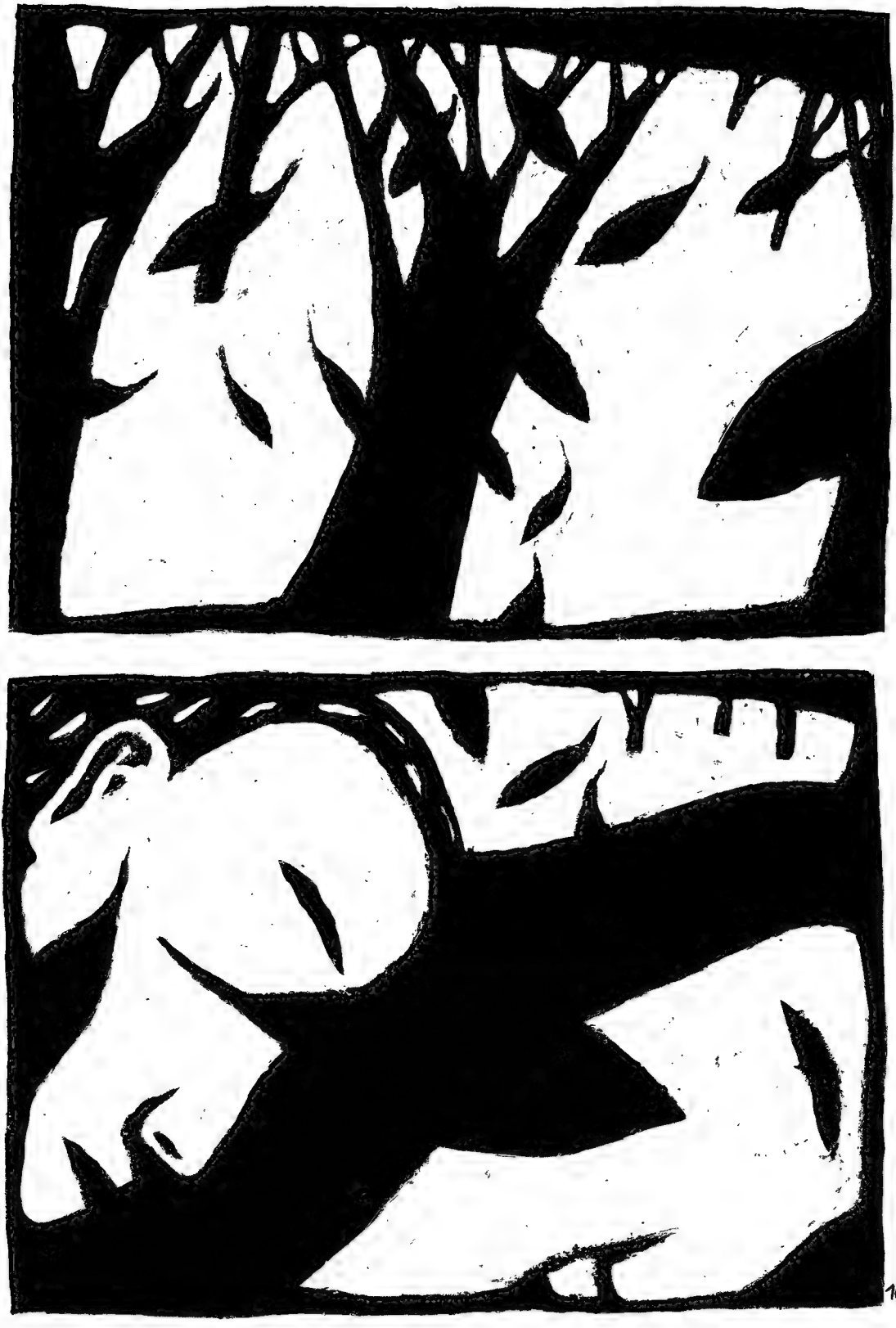
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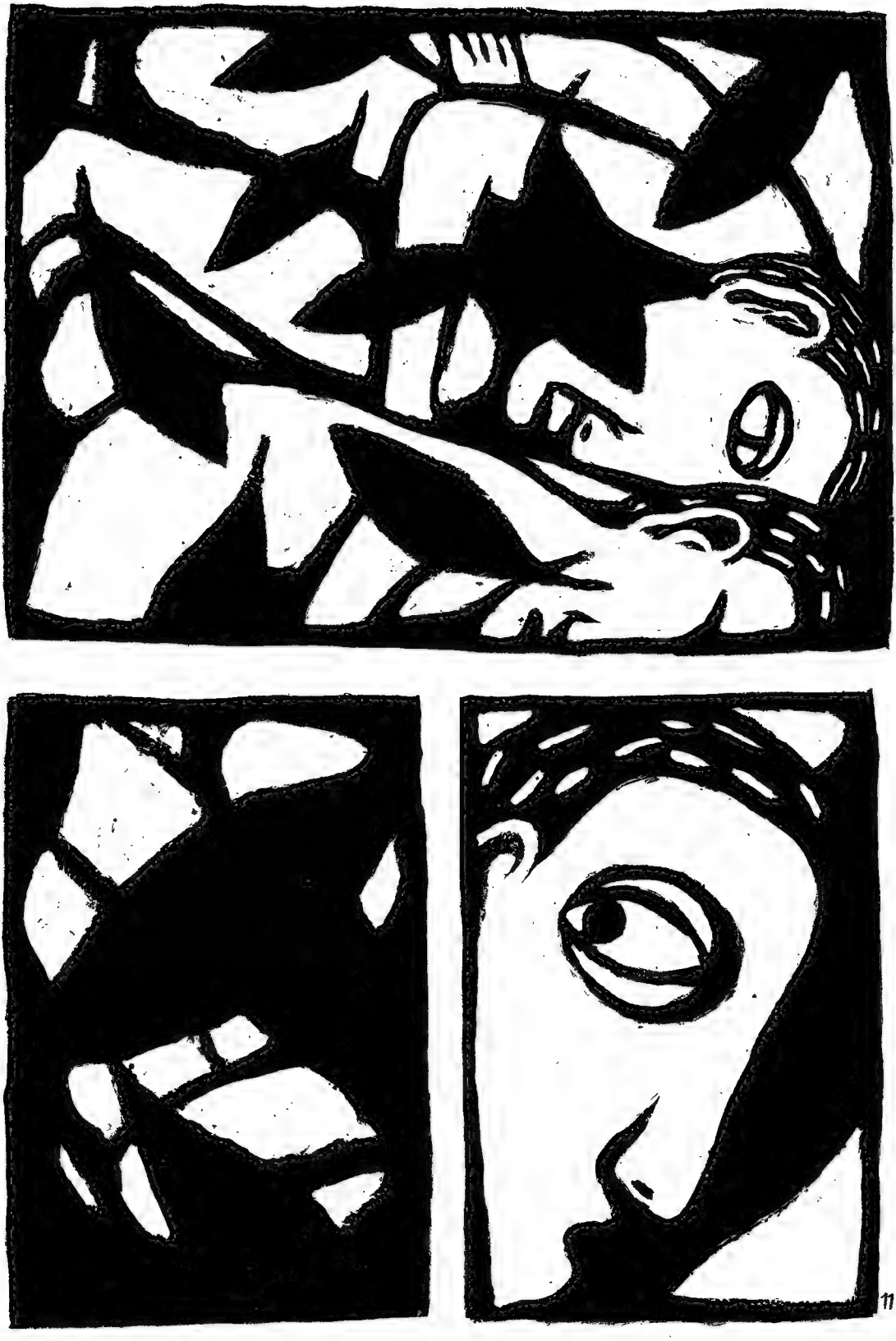

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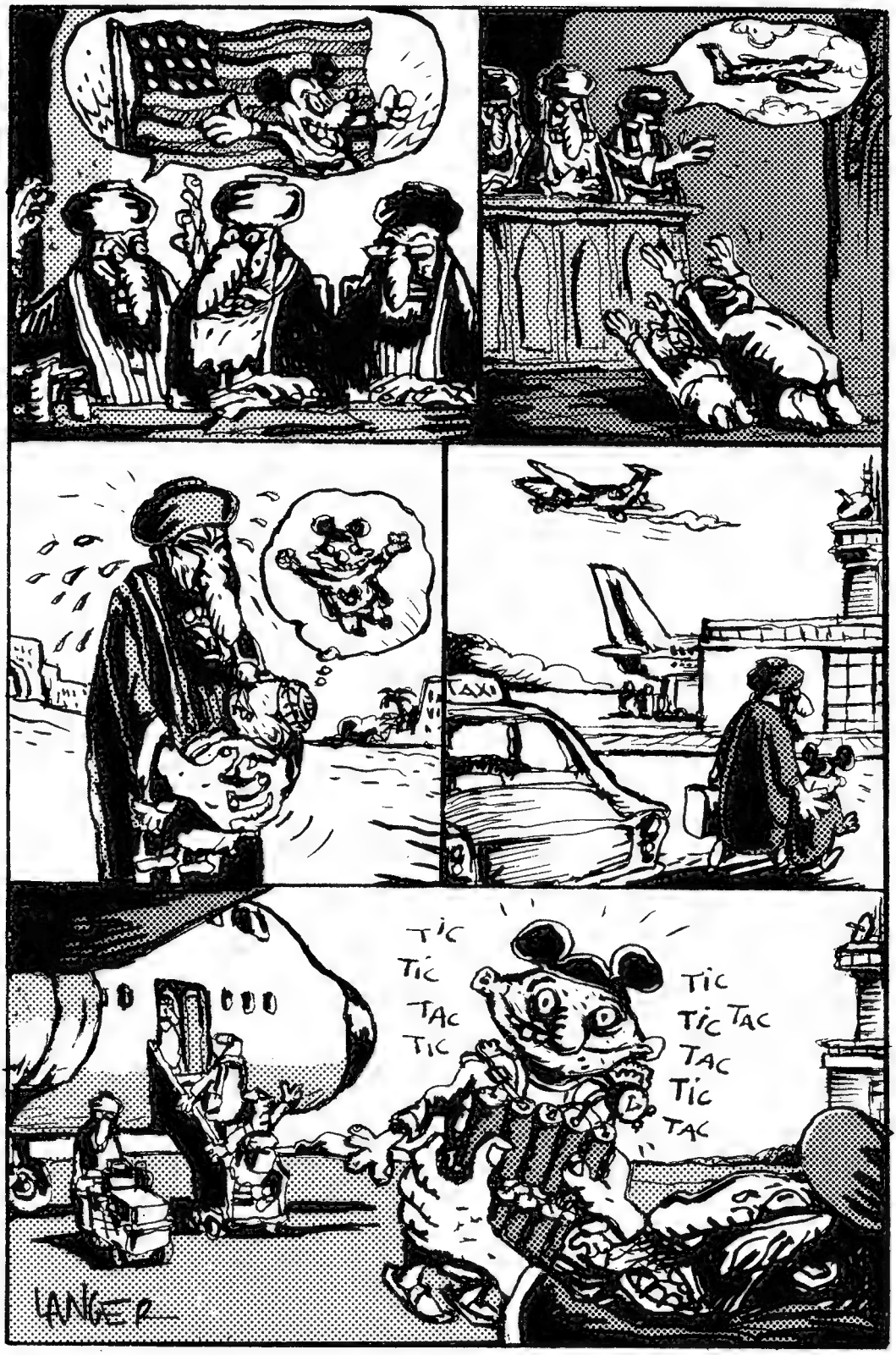
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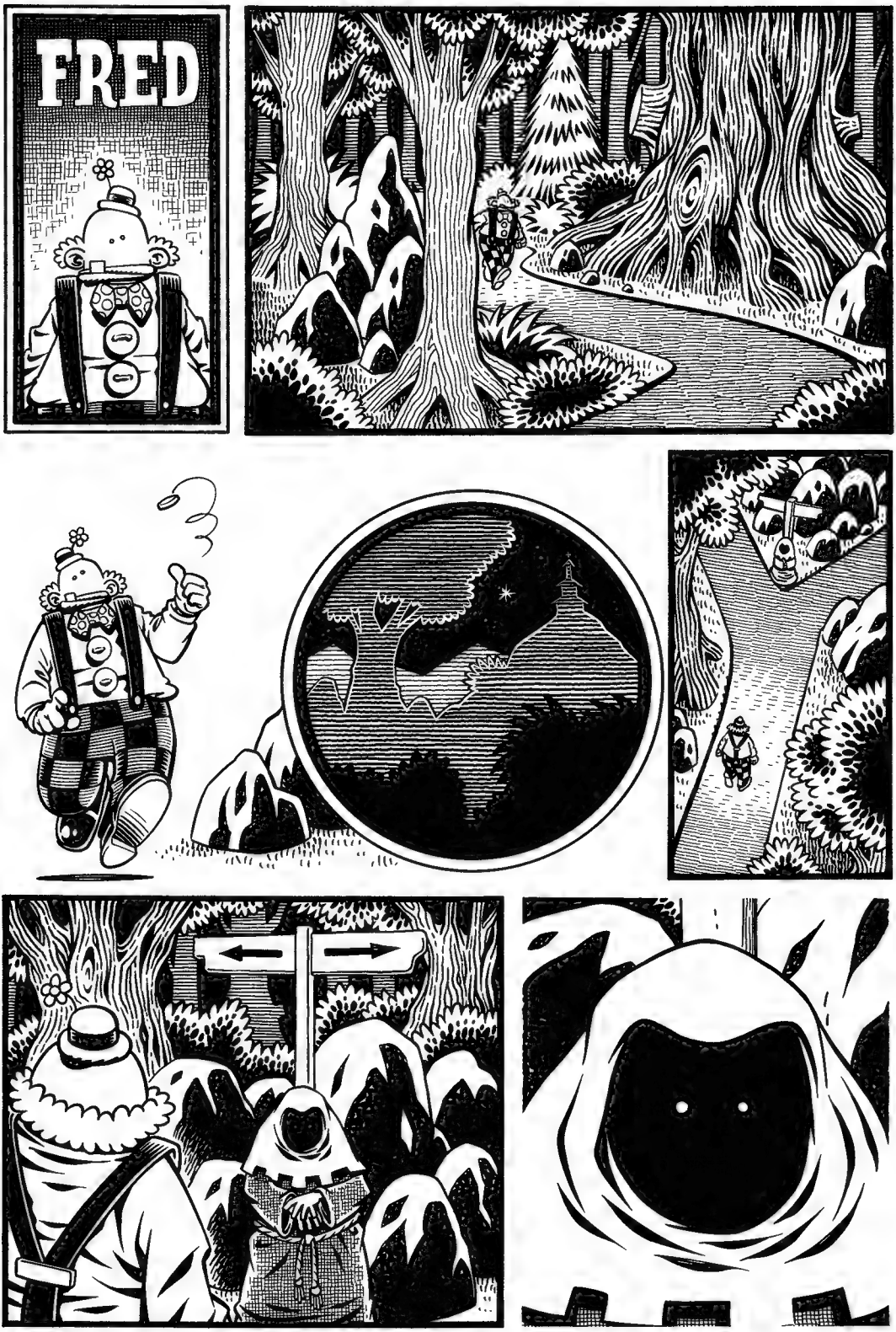
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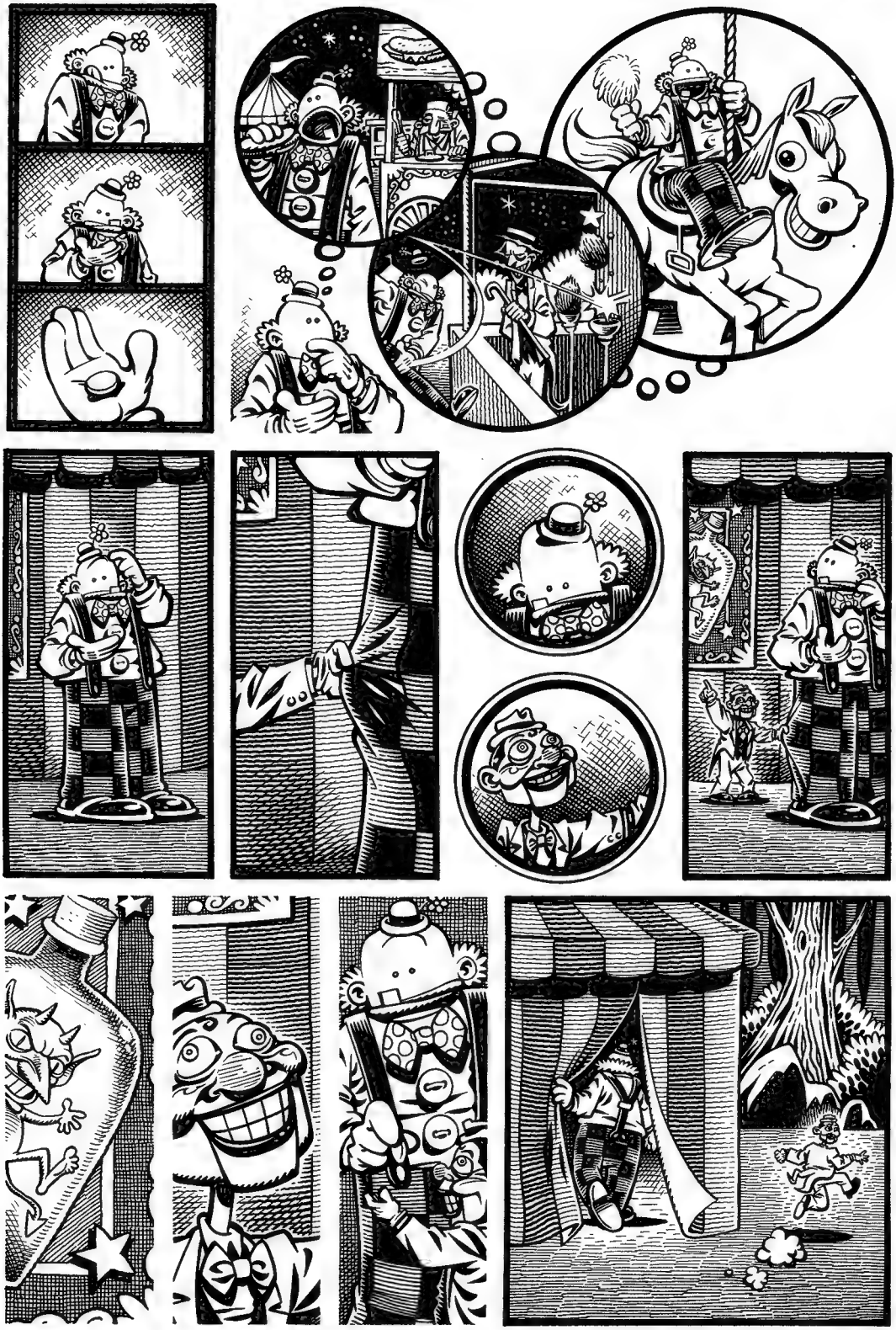

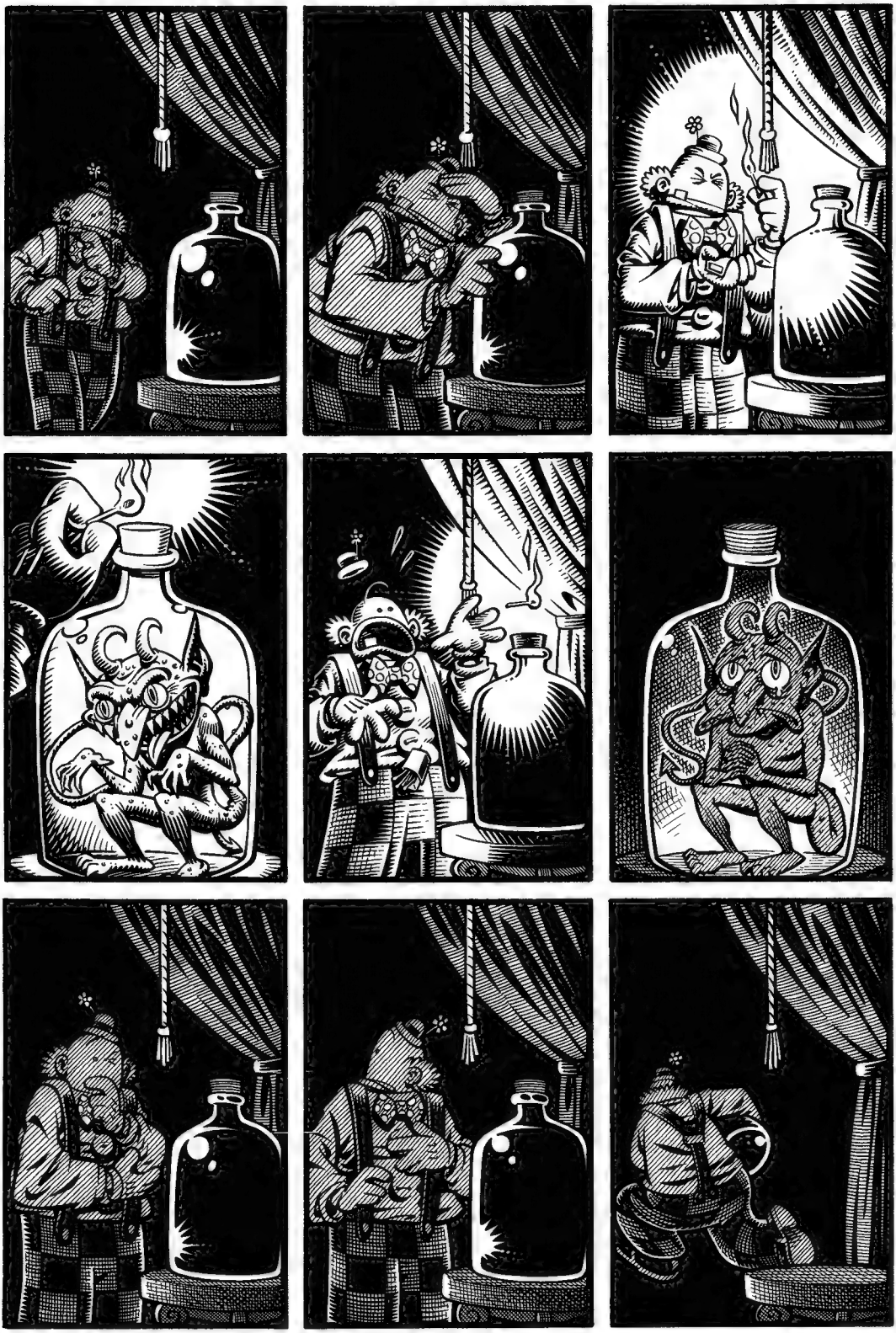

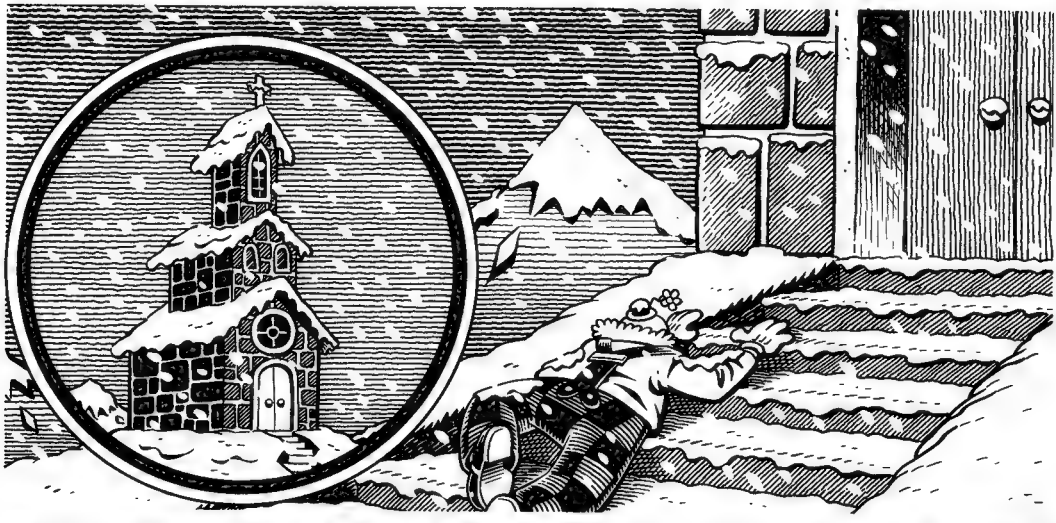

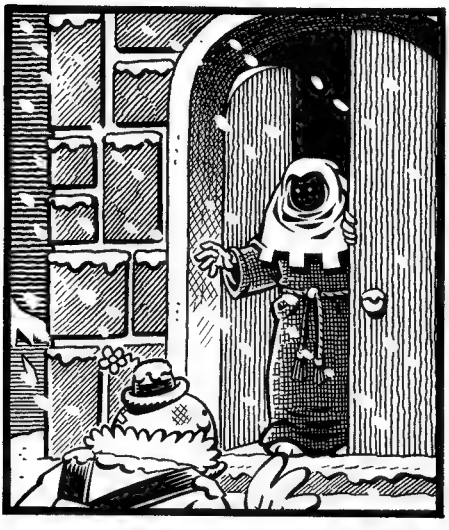

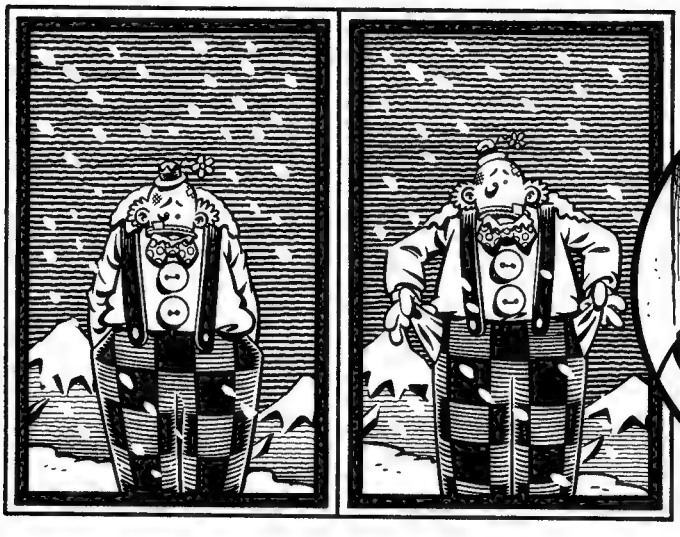

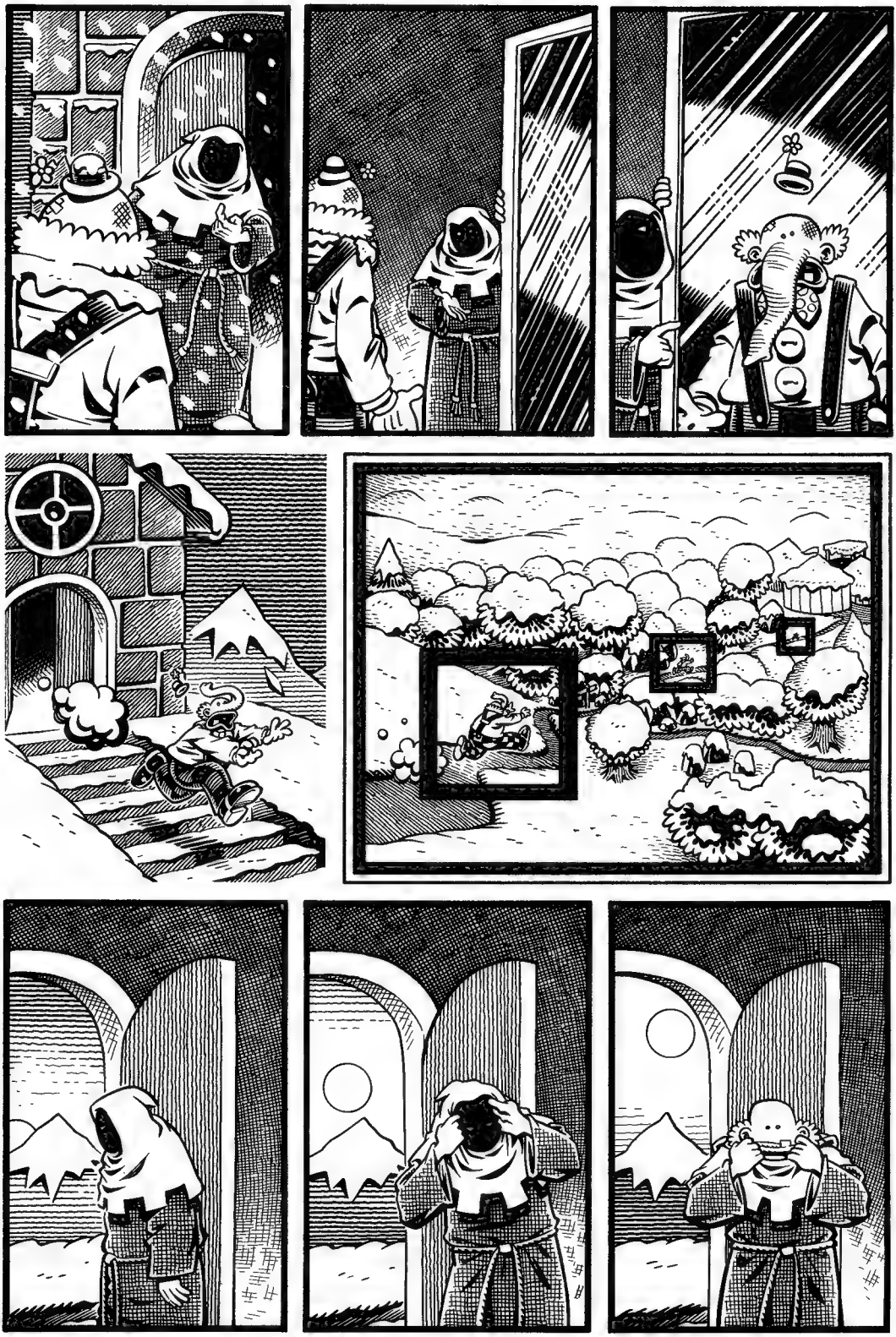

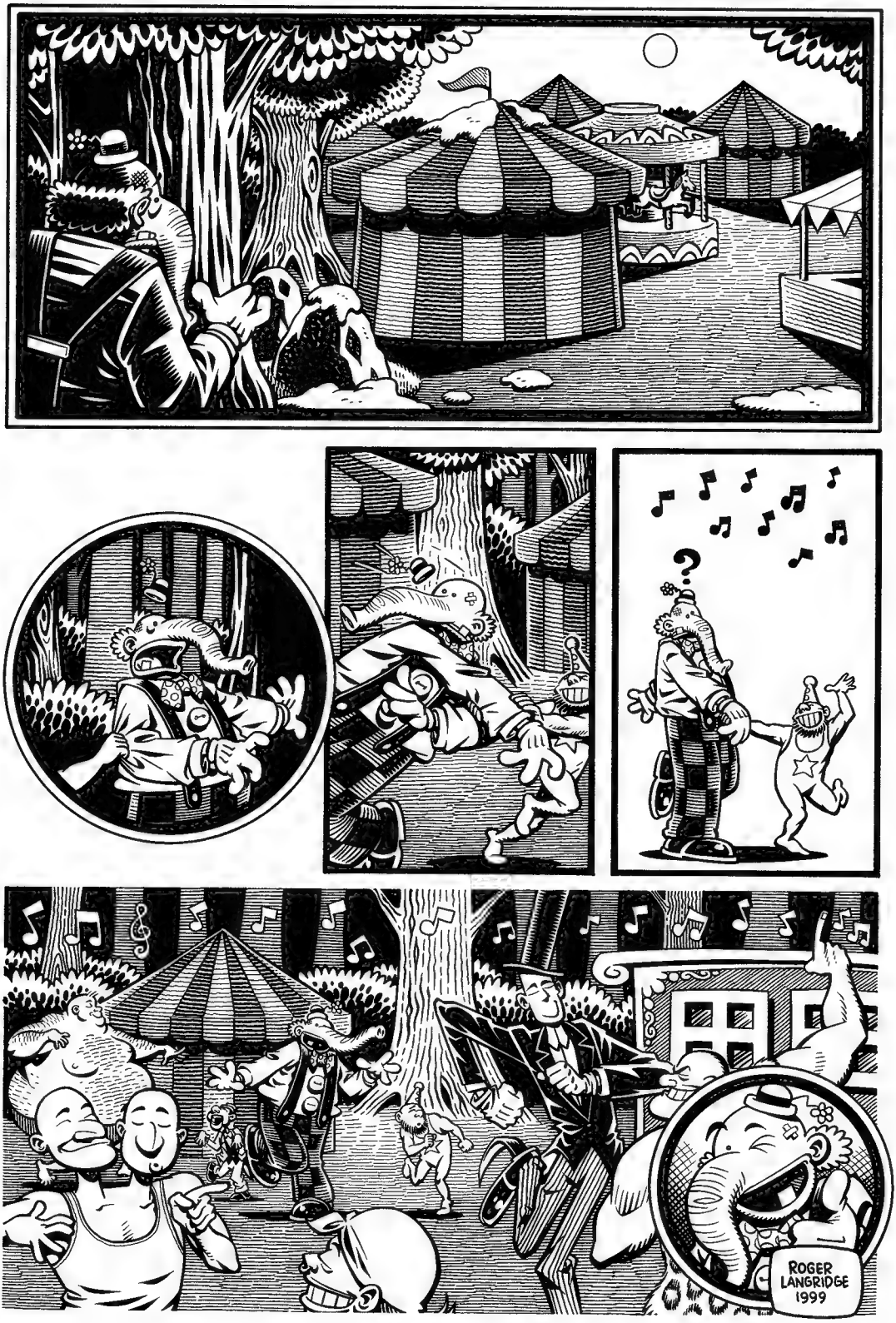
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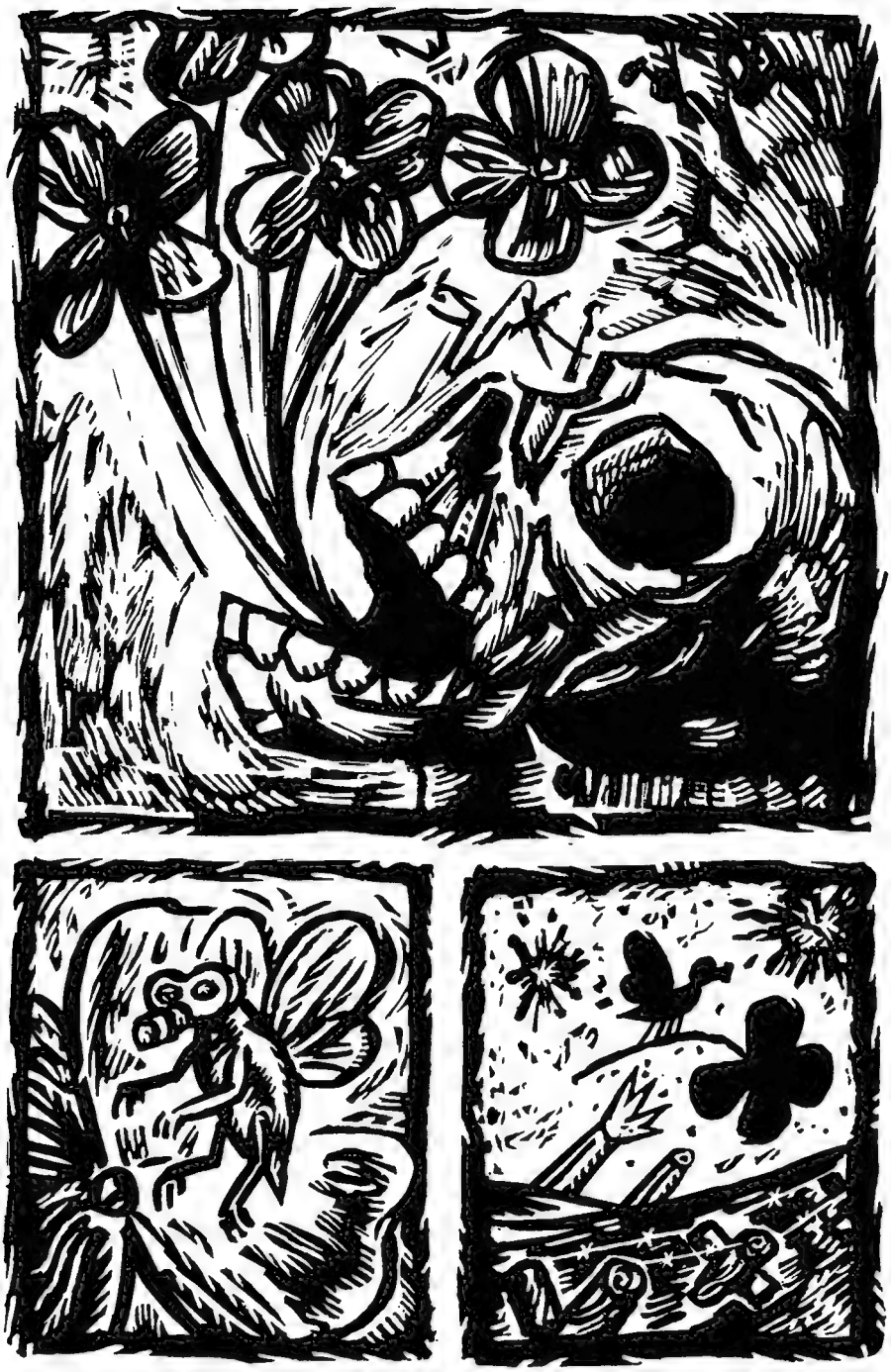

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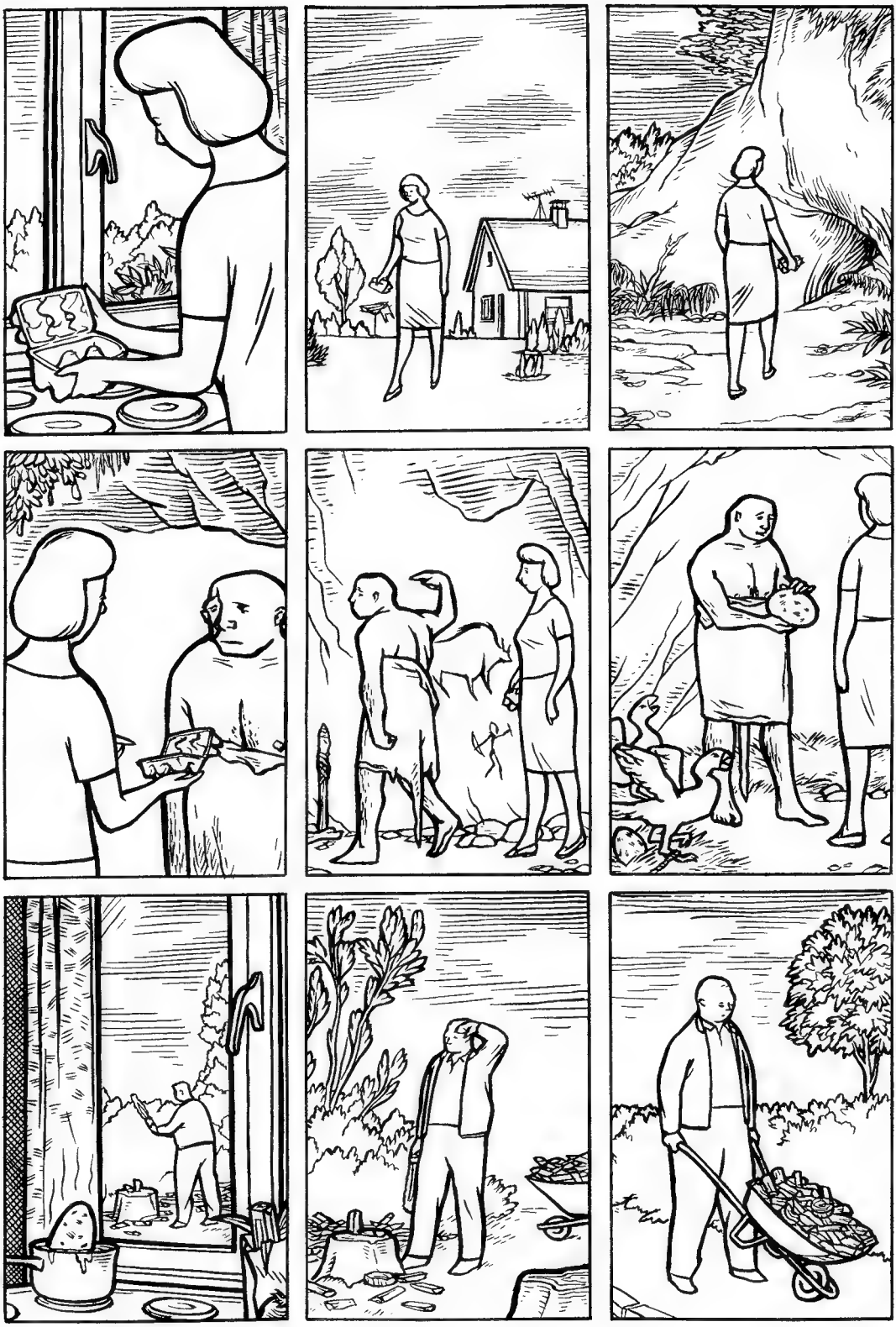

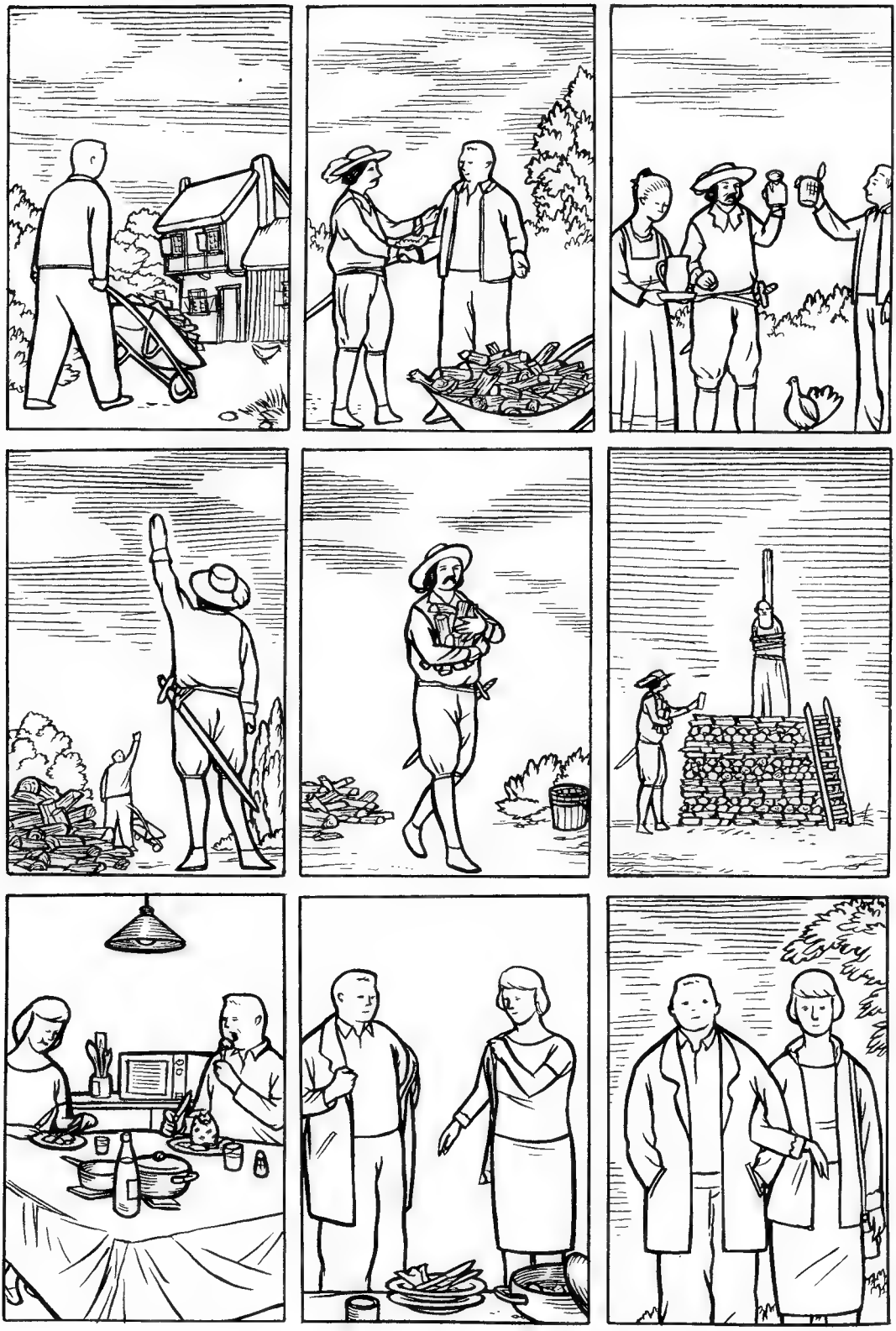

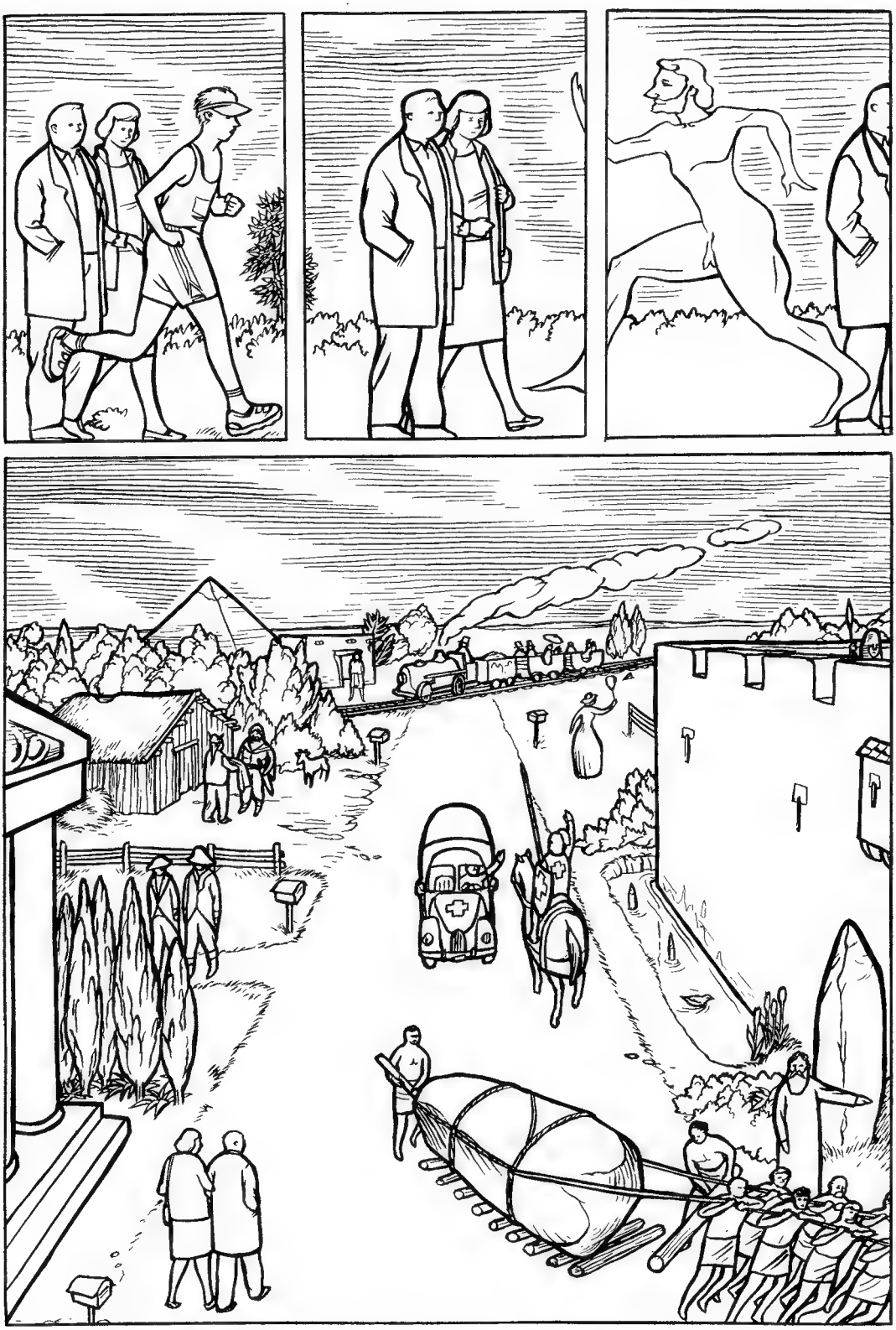

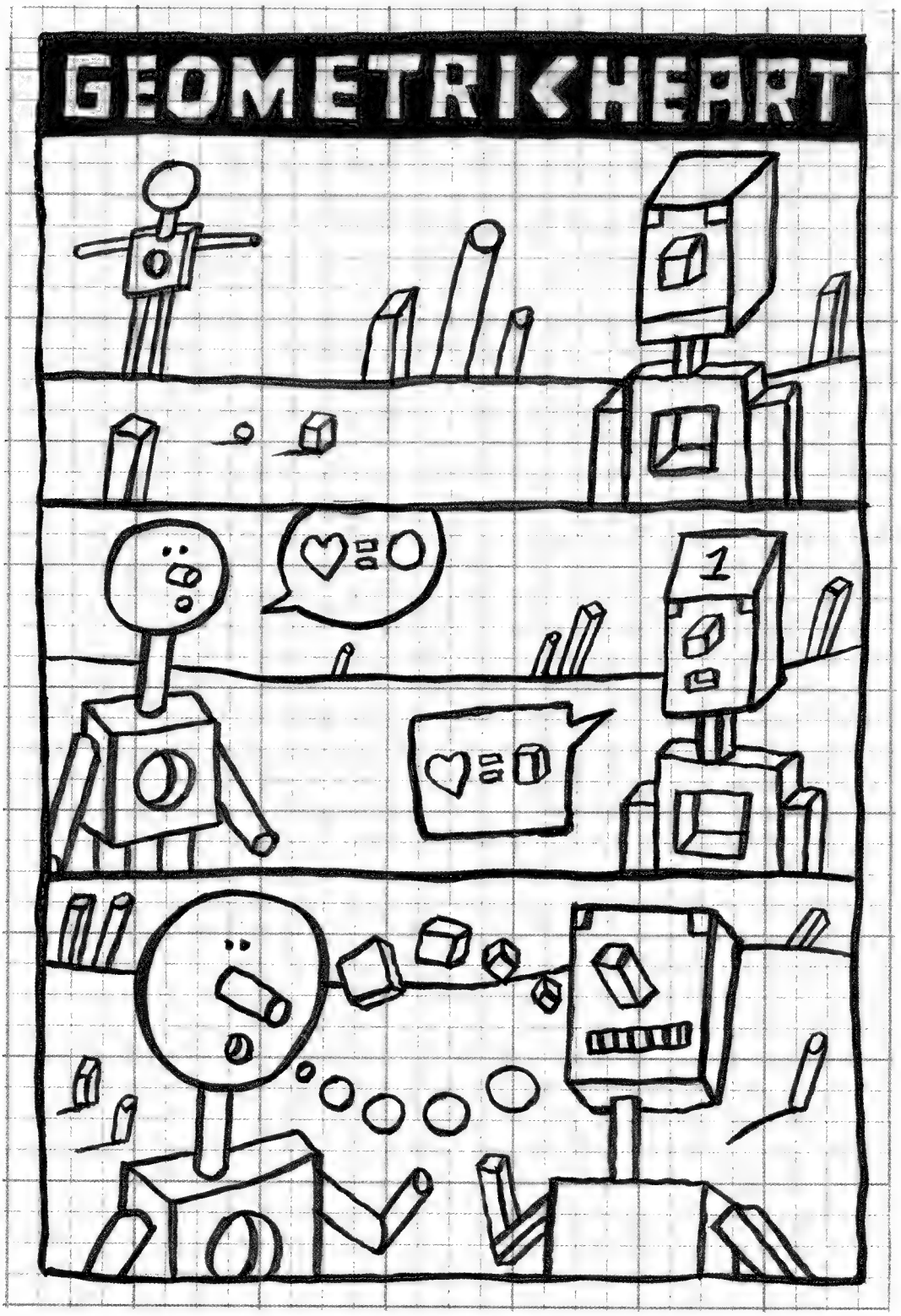
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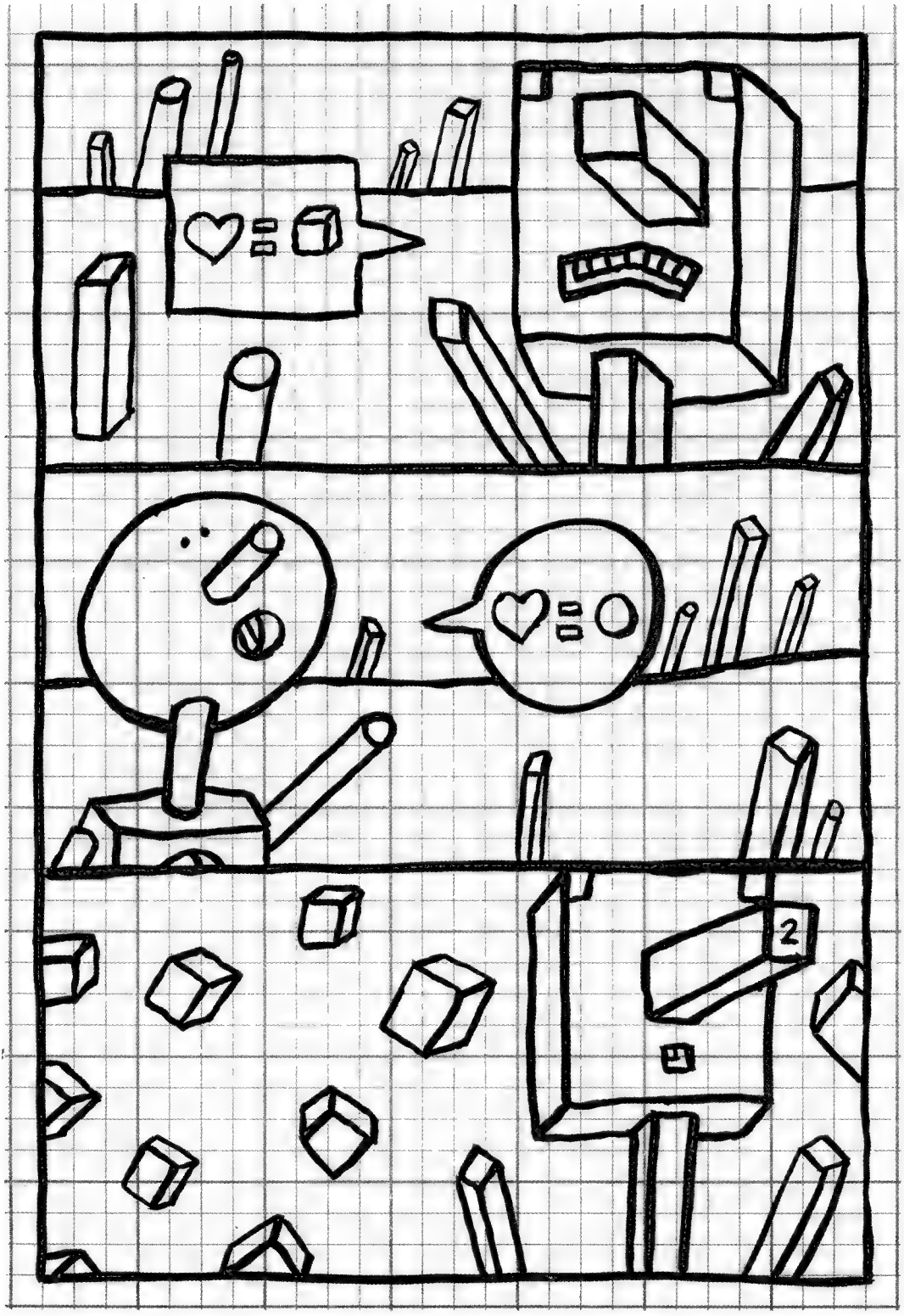
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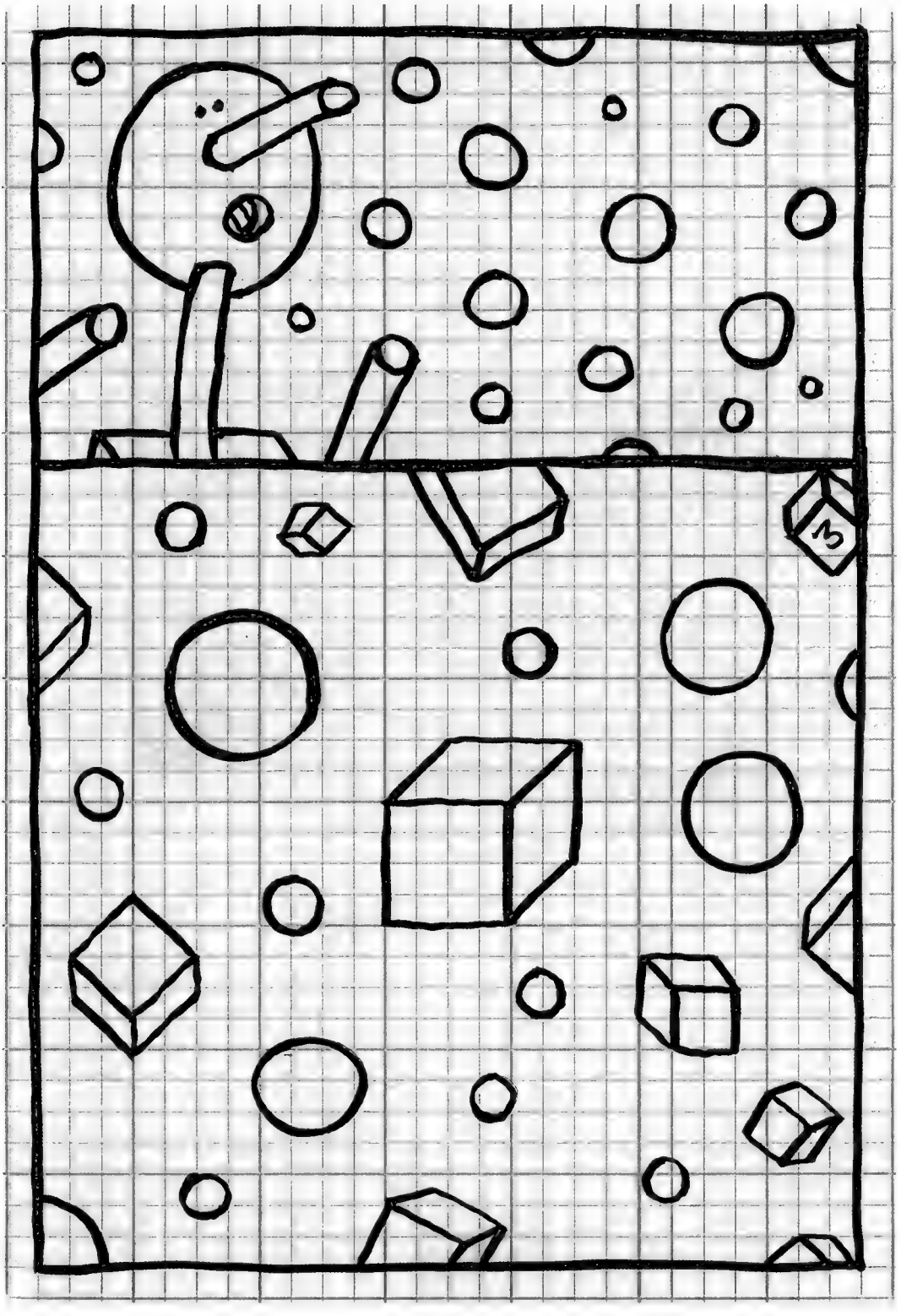

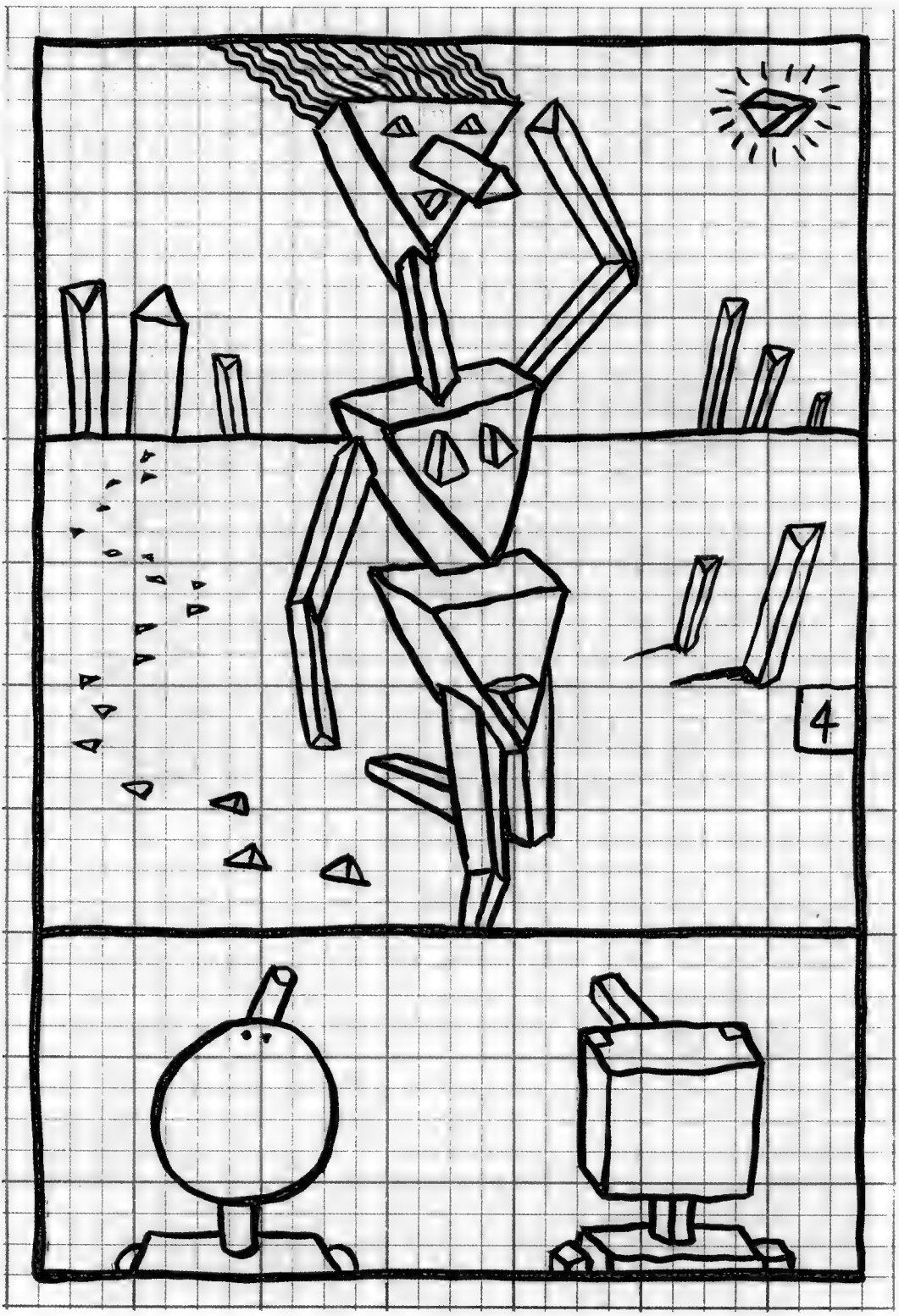
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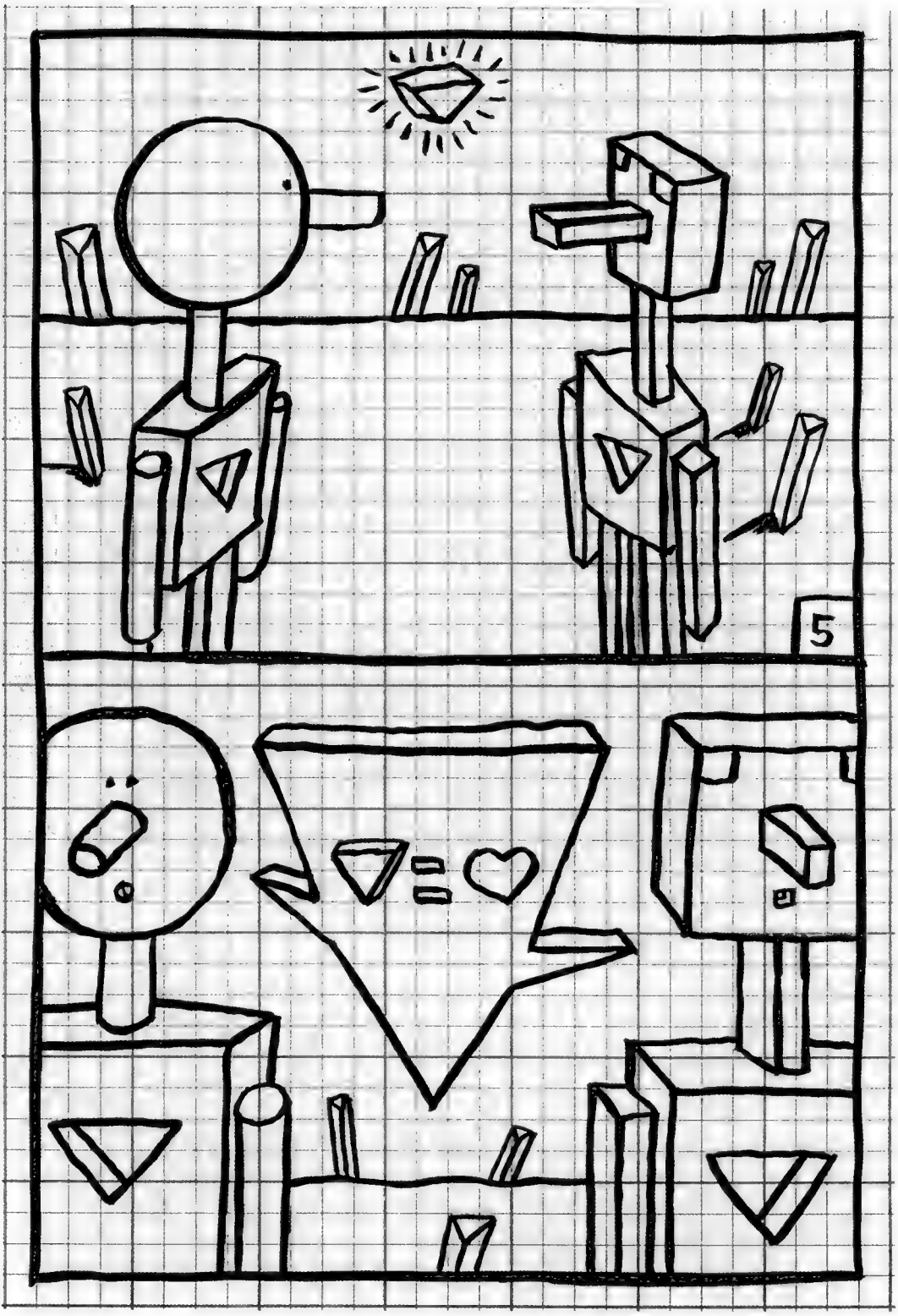
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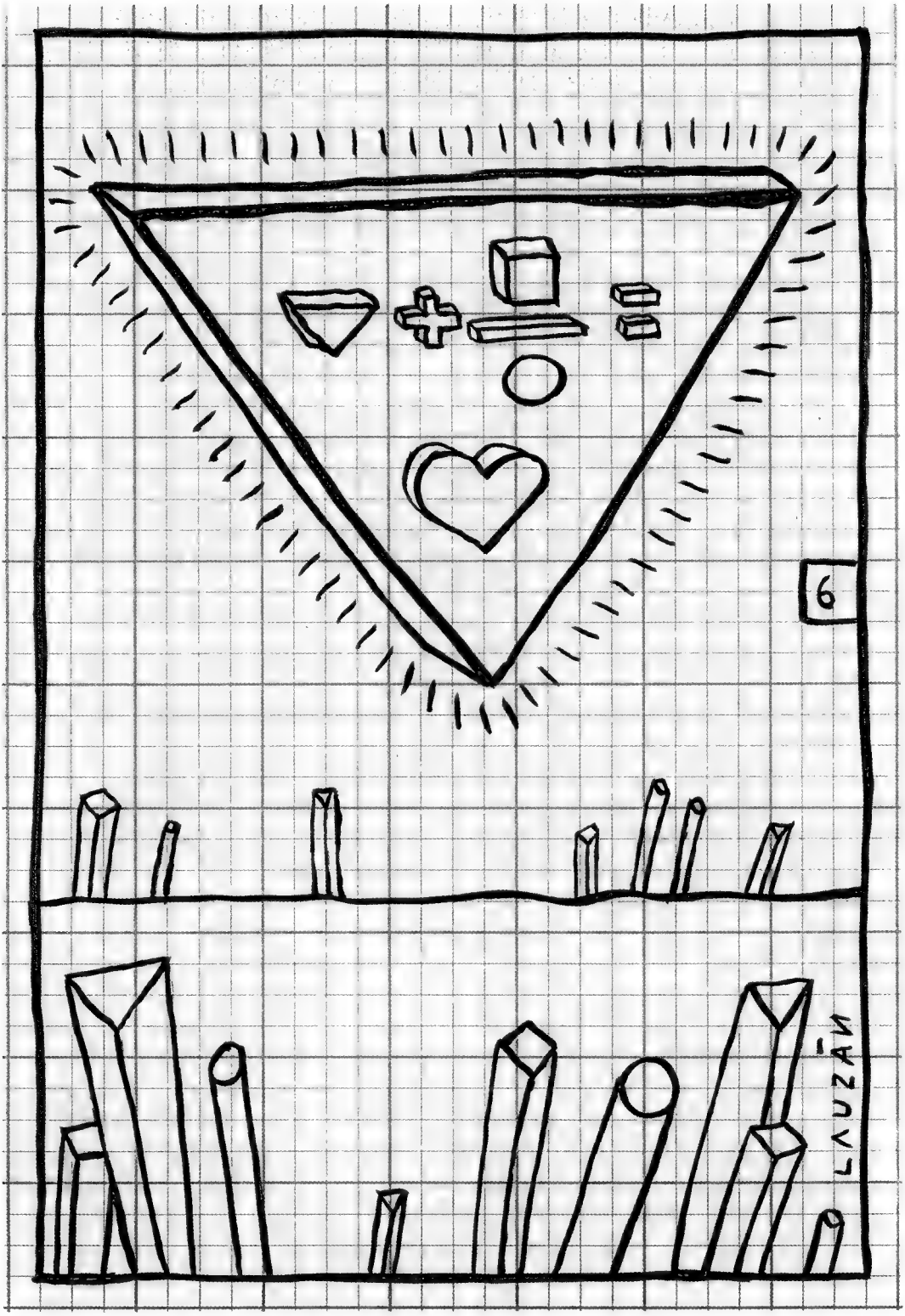
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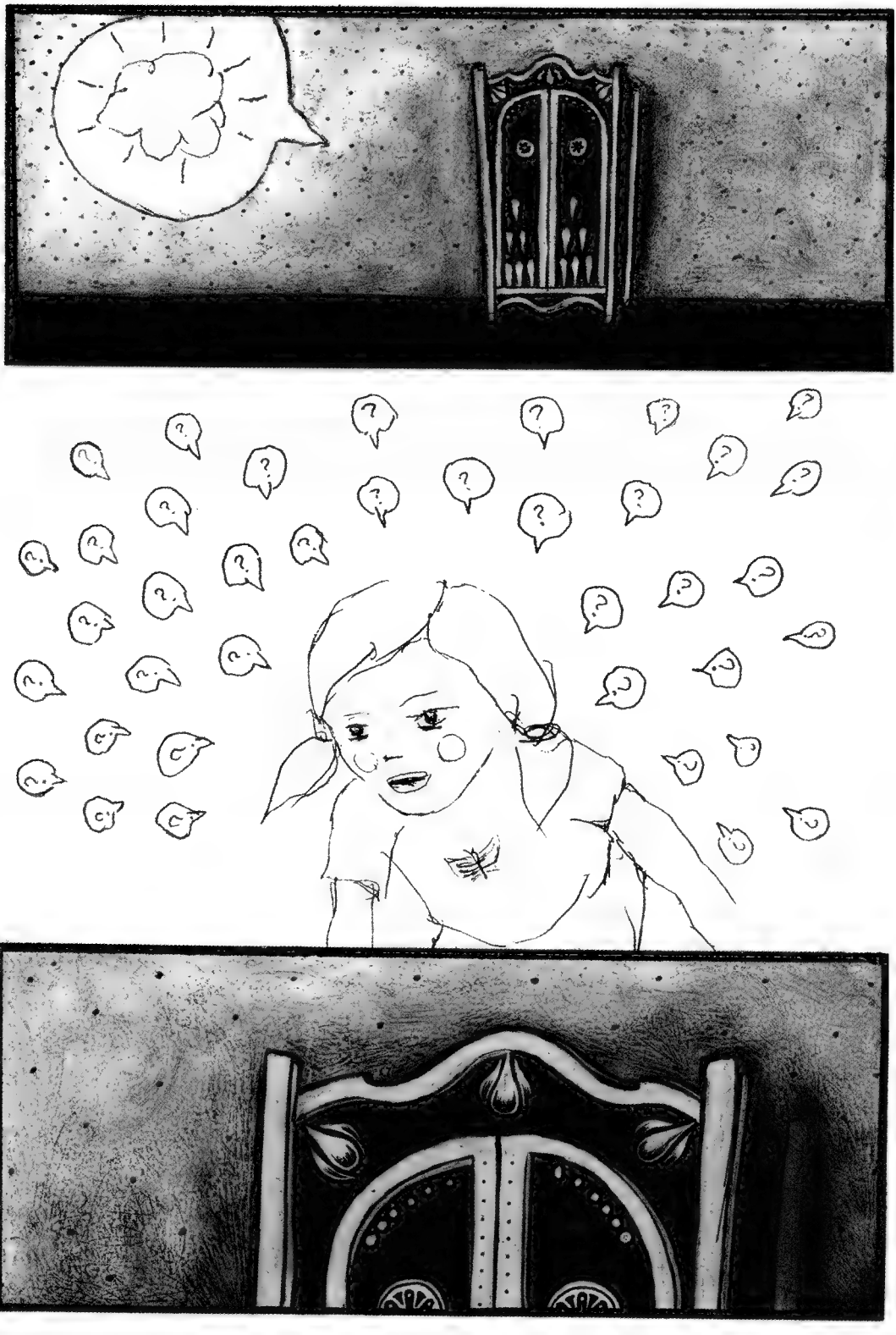

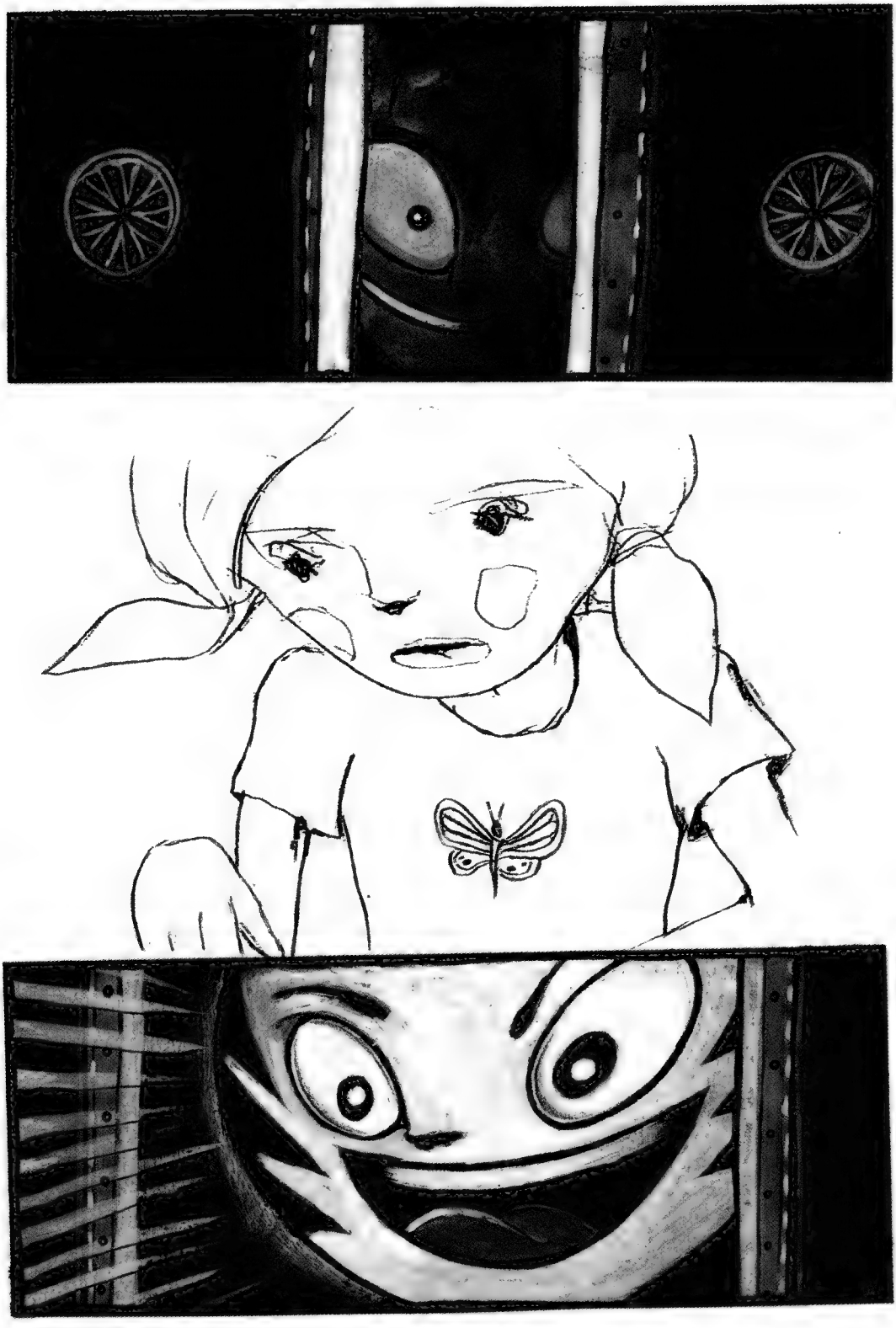

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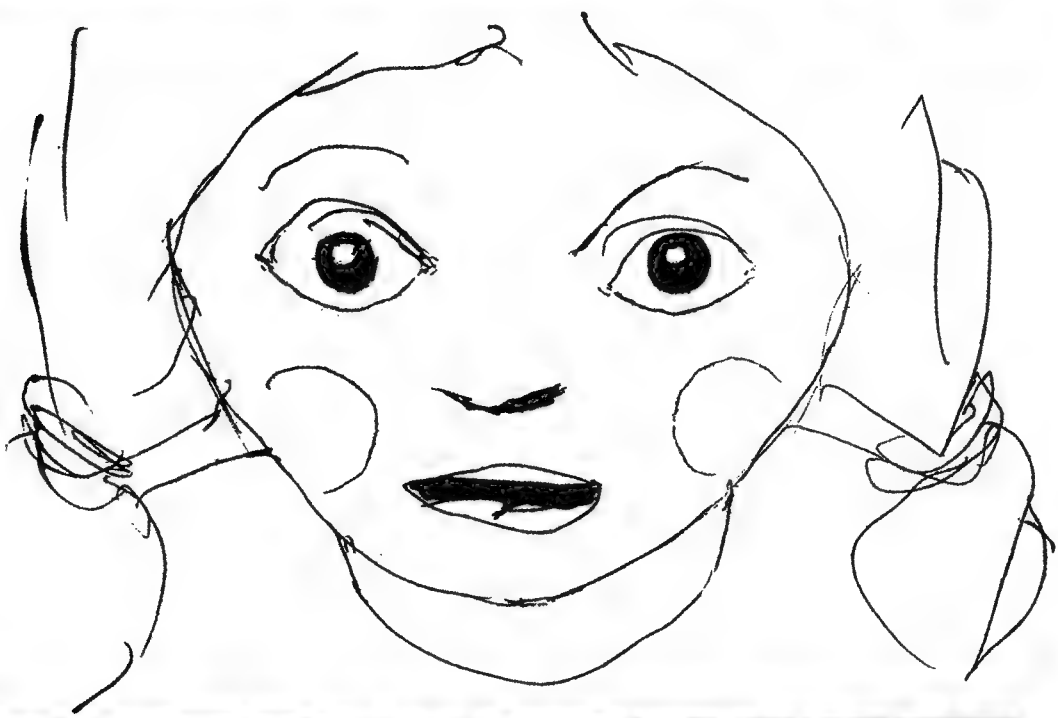

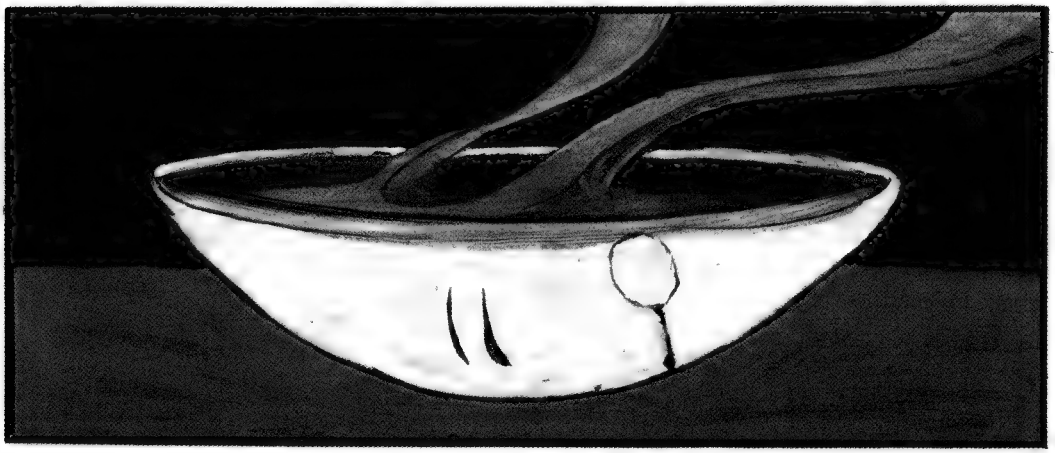

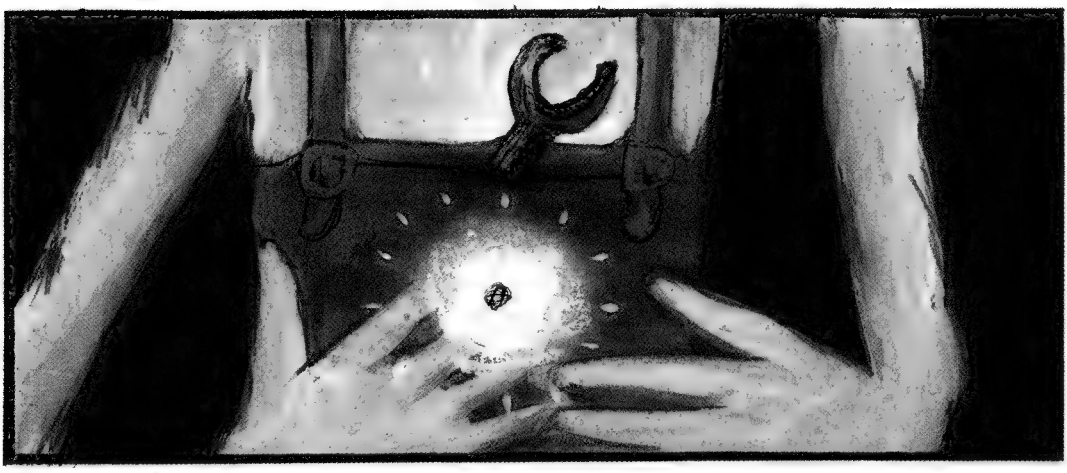

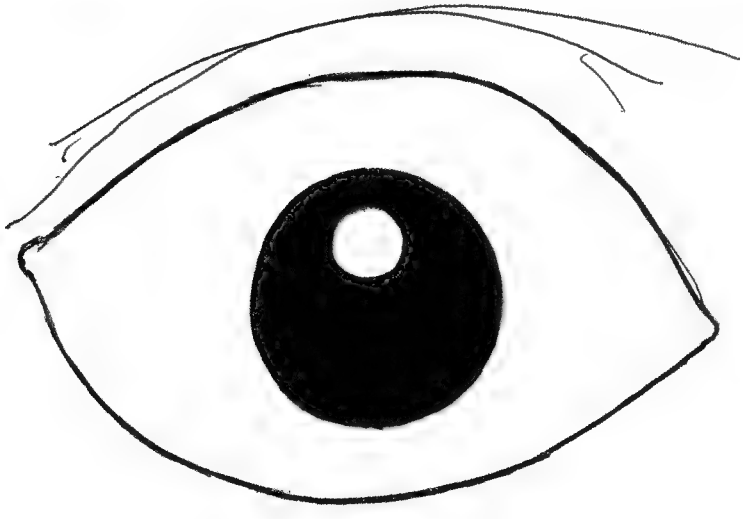

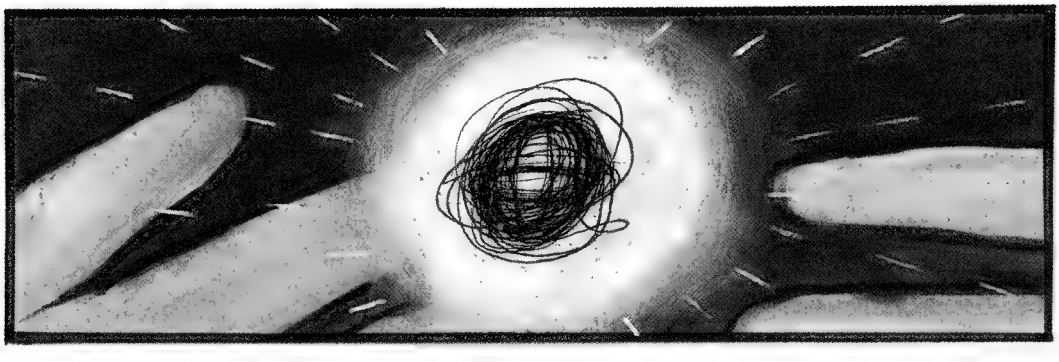

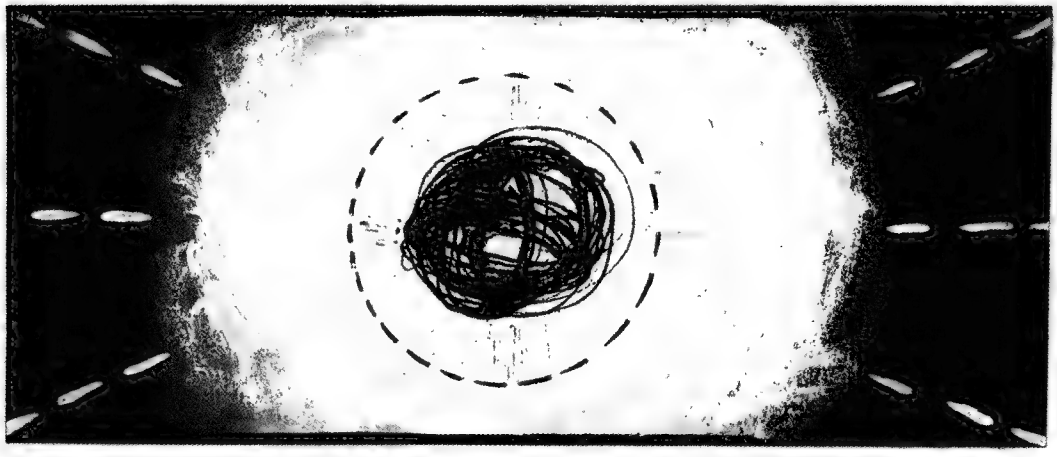

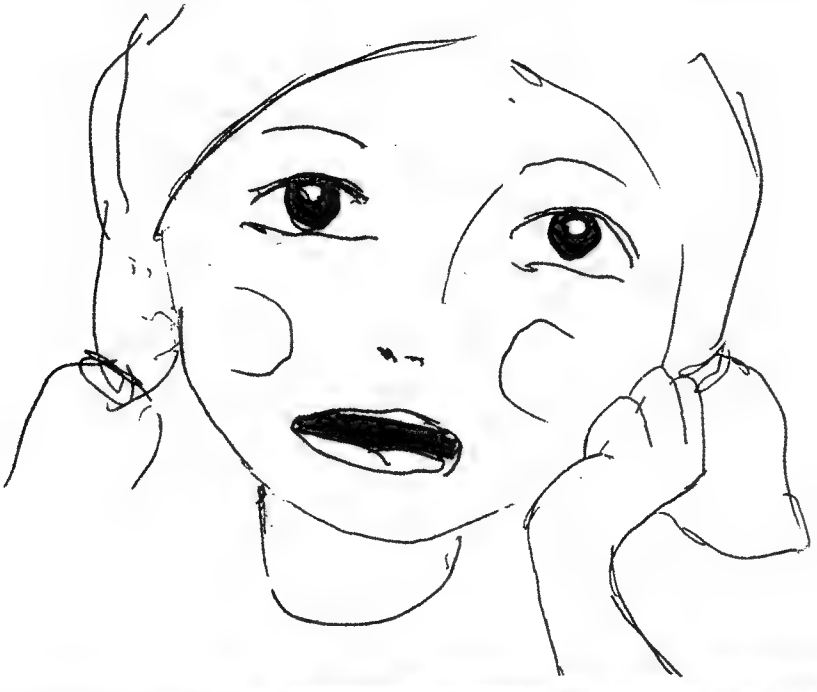

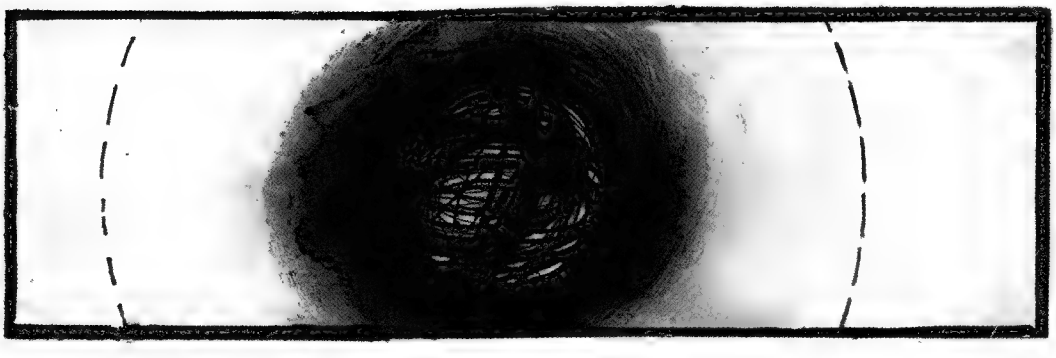

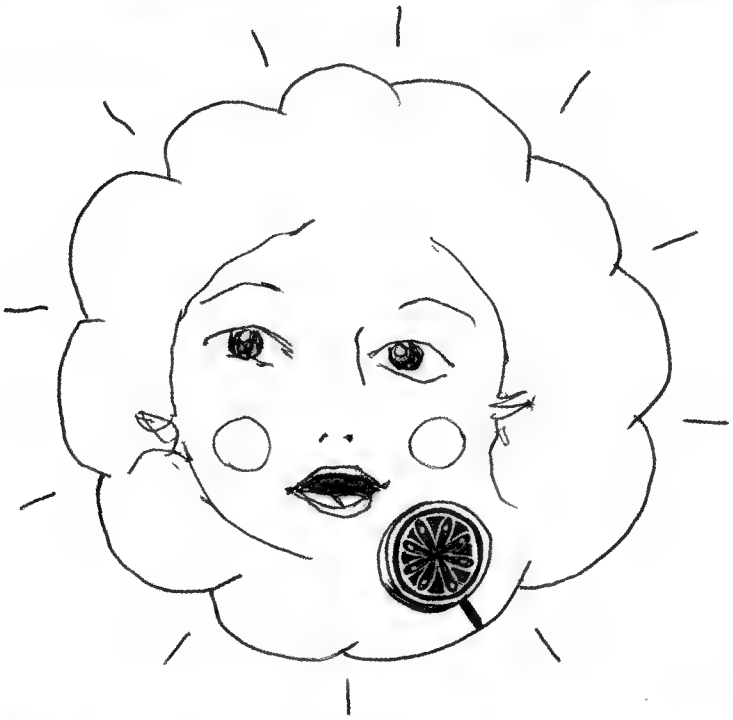

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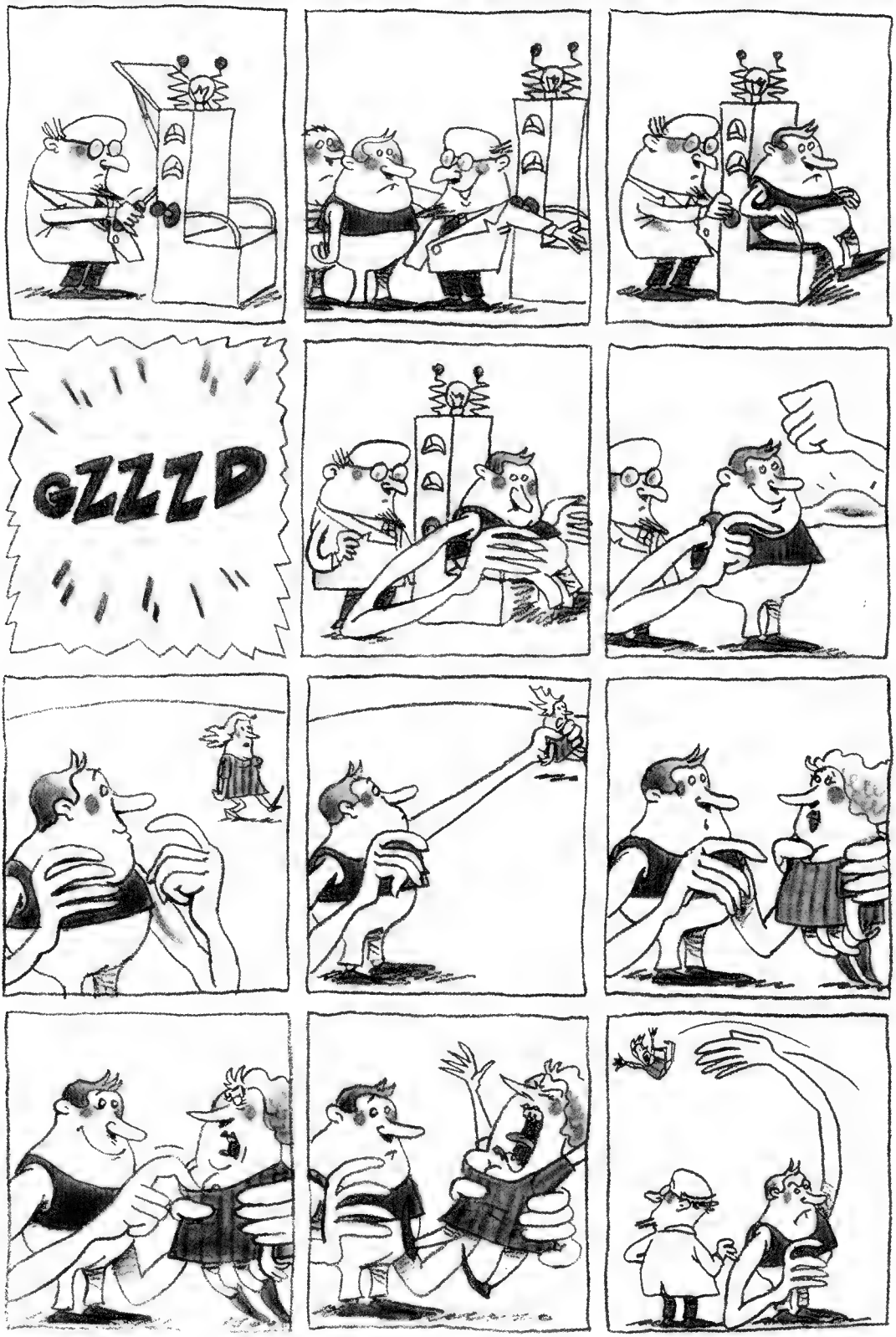
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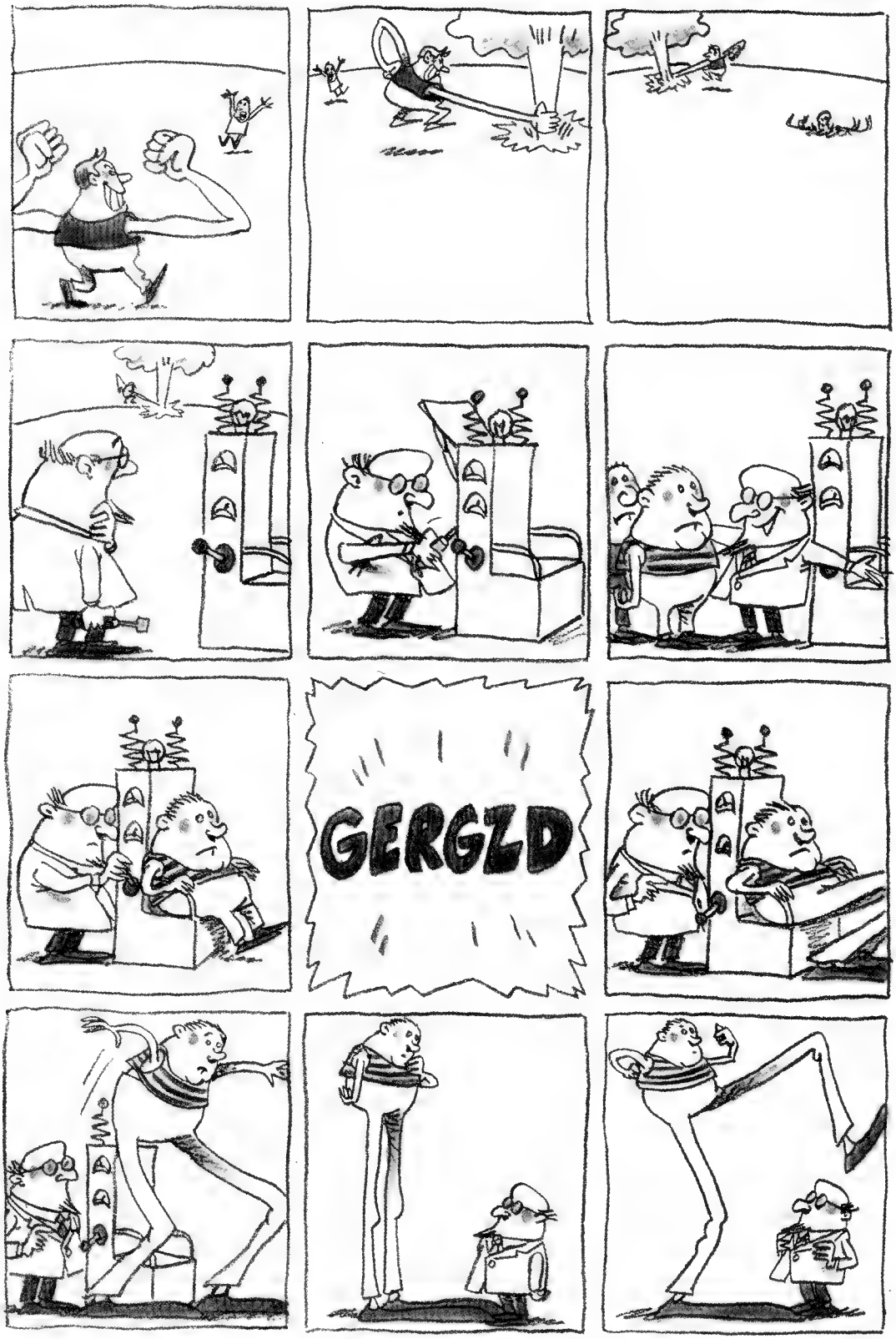
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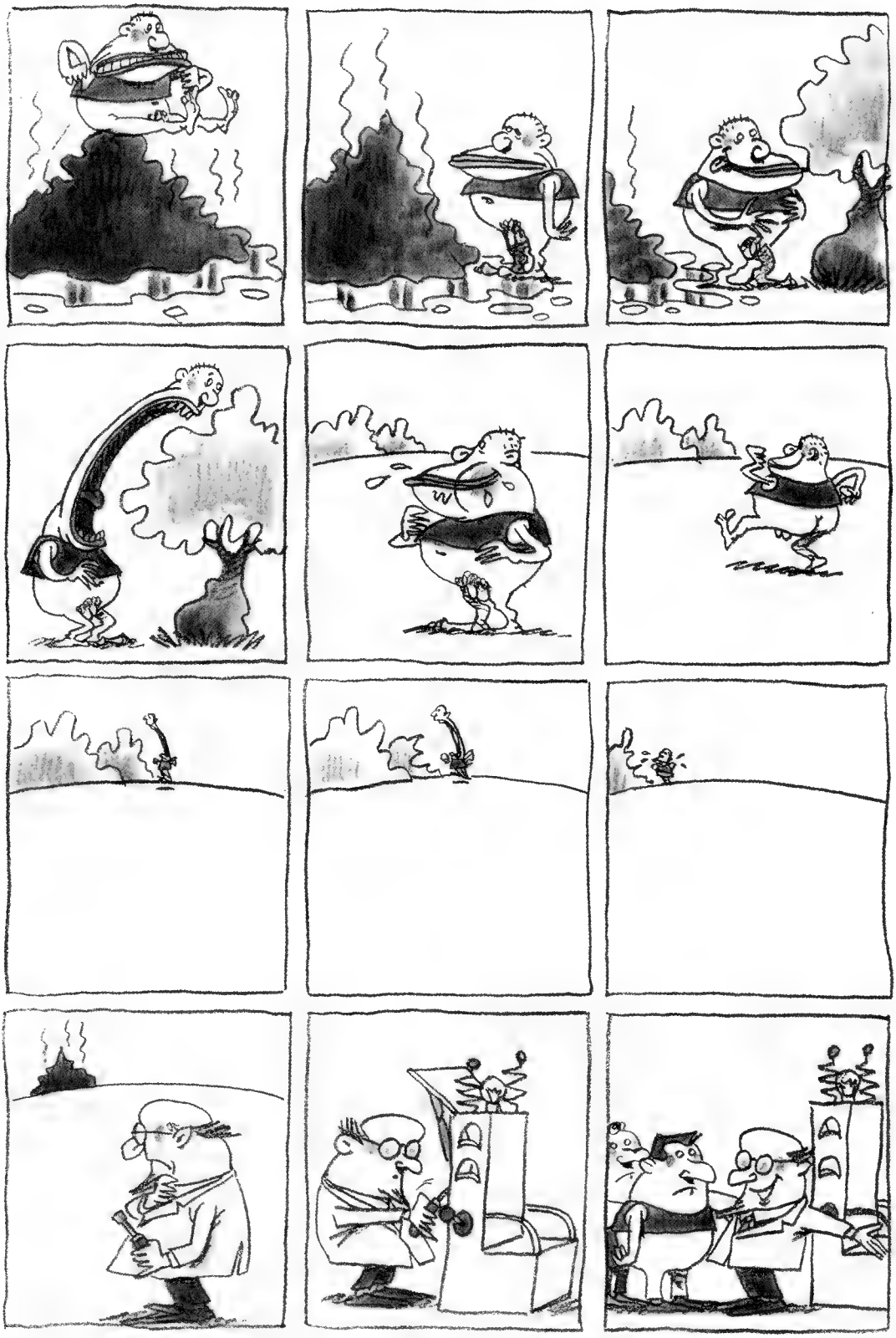

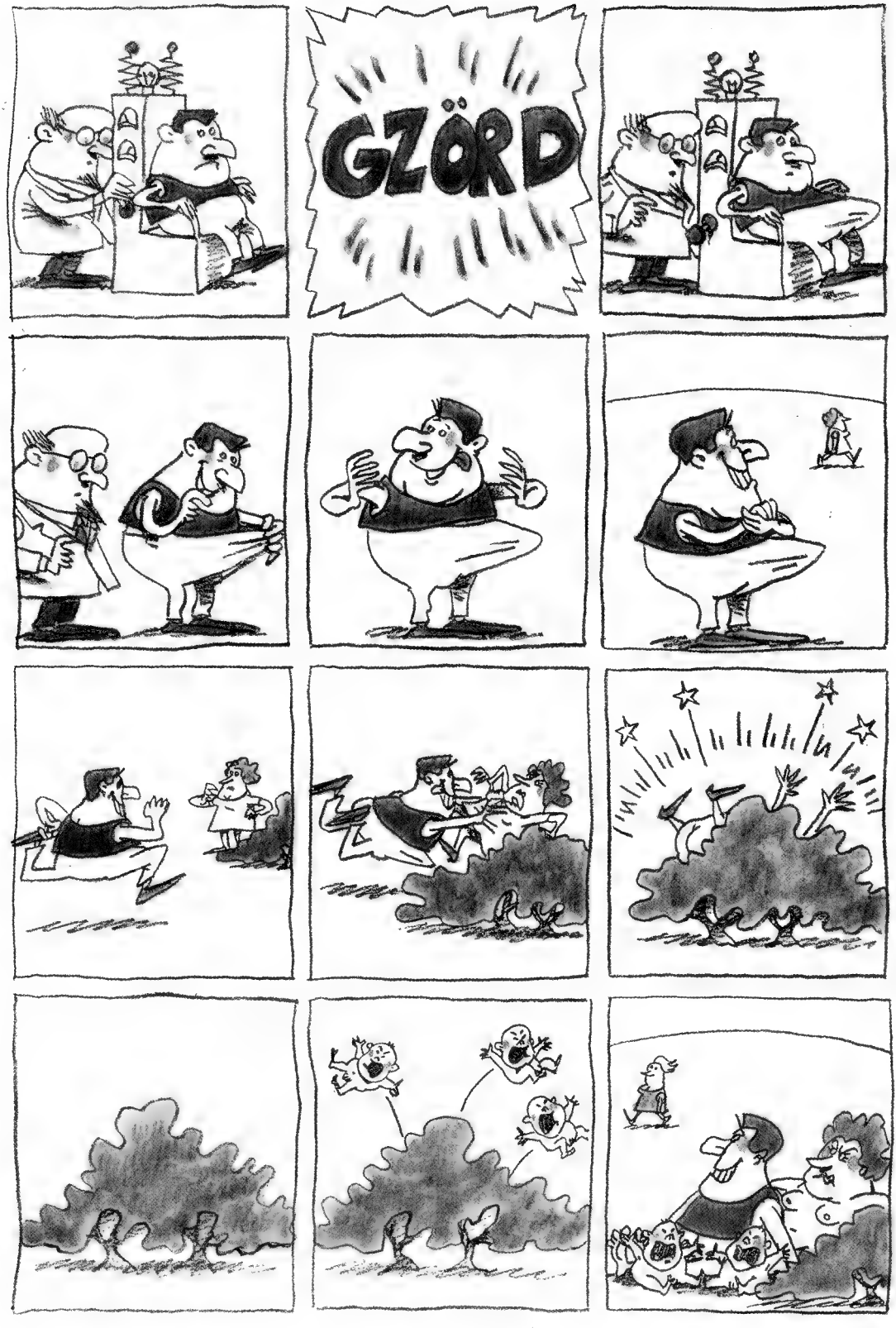
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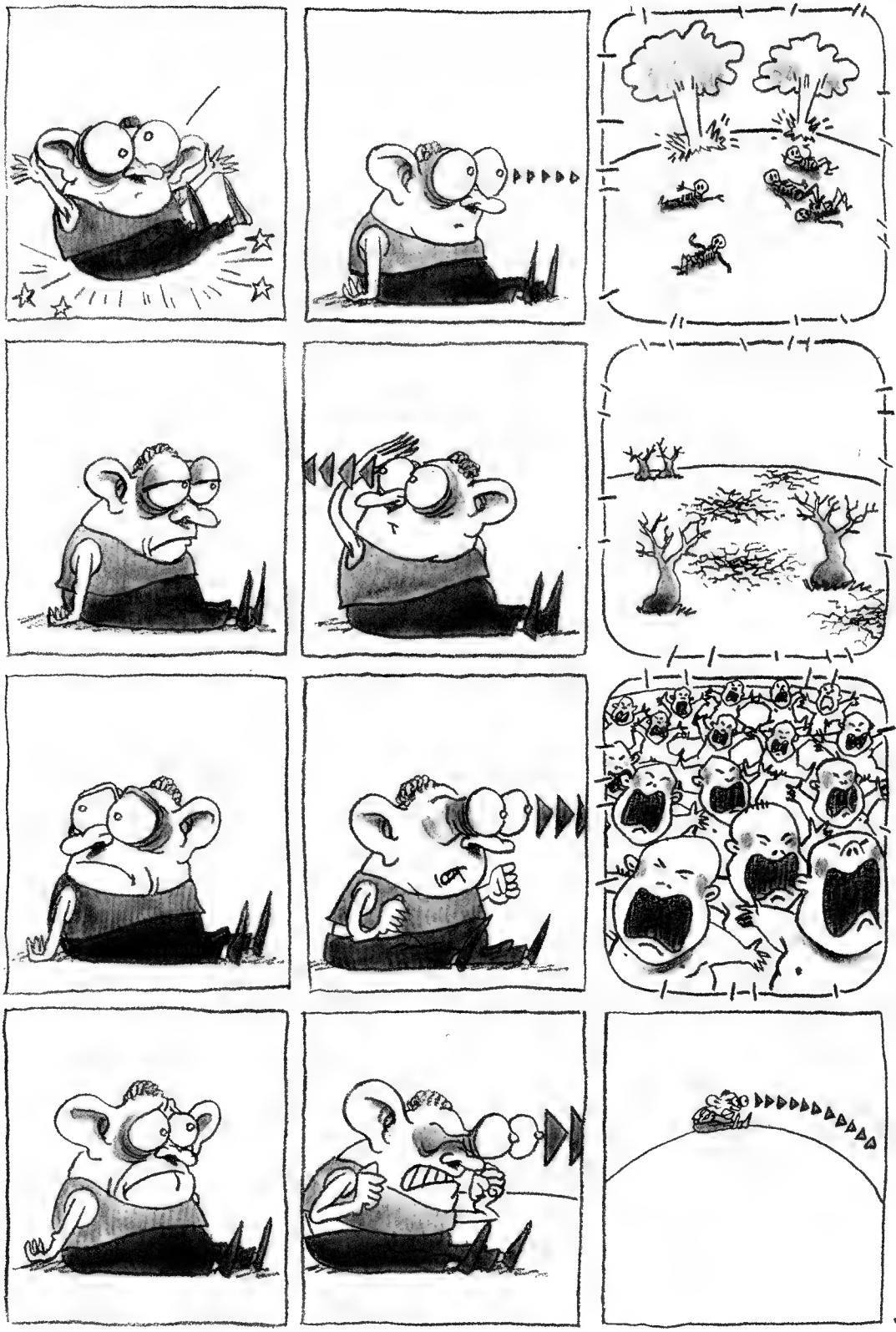

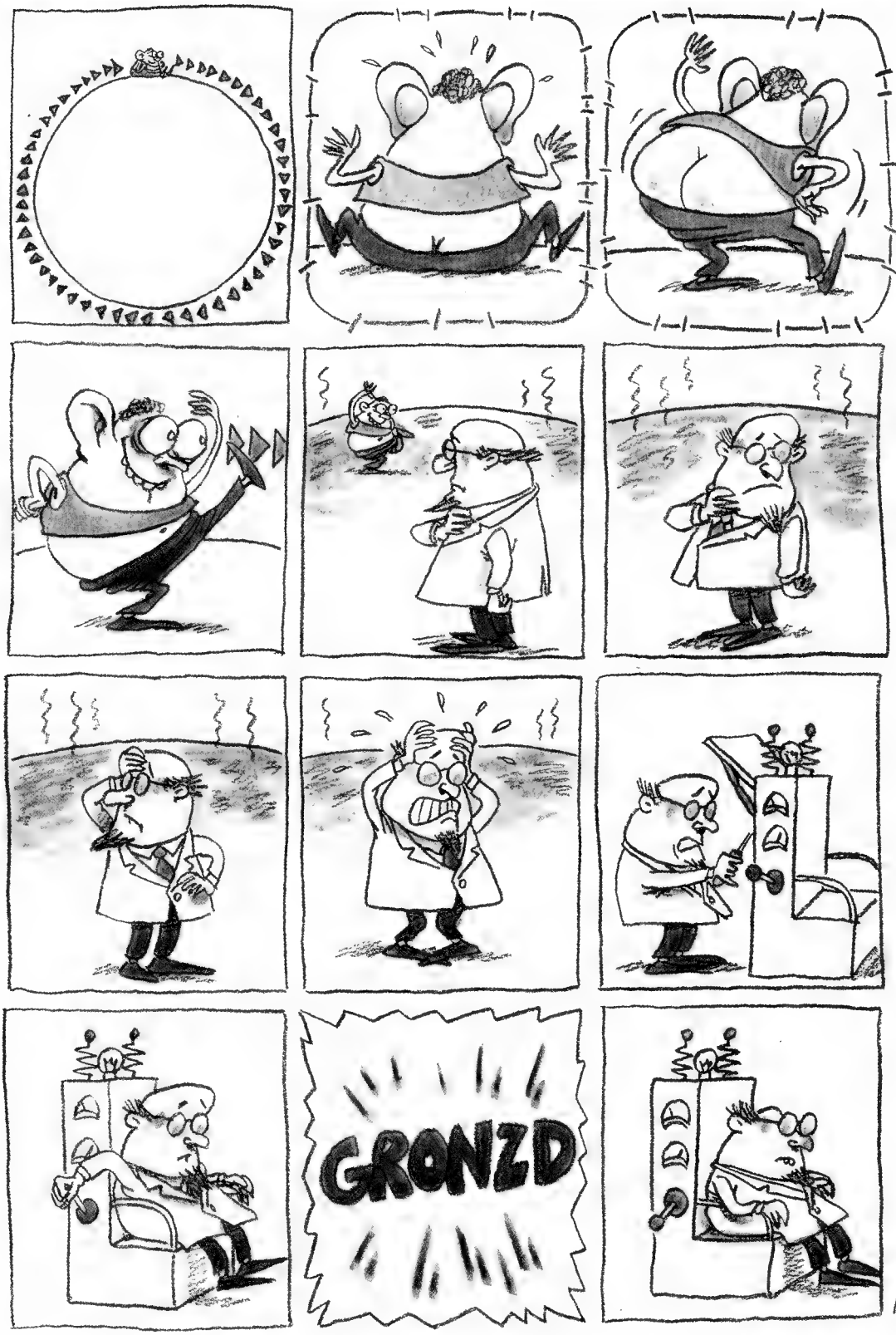
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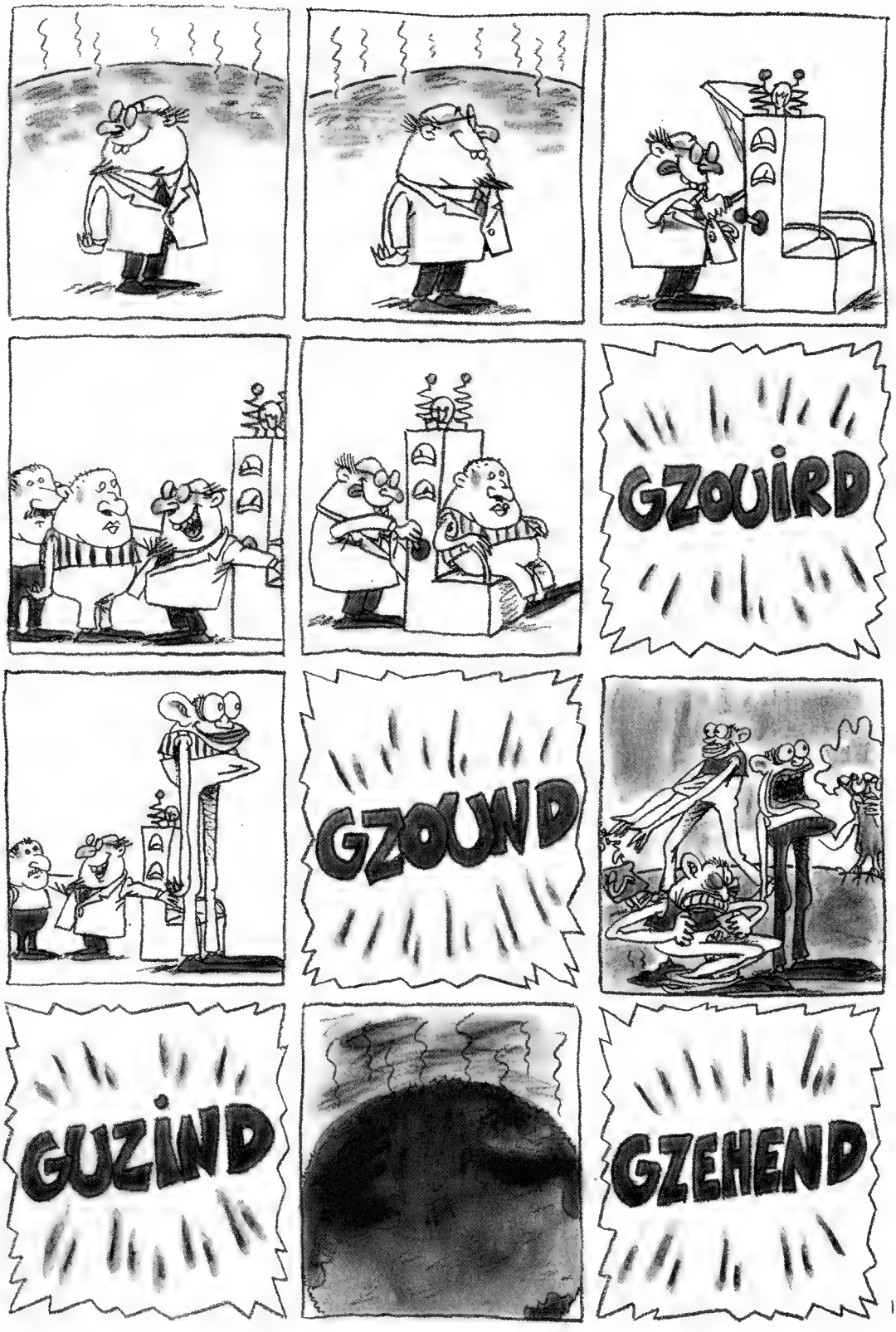
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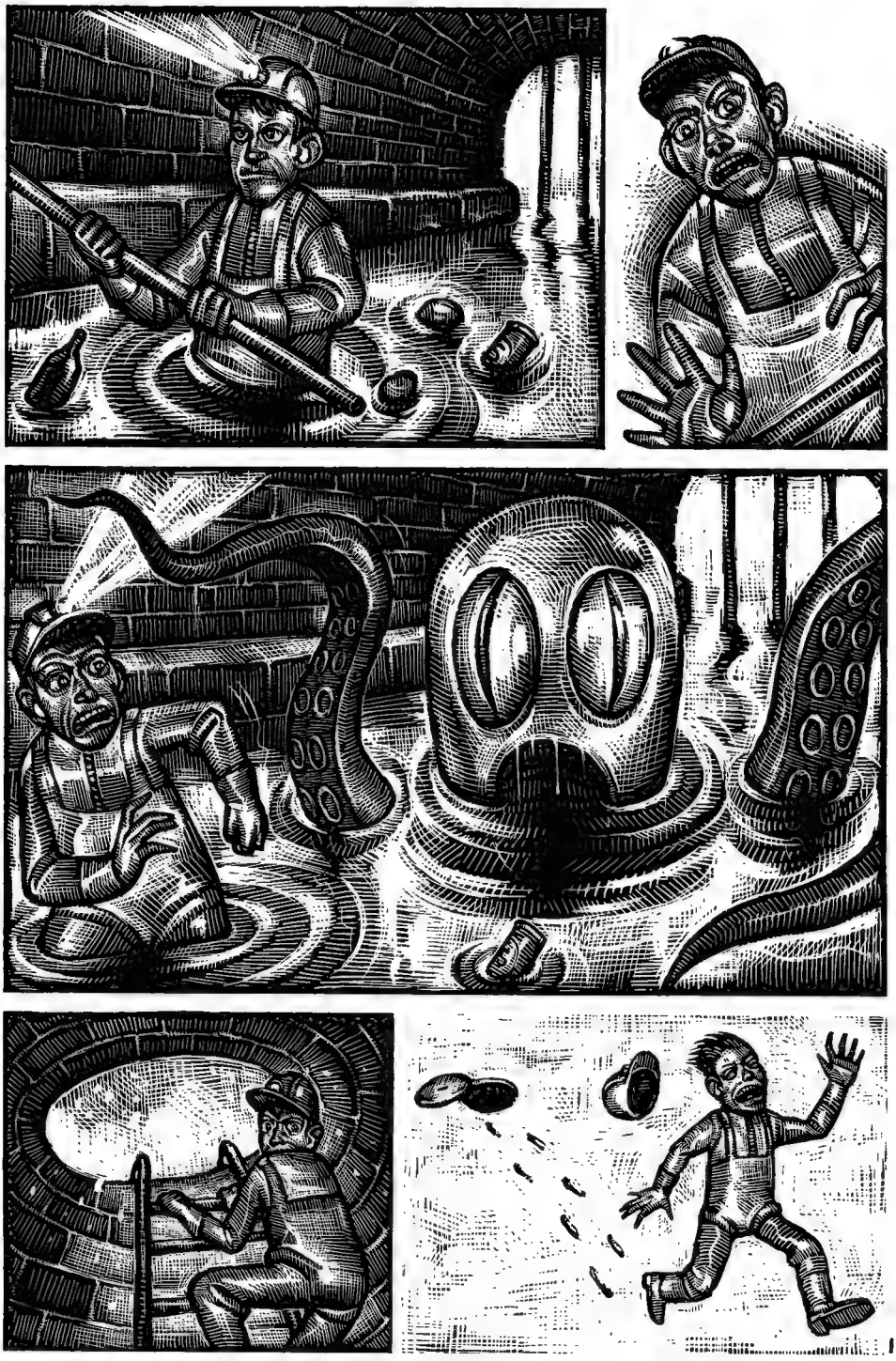
GZOUND
GUZIND
GZEHEND



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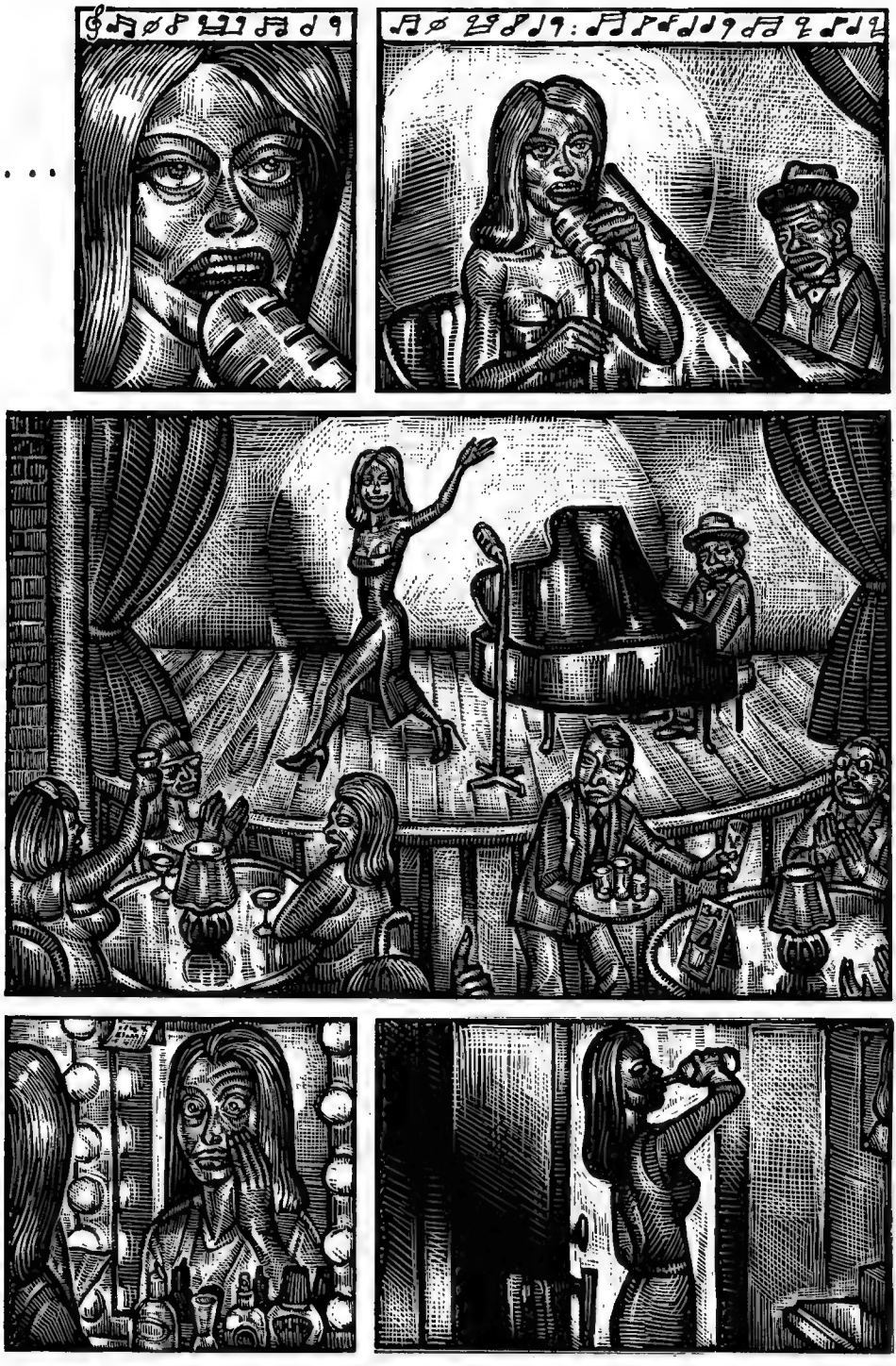

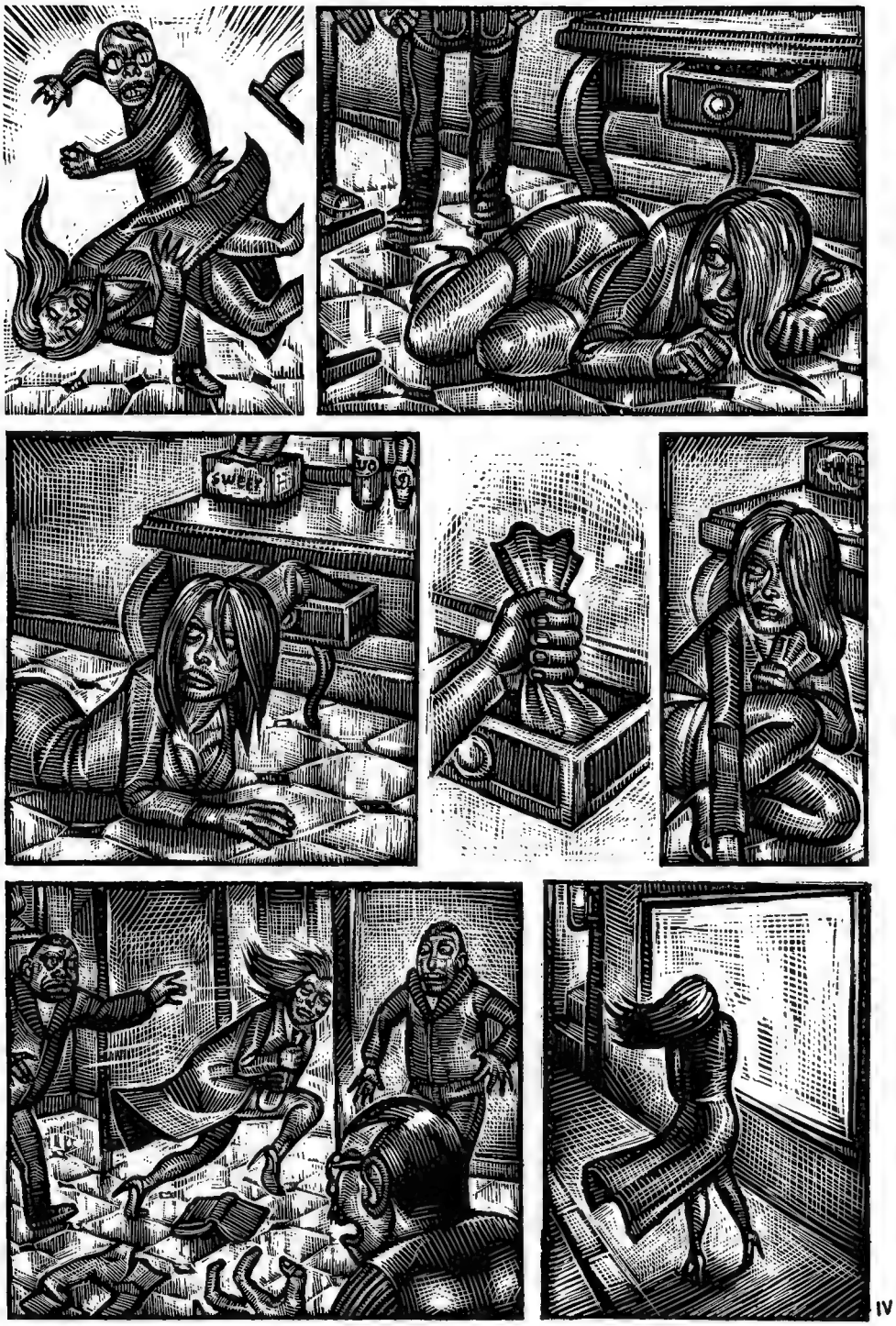

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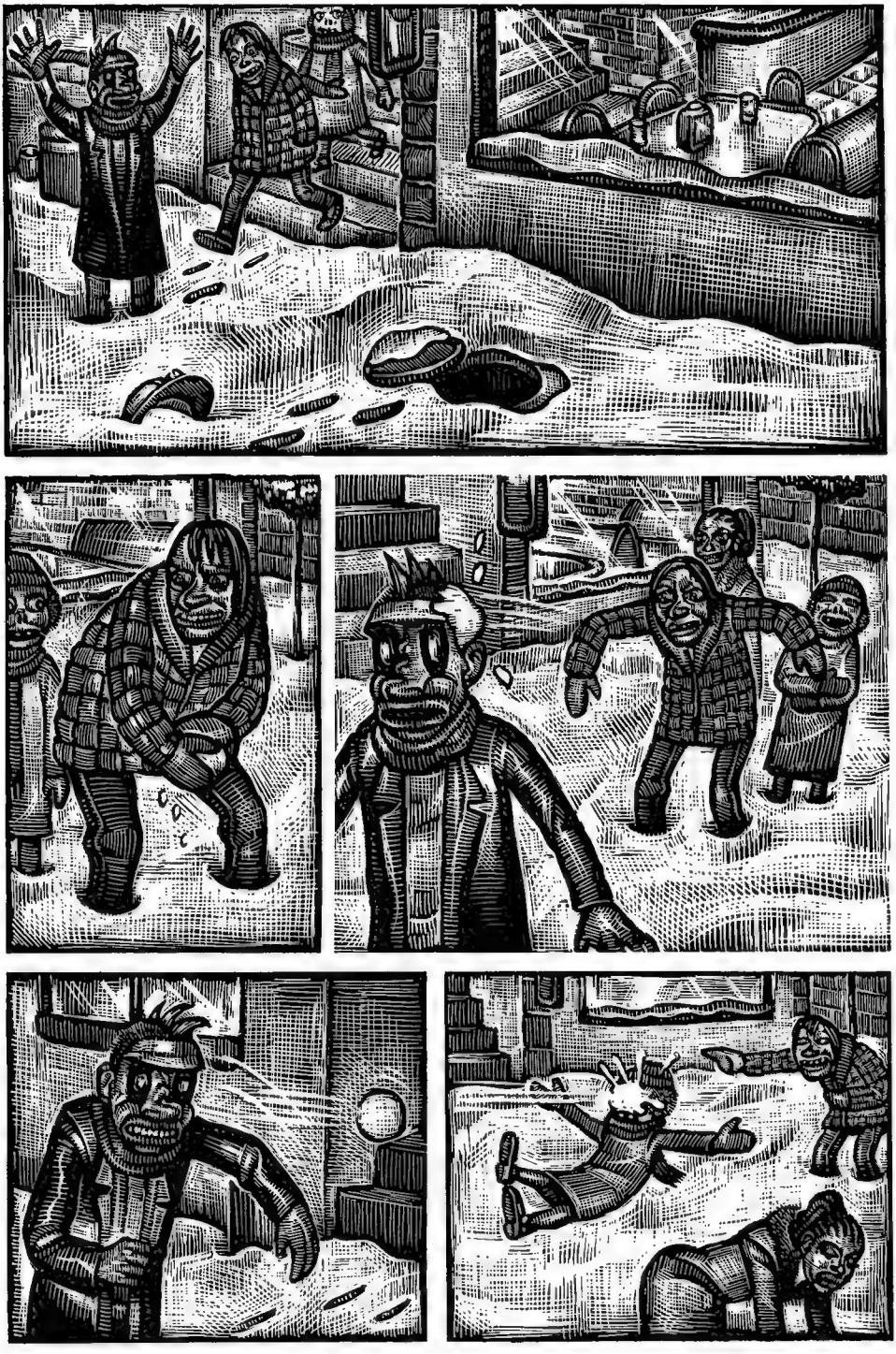
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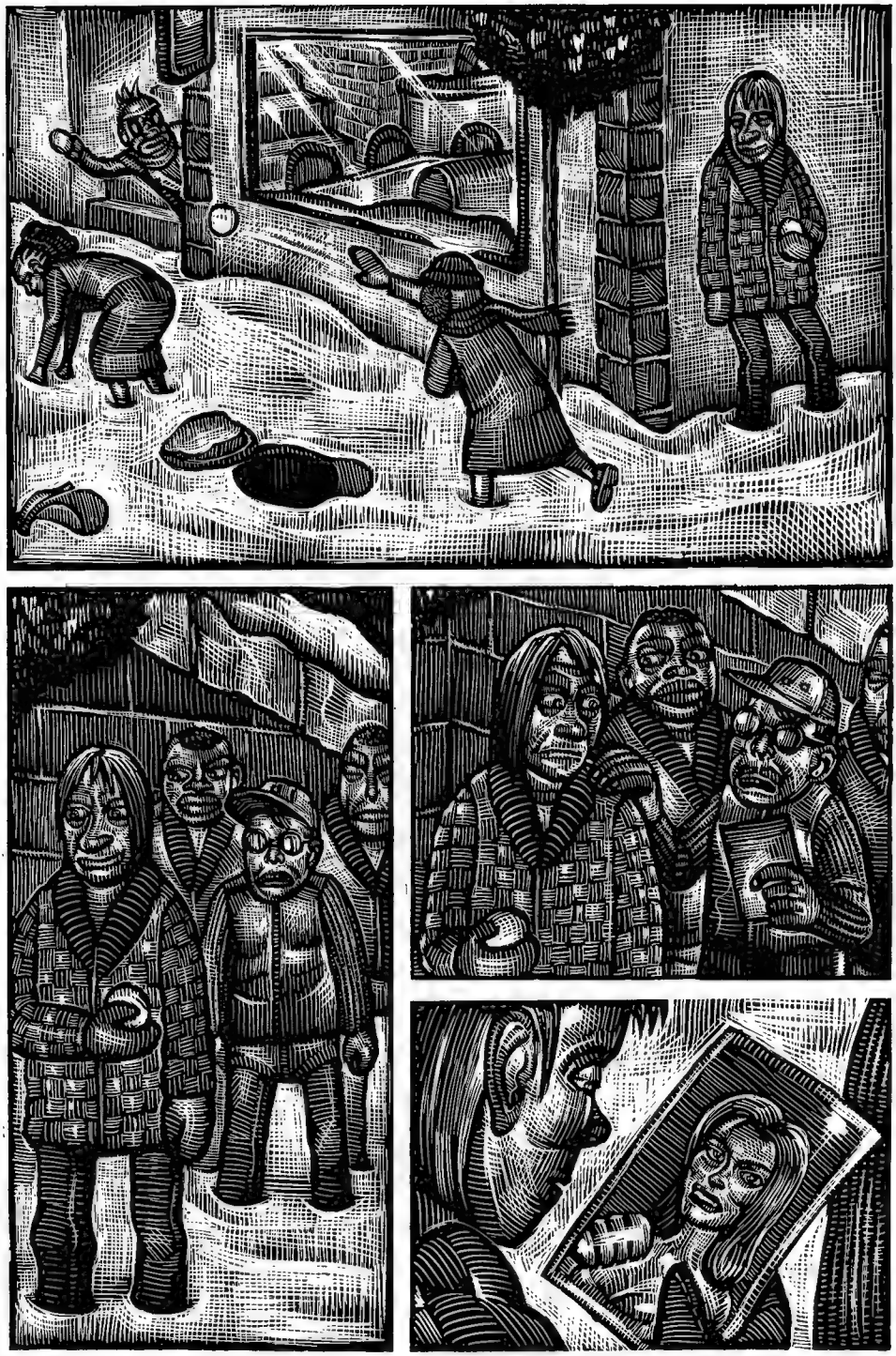

VII

VIII

IX

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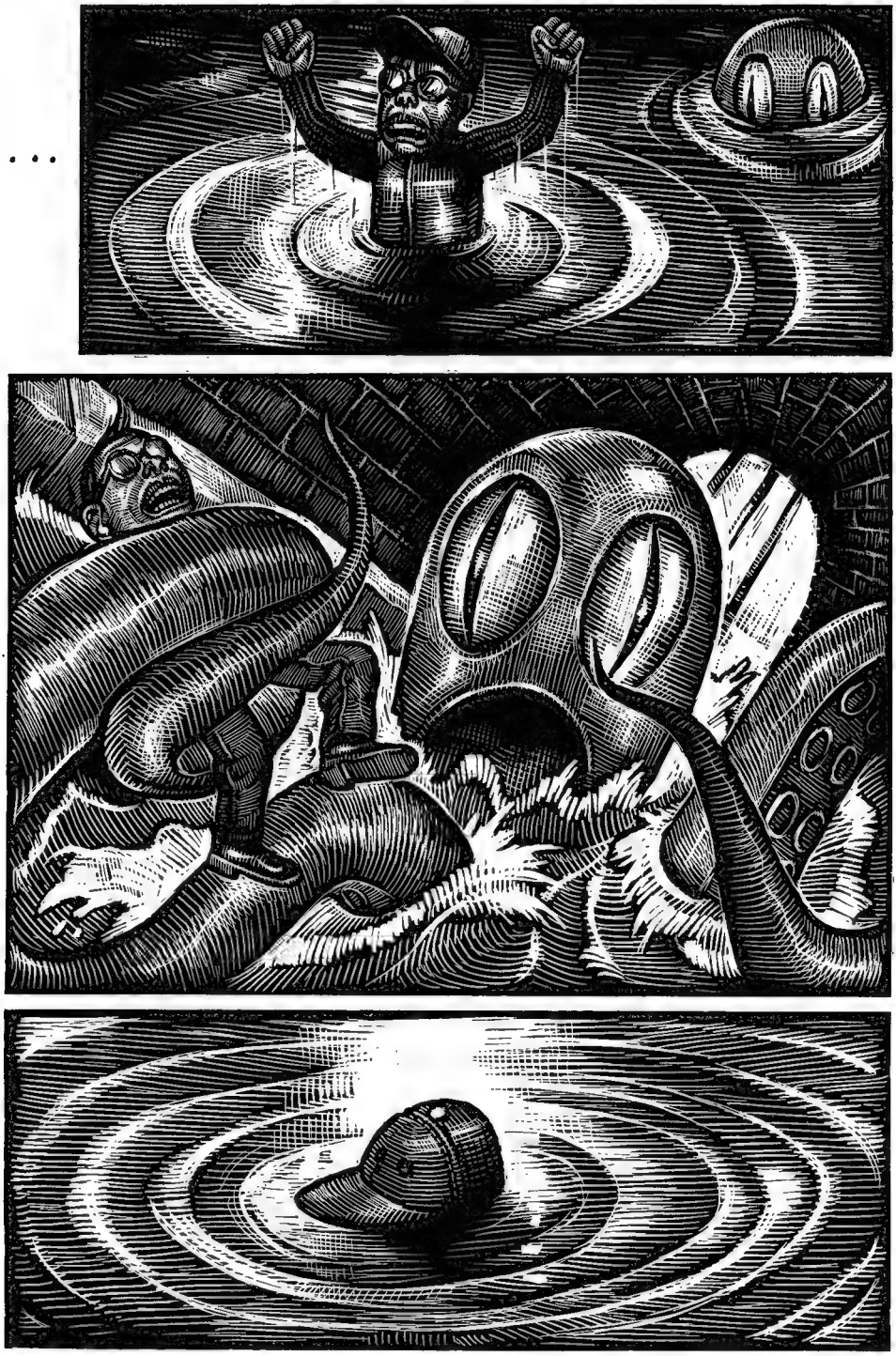

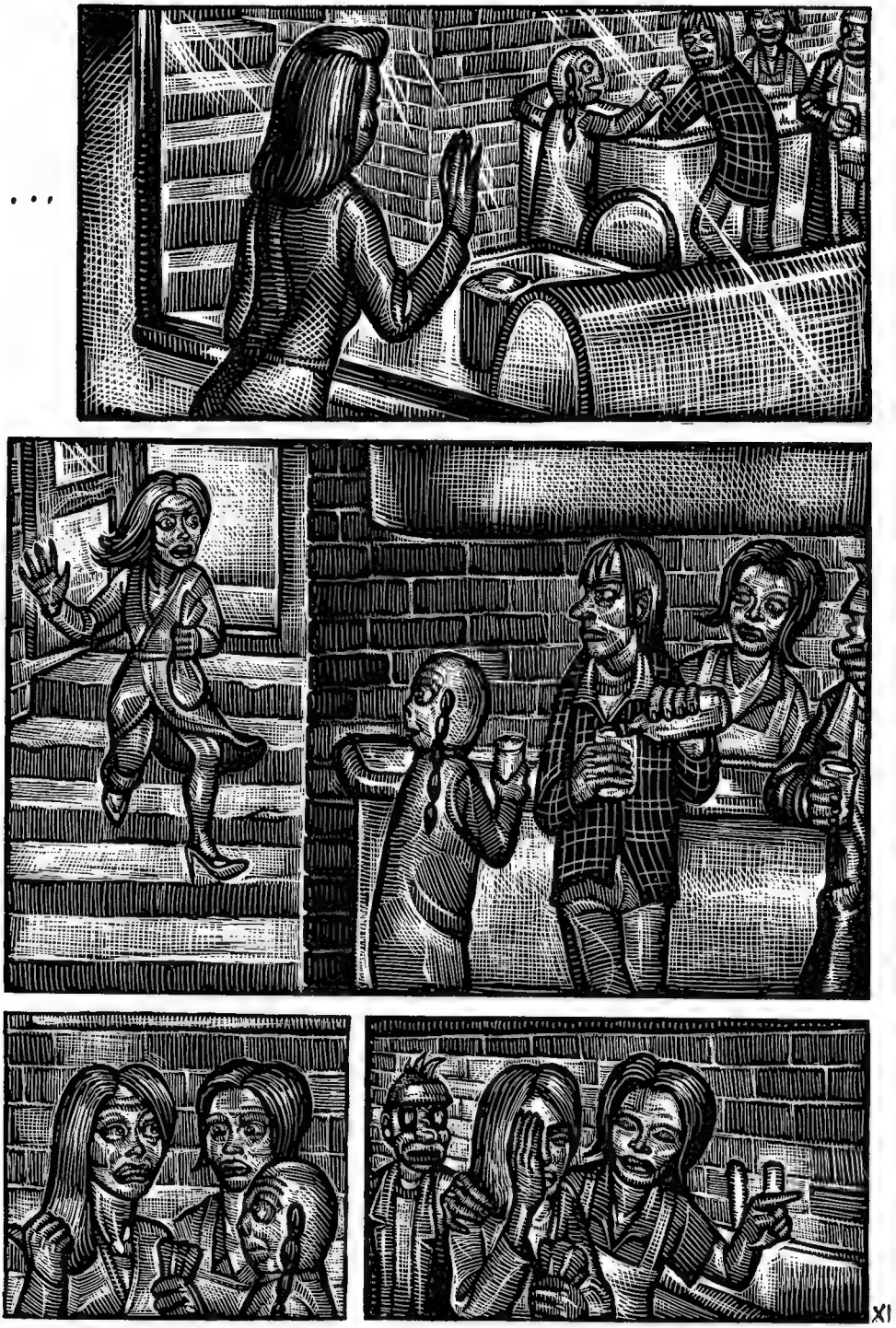
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XI

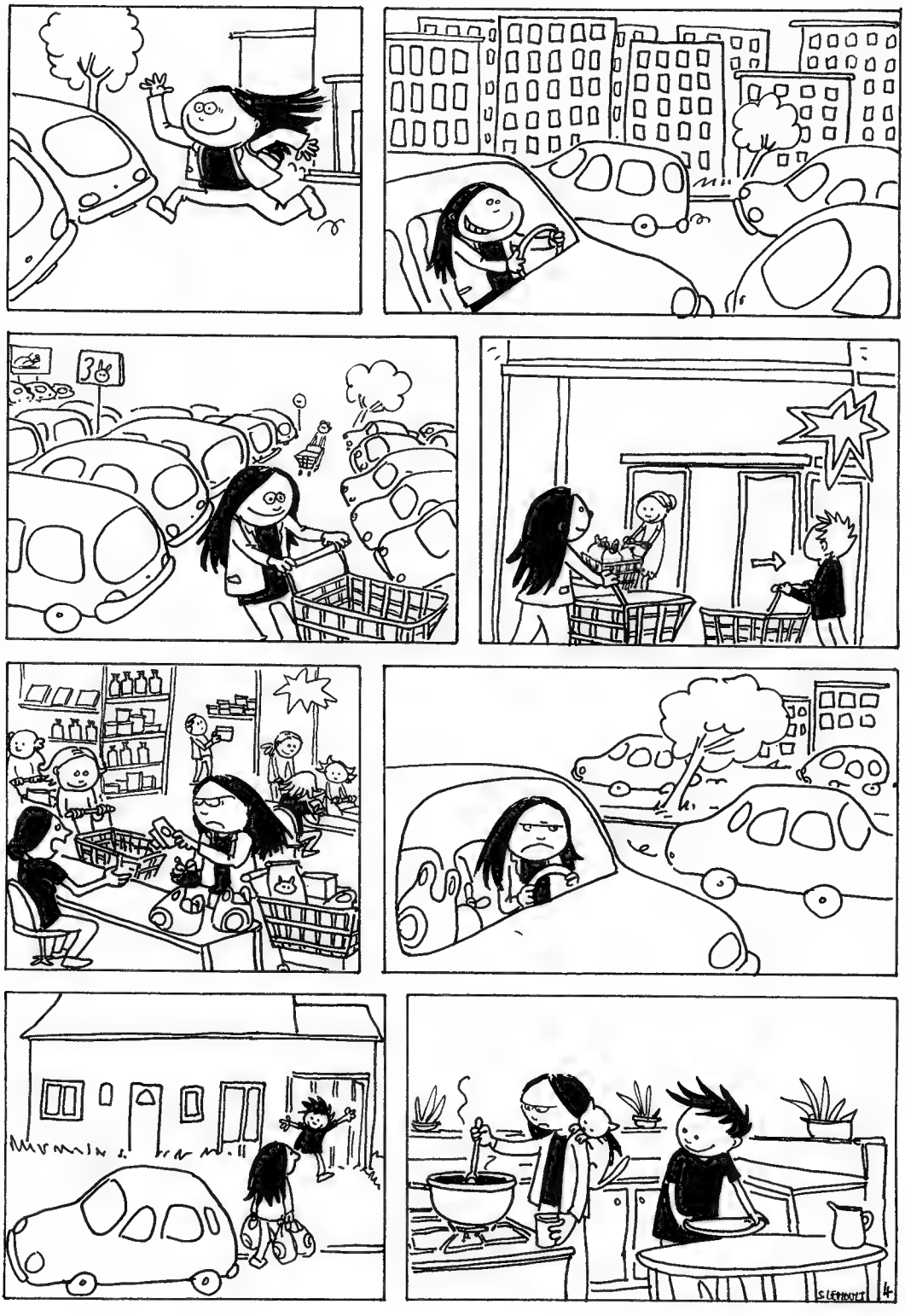
XII

XIII
m .lehmann.

S.LEMOULT
1

S. LEMOULT
2

SLEMOULT 3



S.LEMOULT 5

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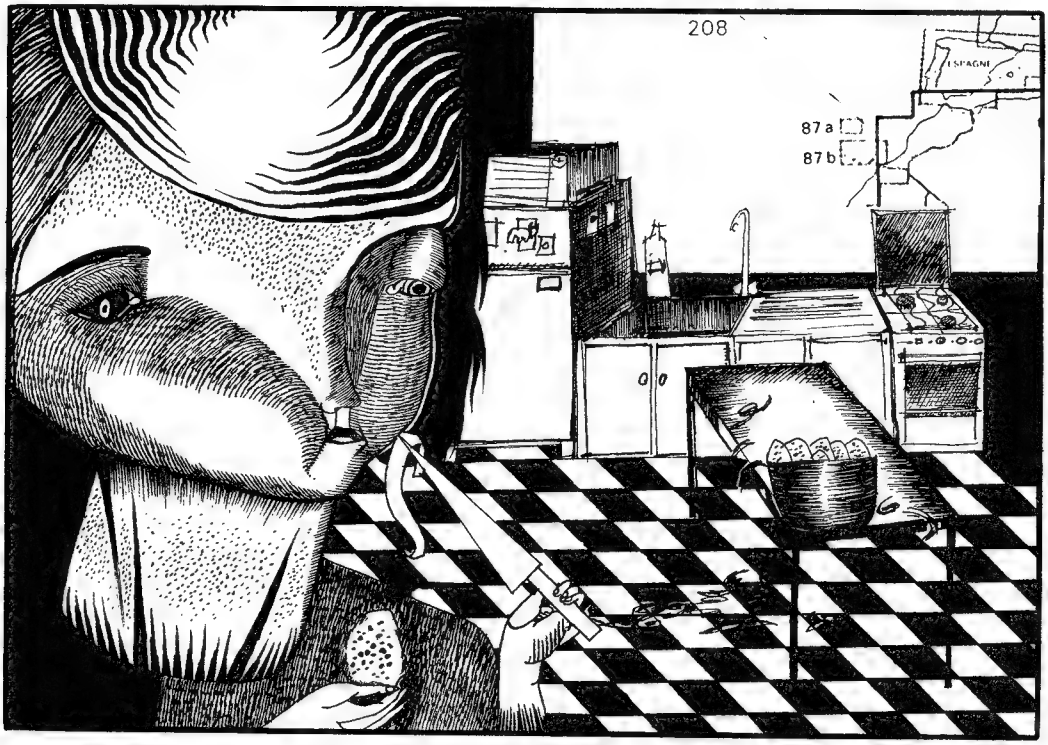
S.LEMOULT
6

S.LEMOULT 7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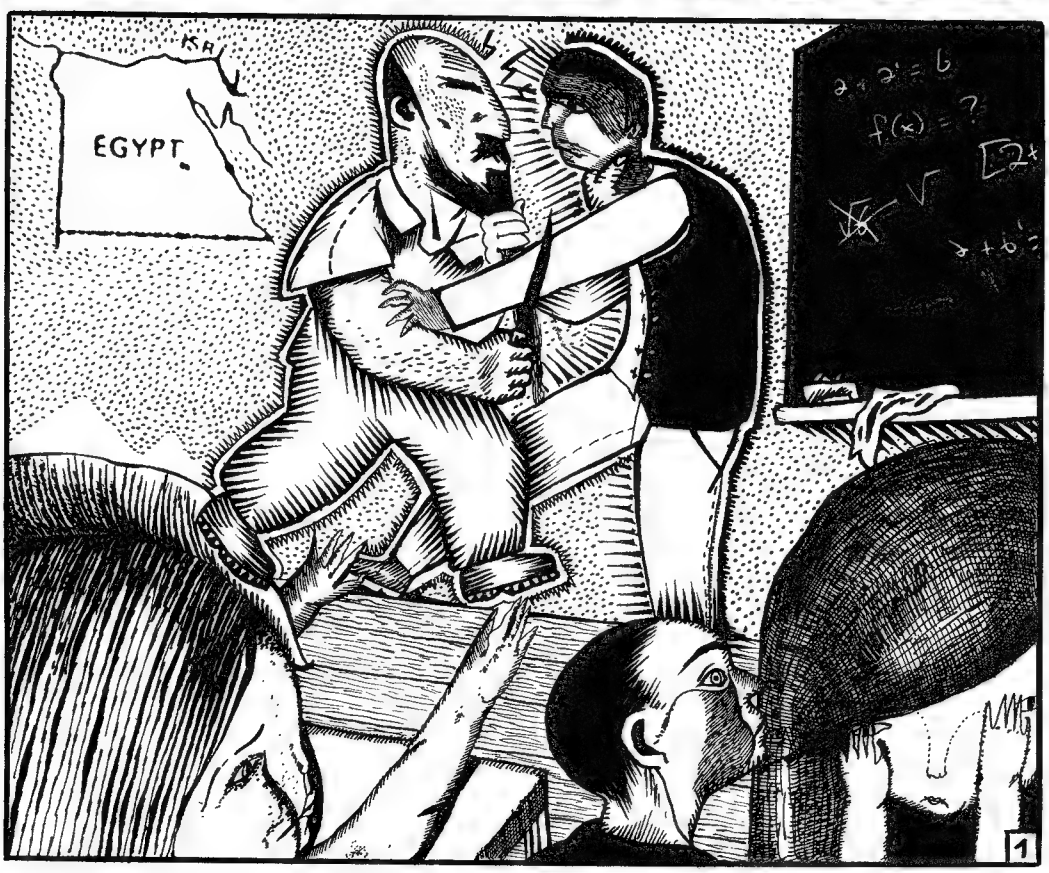
87b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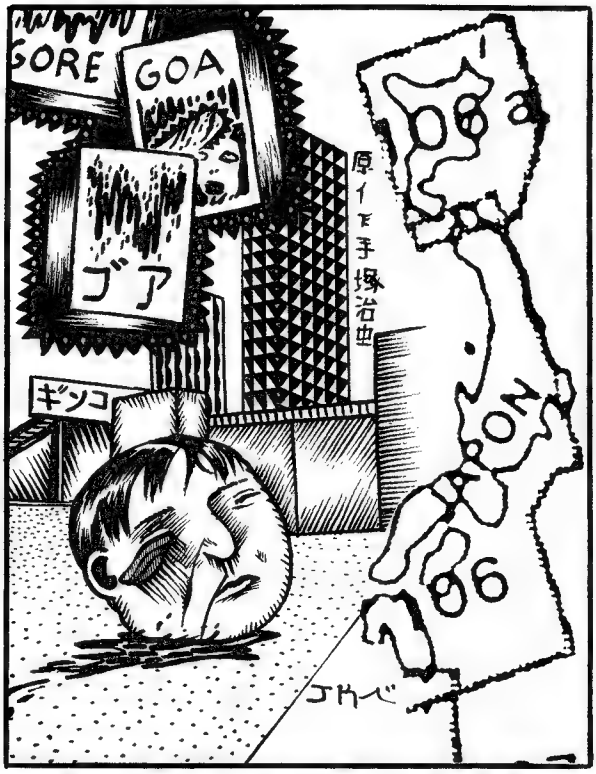
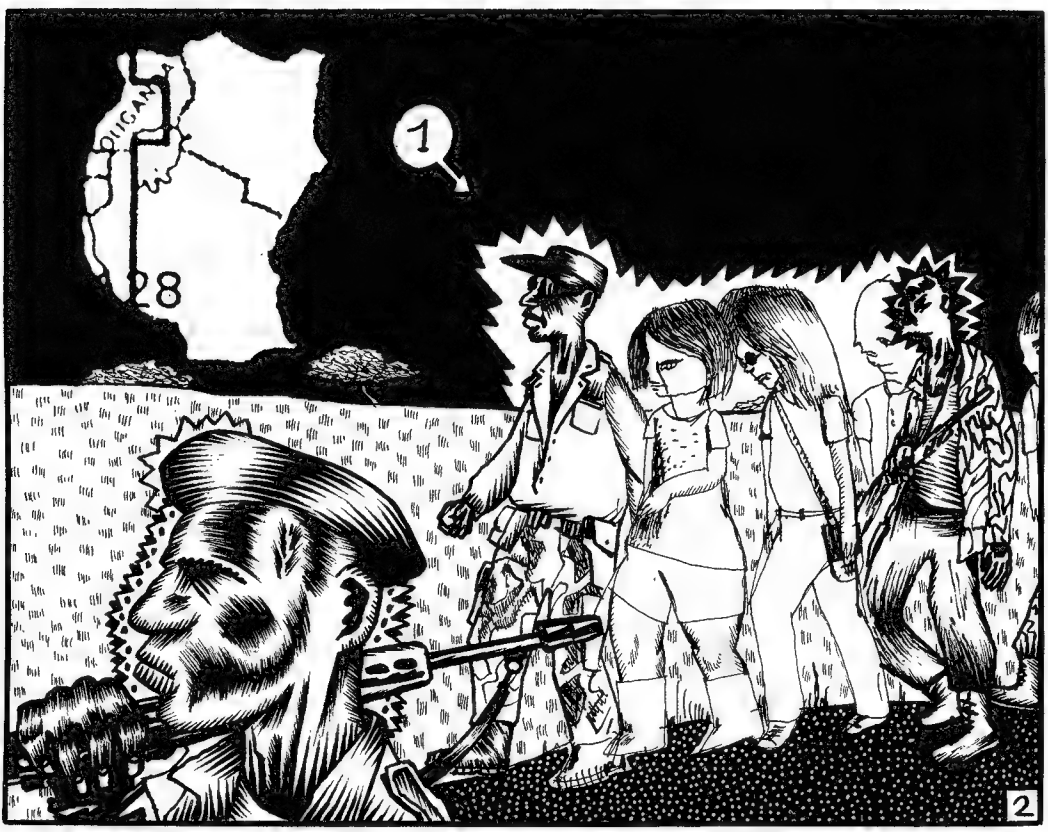

GORE
GOA
ゴア
ギソコ
06a
06
JHベ

2
1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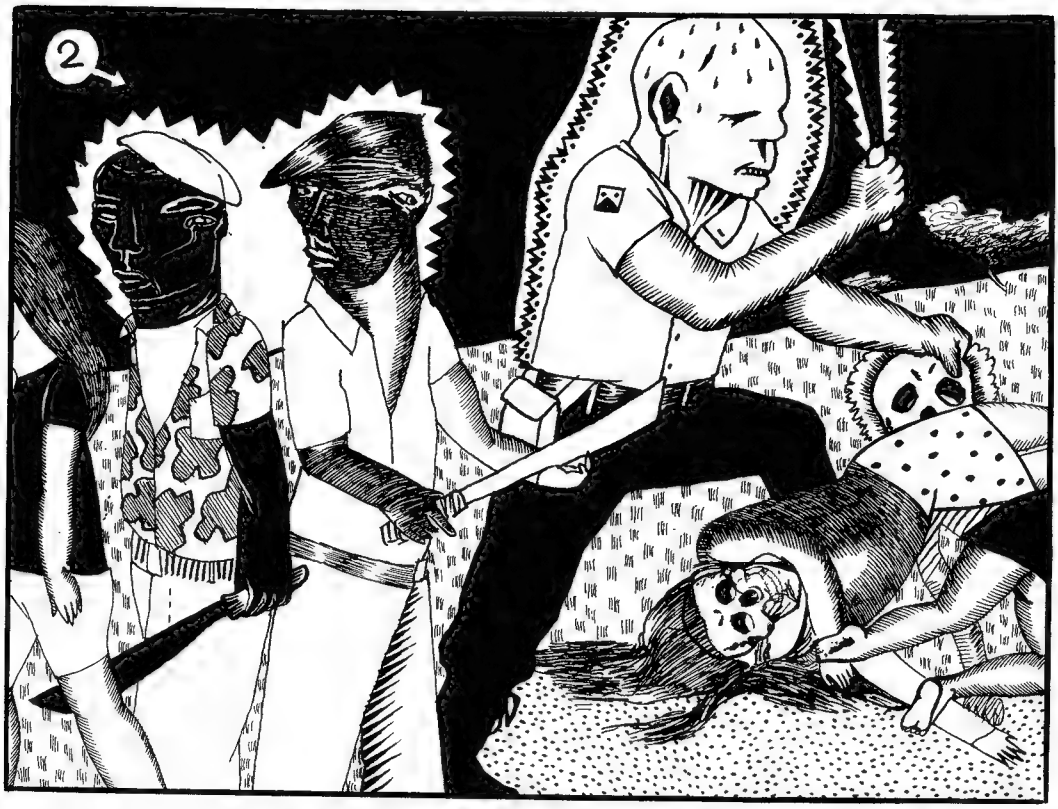
2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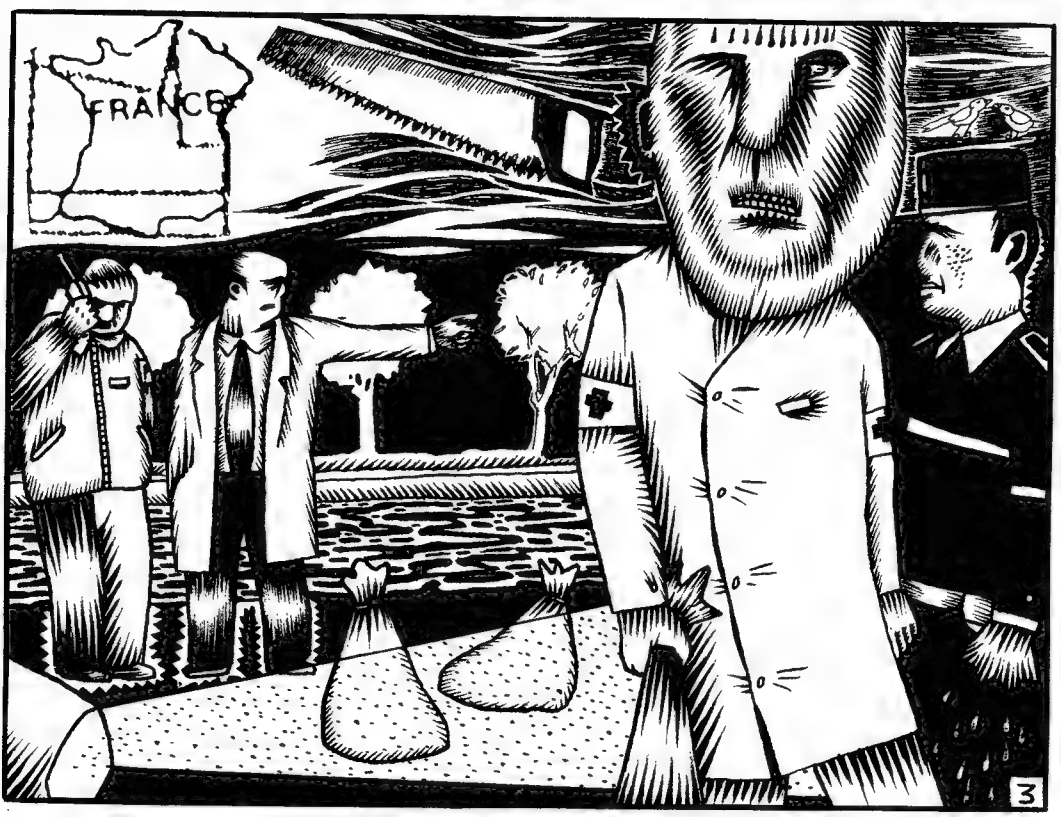
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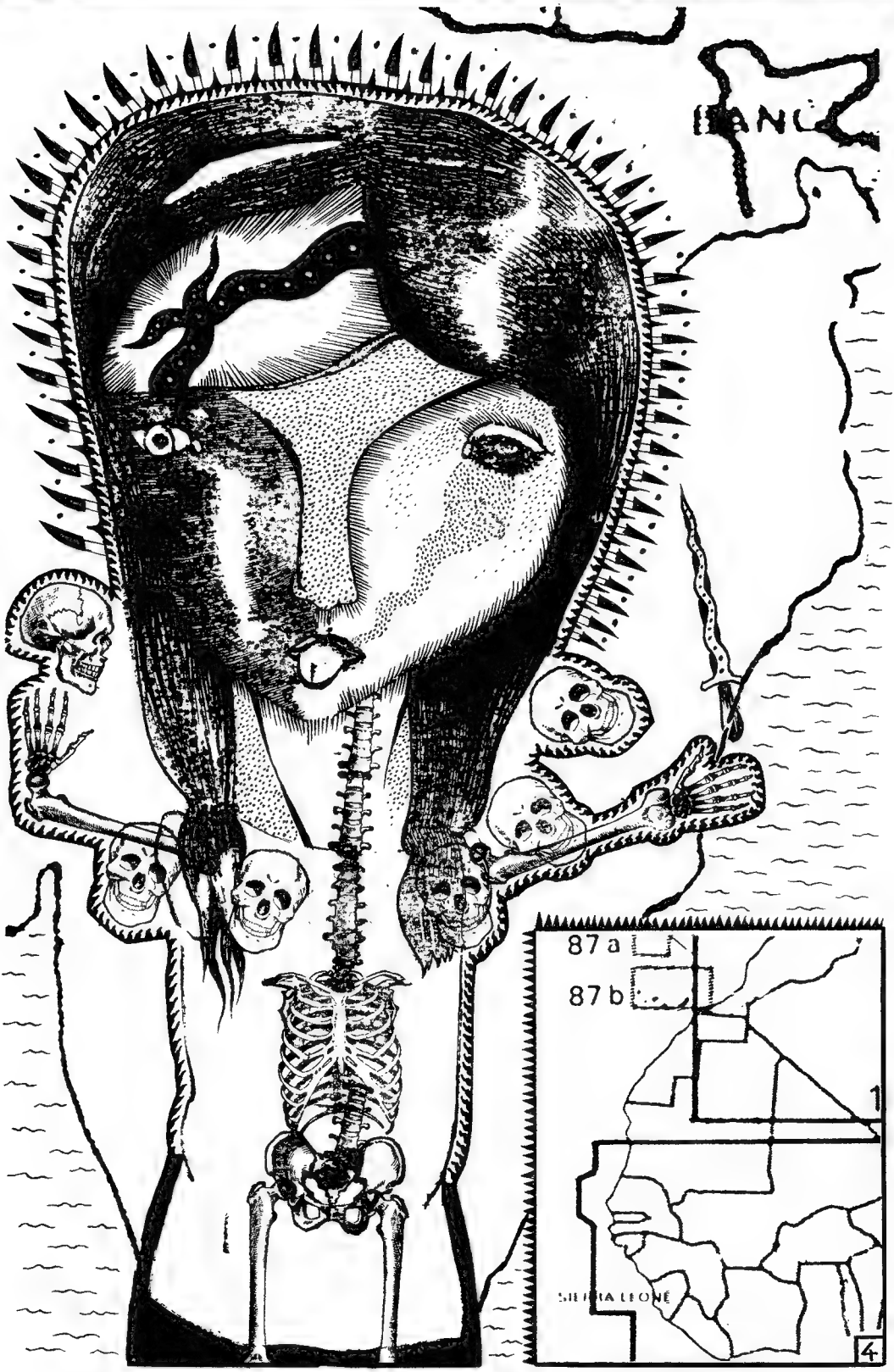
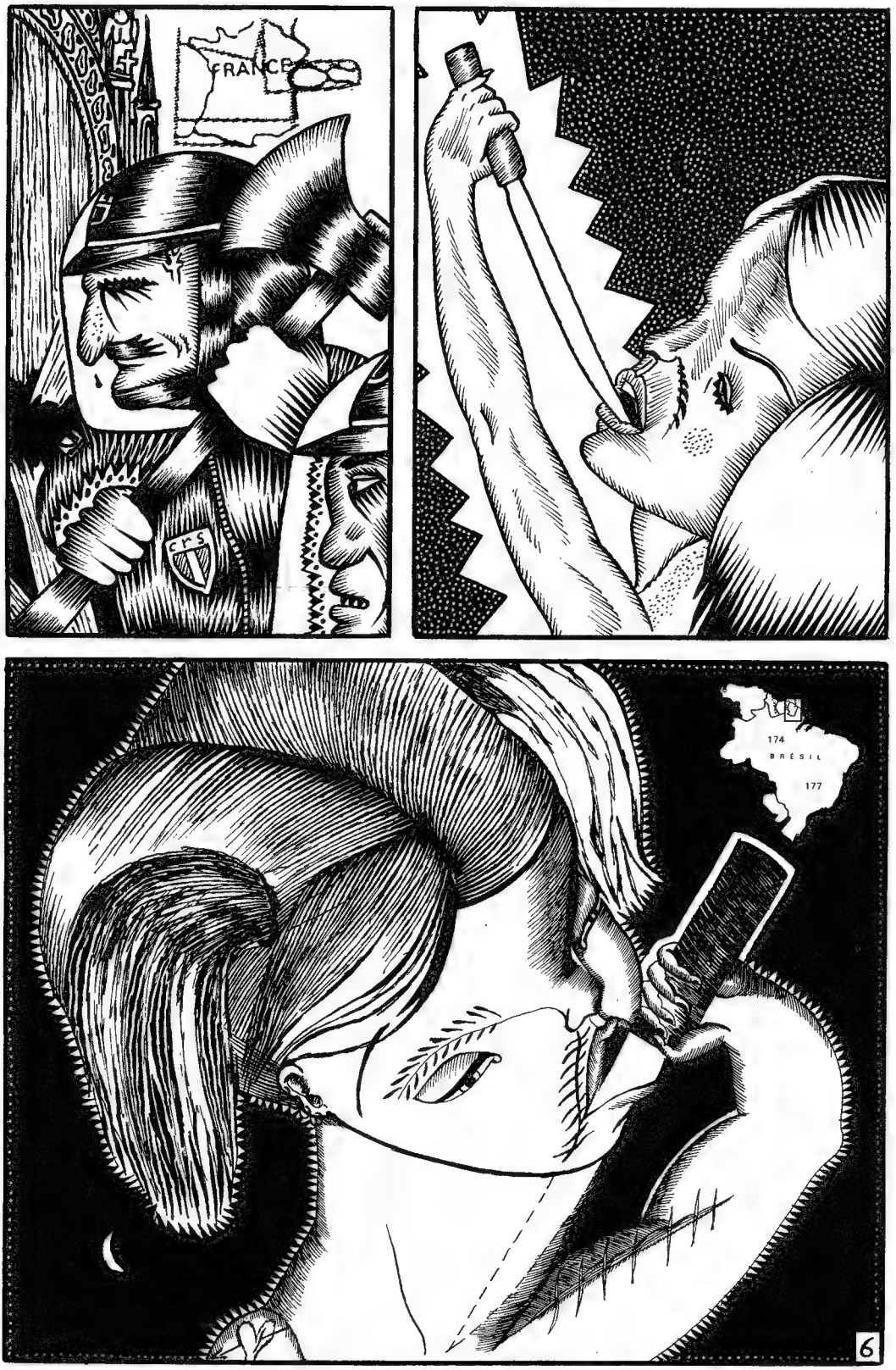
3


87 a
87 b
SIERRA LEONE
4

5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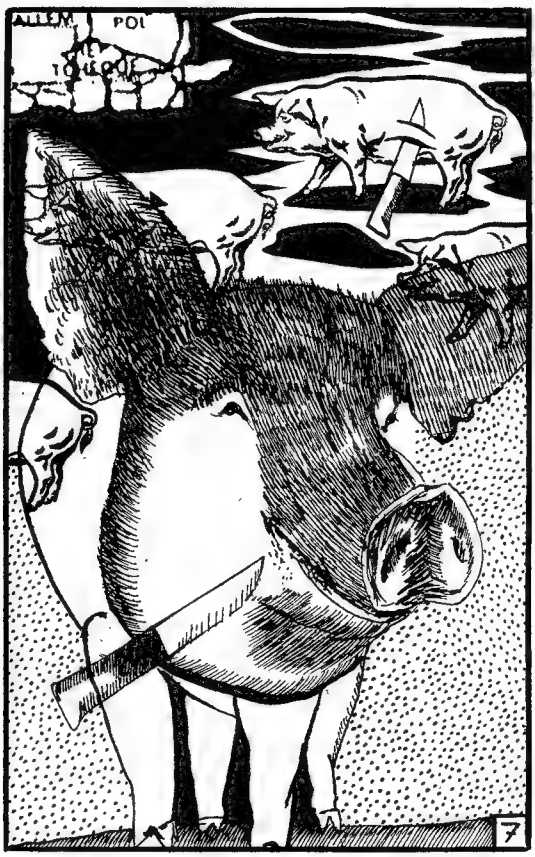
BRÉSIL
177
6

ALGÉRIE
124

FRANCE


ALLEM.
POL

VENEZUELA
163 a
118
HAWAII
GUYANE
ROUM
BULG
GRÈCE
AUSTRALIE
182
184
ARABIE SAOUDITE
117
YÉMEN
MALI
SÉN
GUINÉE
BURKINA ASO
BÉNIN
NIGER
GHANA
TOGO
CÔTE D'IVOIRE
LIBERIA
BIÉLO-RUSSIE
09 b
PH
TURKMENIST
PÉROU
140
142
144
160
156
148
146
ÉTATS-UNIS
136
162
158
152
150
154
COMORES
MEXIQUE
166
BELIZE
HONDURAS
NIC
SALV
168
PANAMA
COSTA RICA
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CORÉE
ITALIE
CHINE
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114
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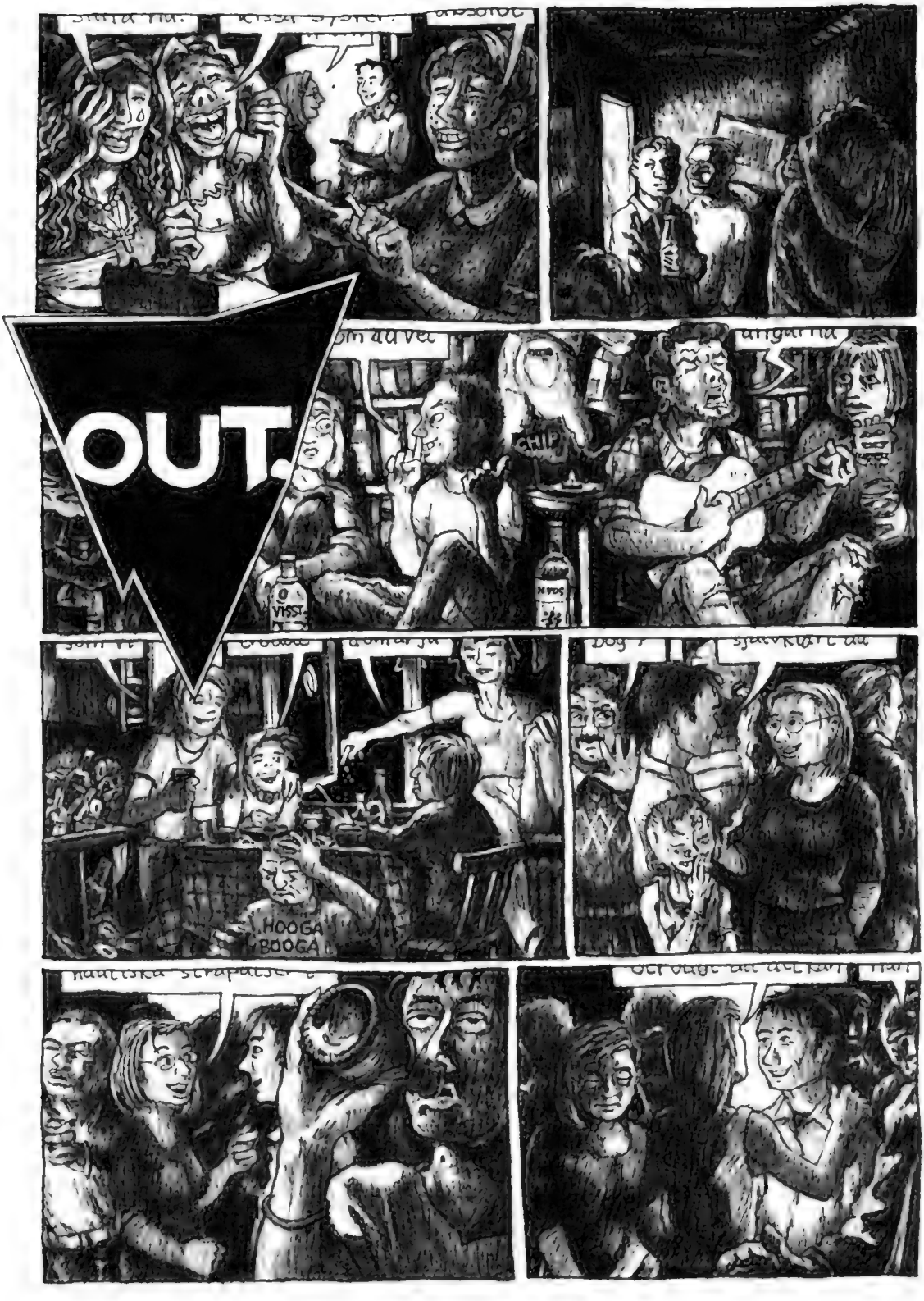
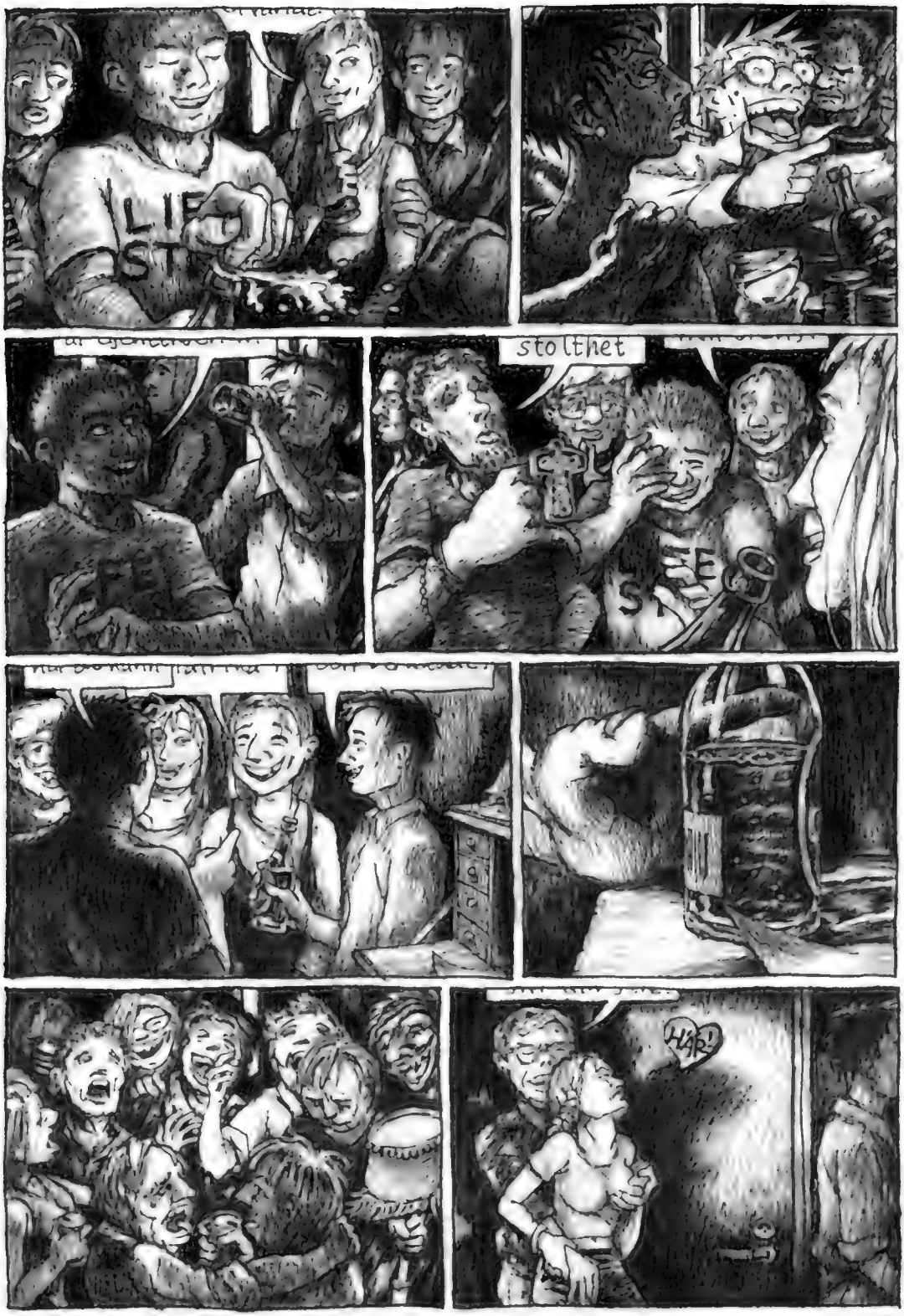
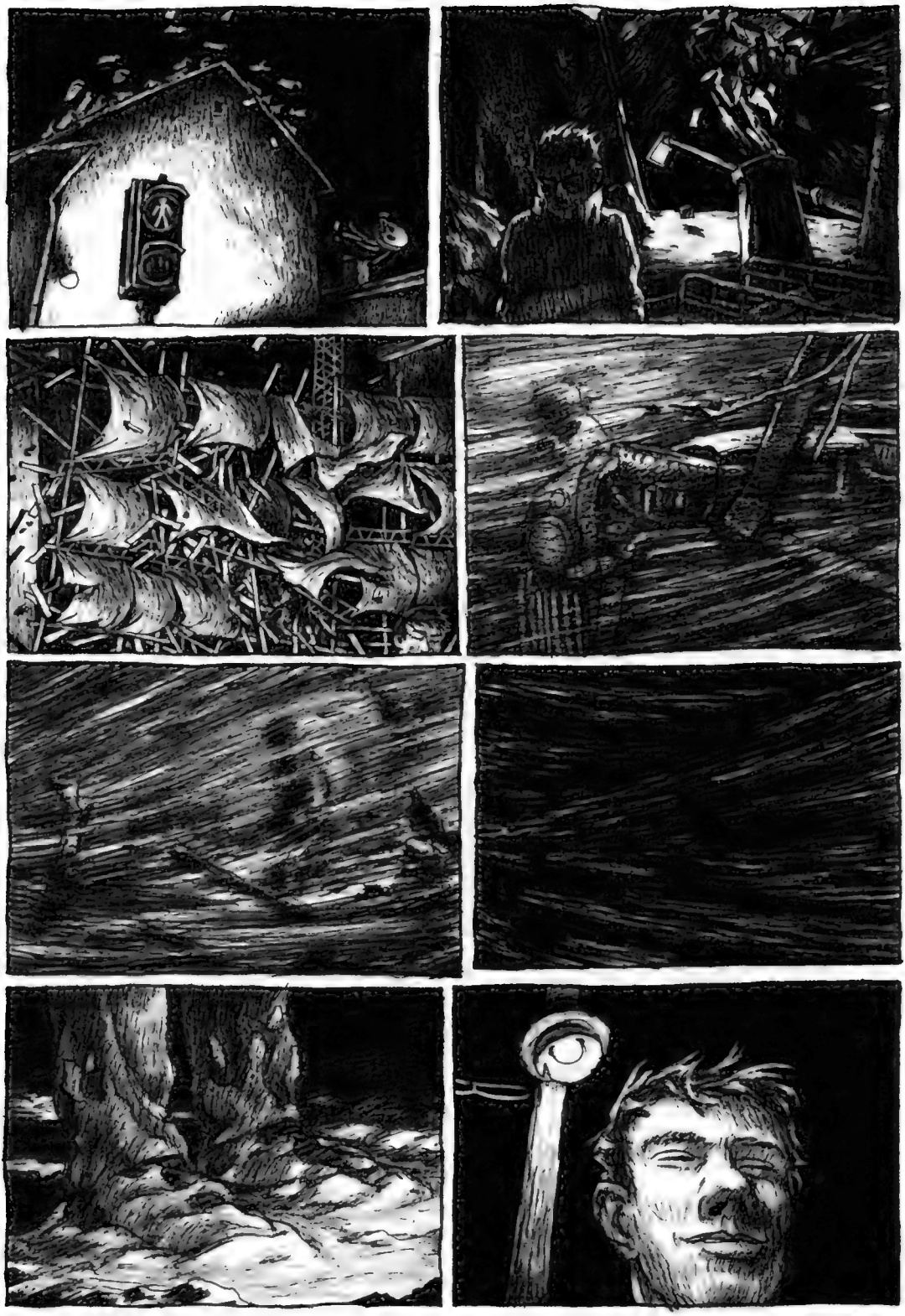
188 f
188 d
BOTSWANA
130
8 LÉO + ANNE-FRED '99

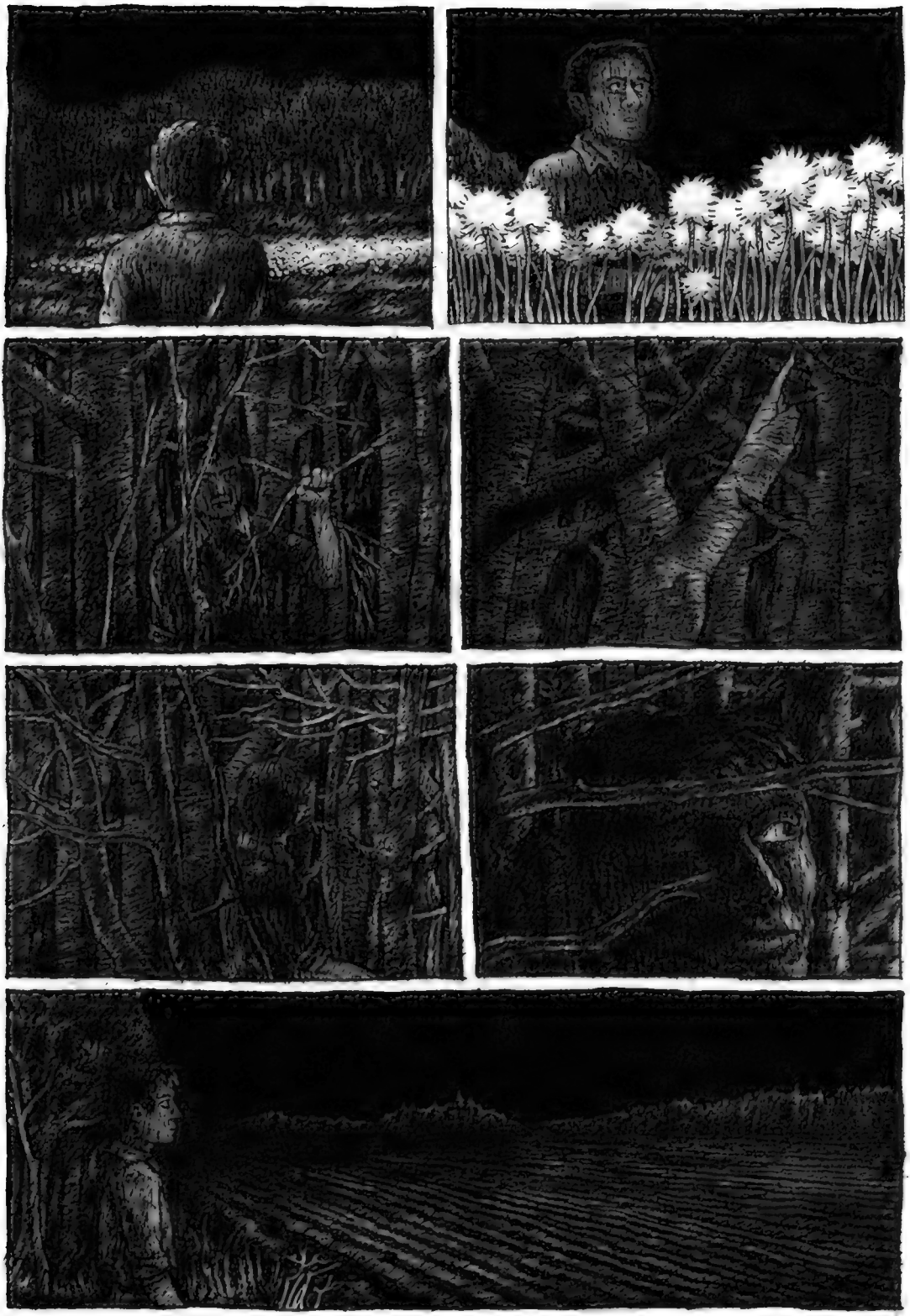

OUT.
GHIP
HOOGA
BOOGA

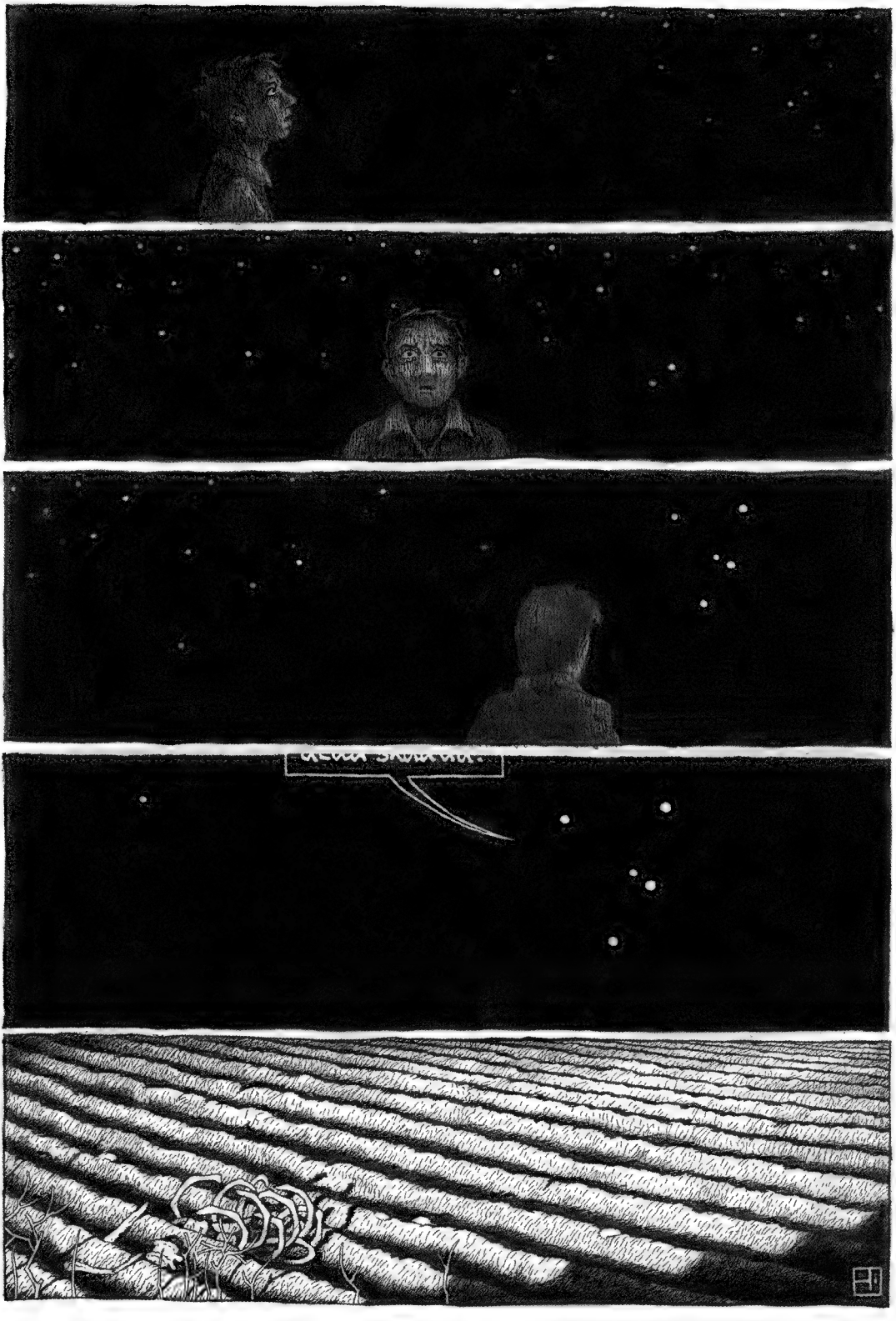
FUK UP
VINO FINO
dansar med mig sjalv
LIFE STINKS


stolthet
HJÄRTA

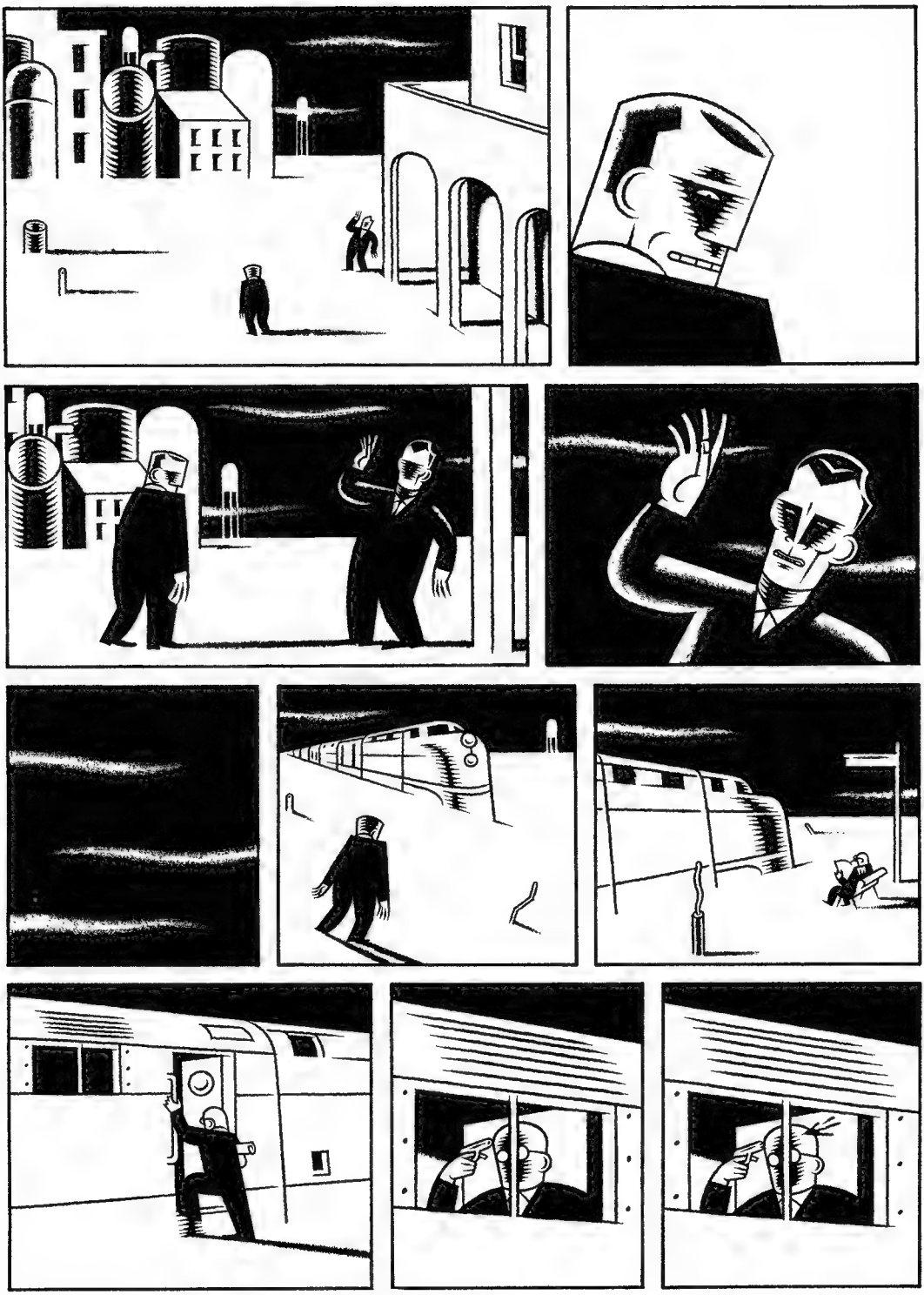
69.95

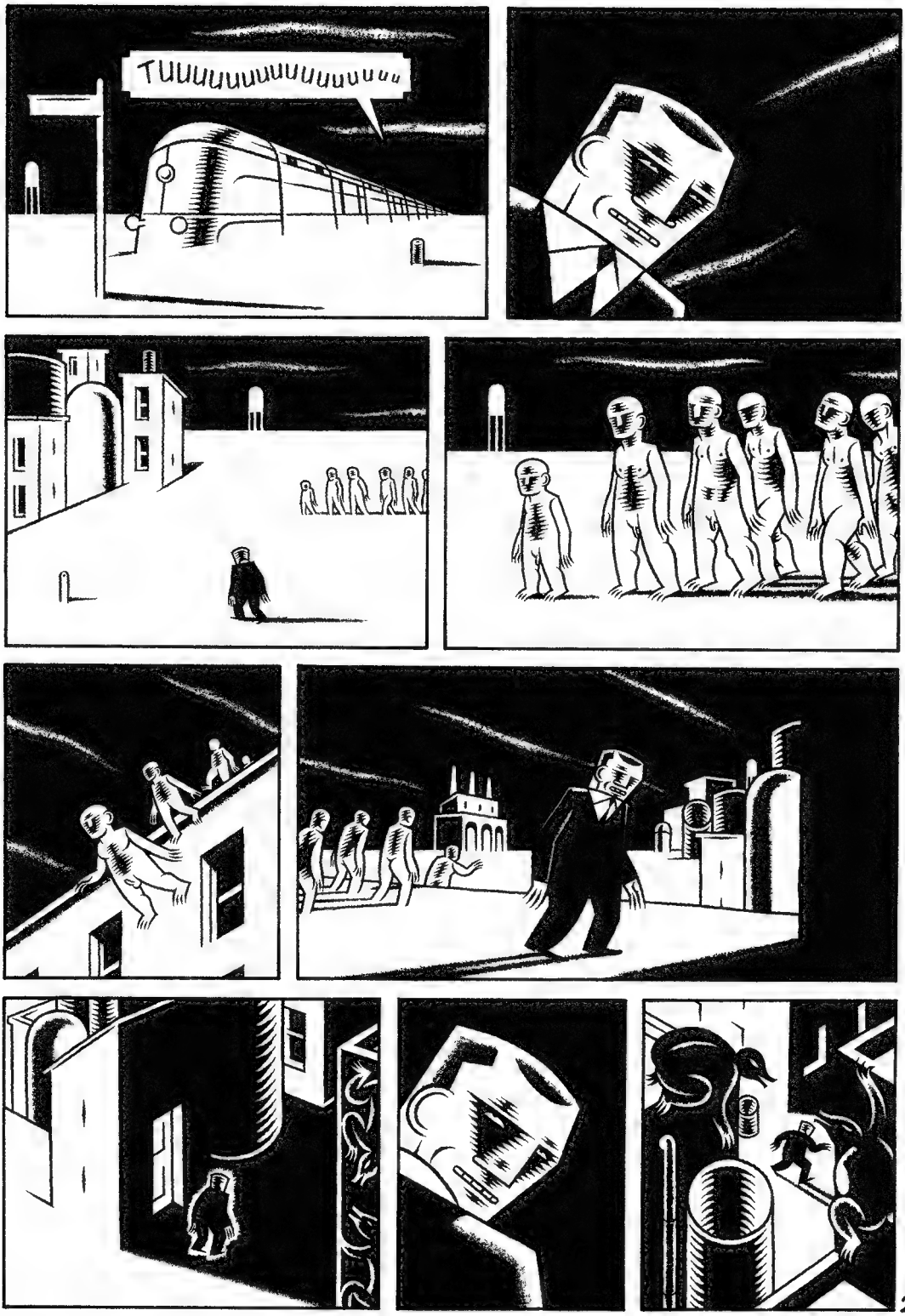






FIN





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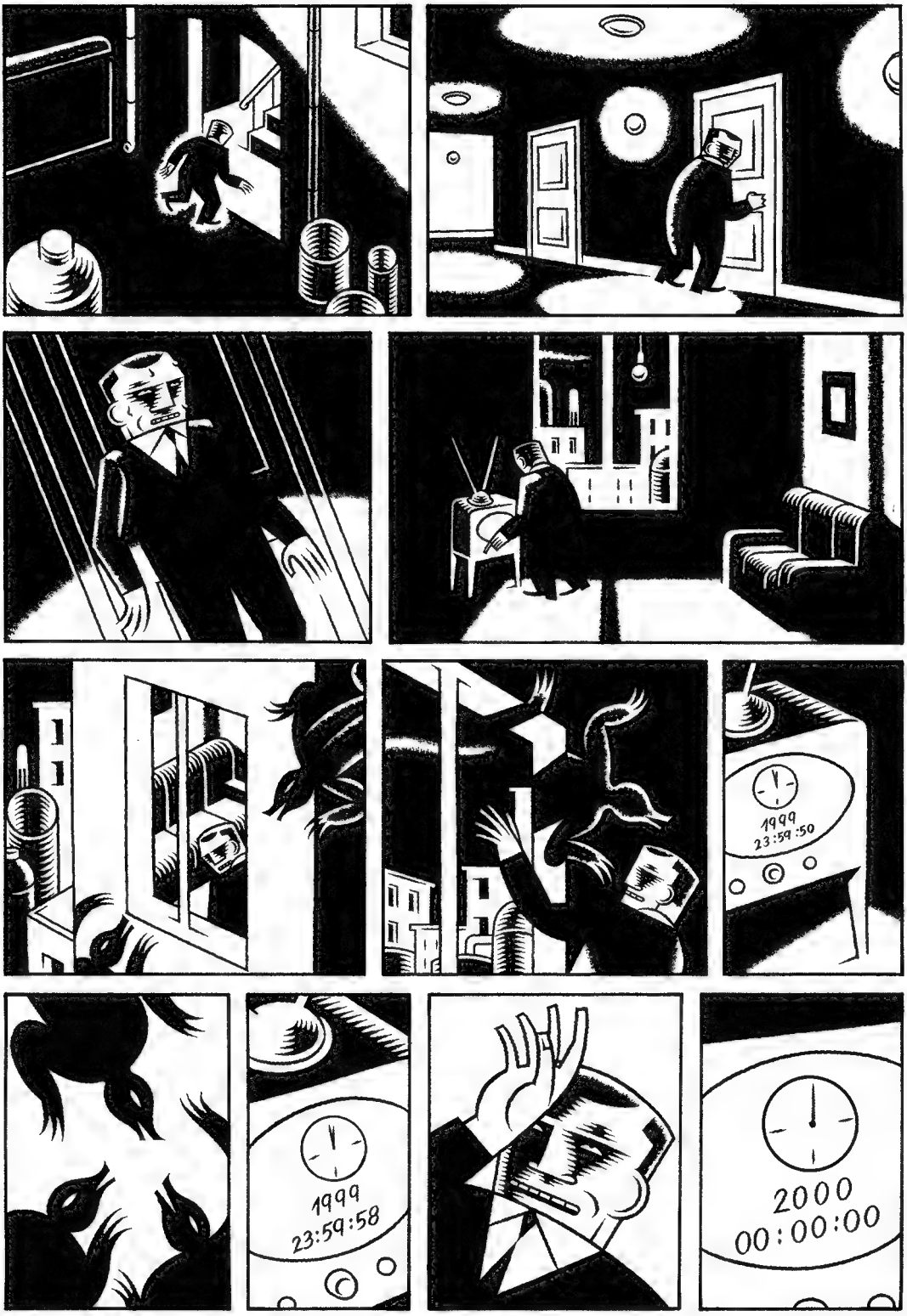
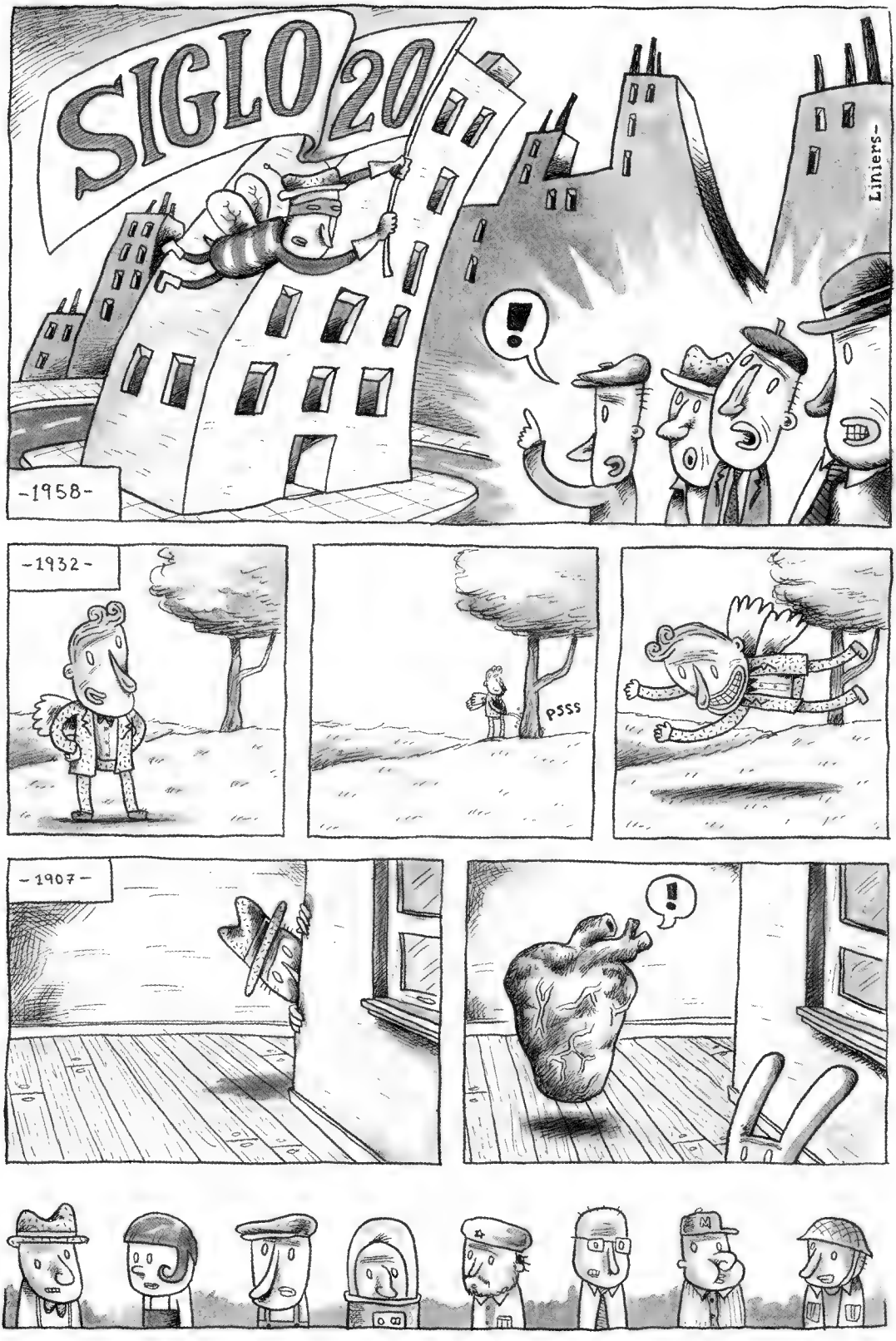
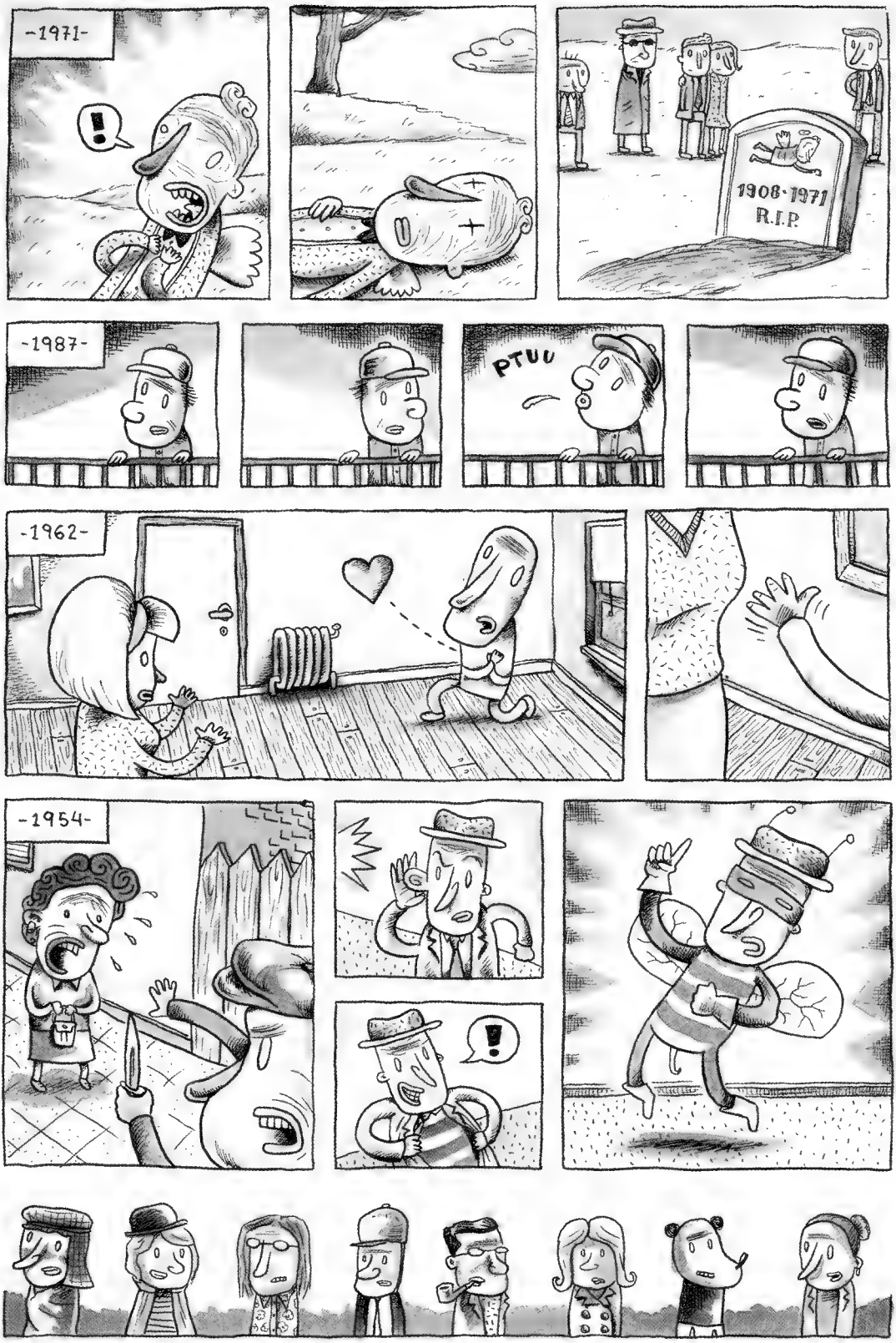
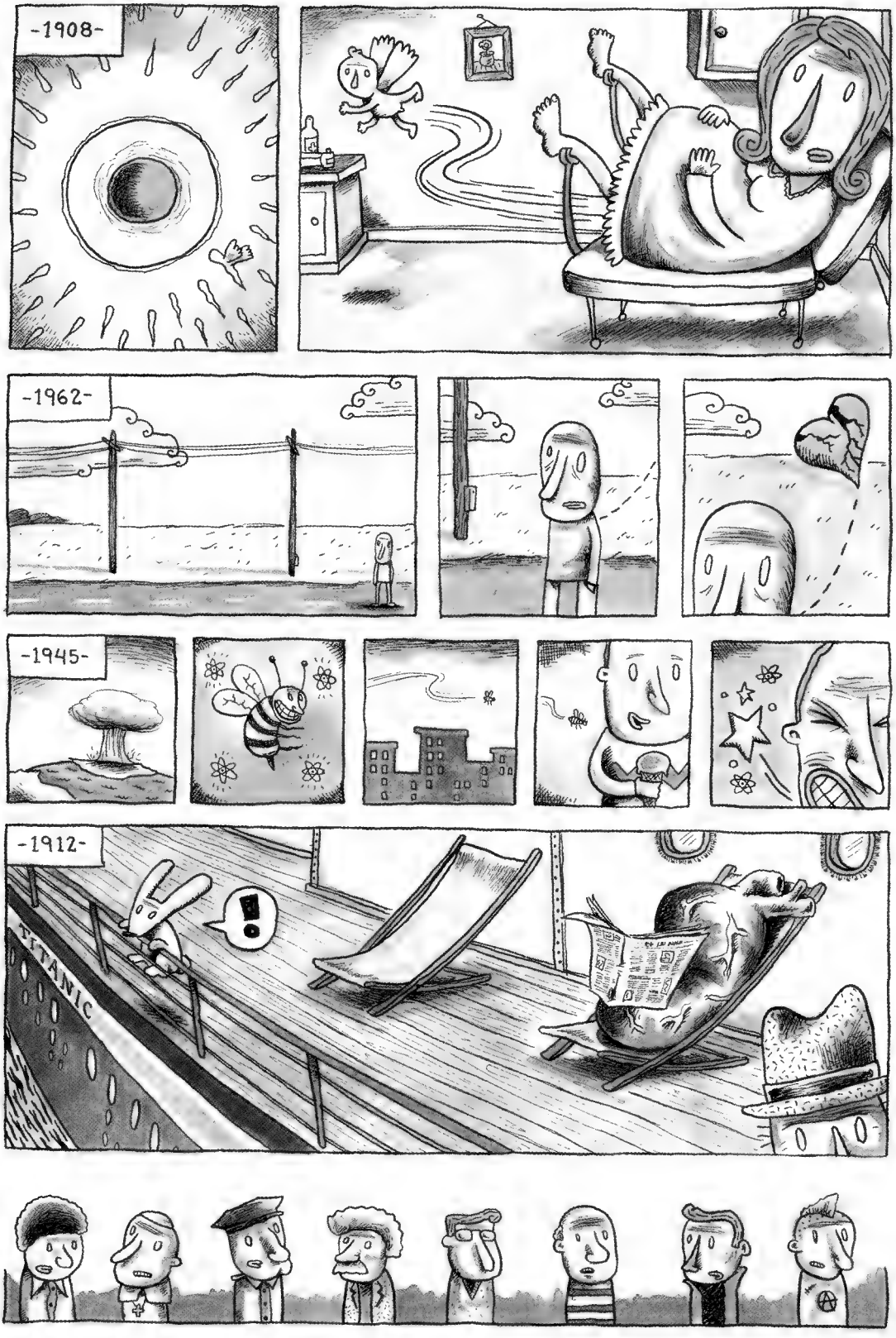

1999
23:59:50
1999
23:59:58
2000
00:00:00
3
FIN


SIGLO 20
-1958-
Liniers
!
-1932-
PSSS
-1907-
!


-1971-
!
1908-1971
R.I.P.
-1987-
PTUU
-1962-
-1954-
!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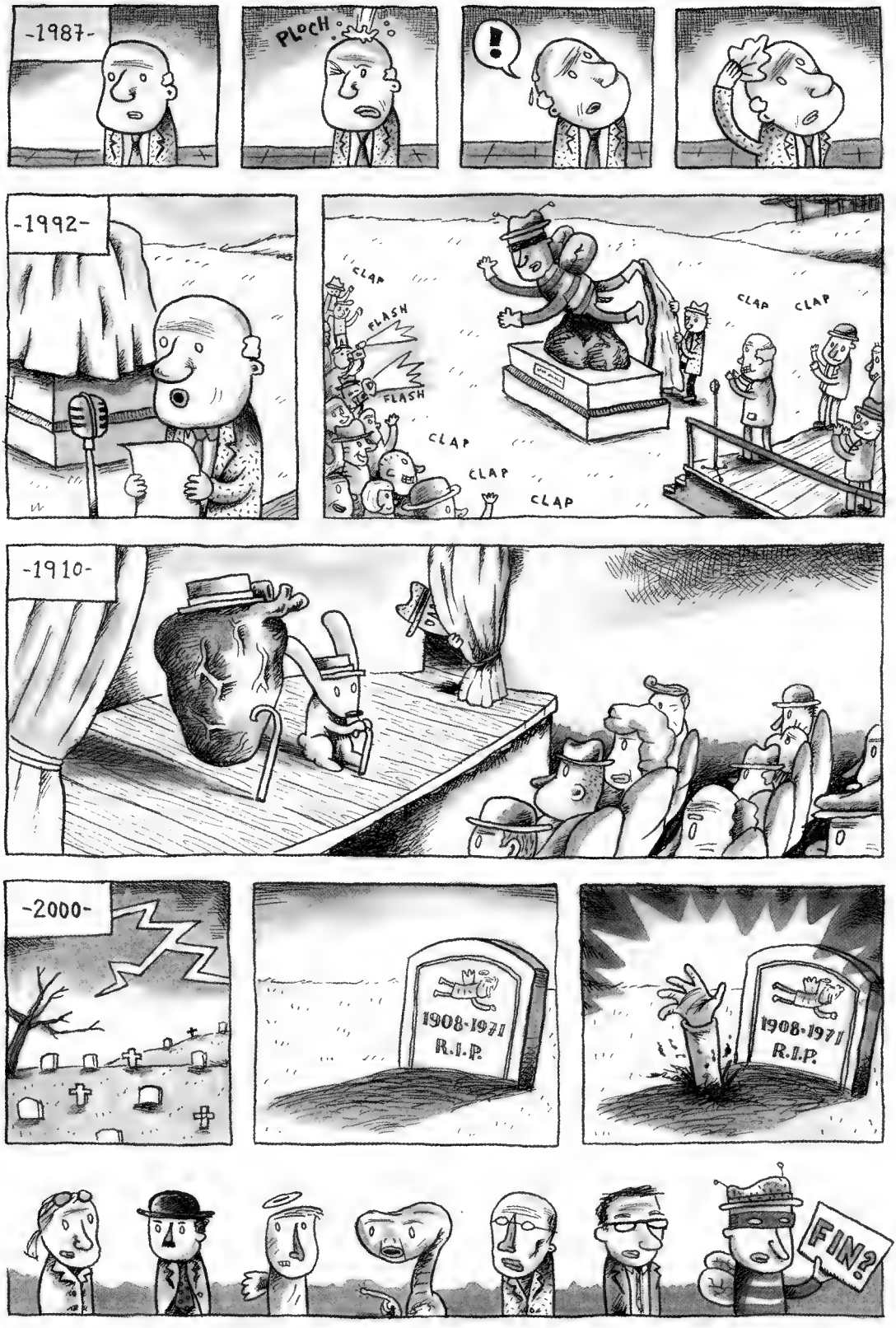
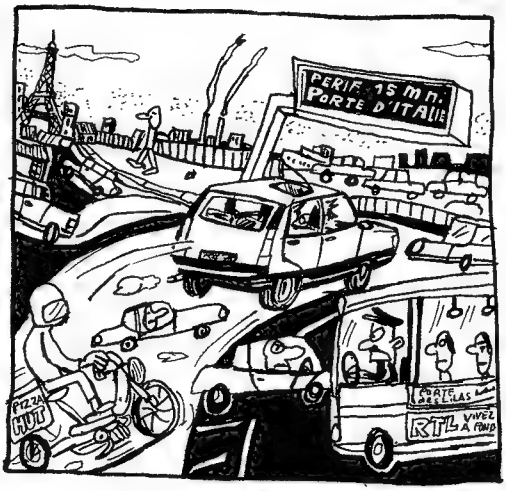
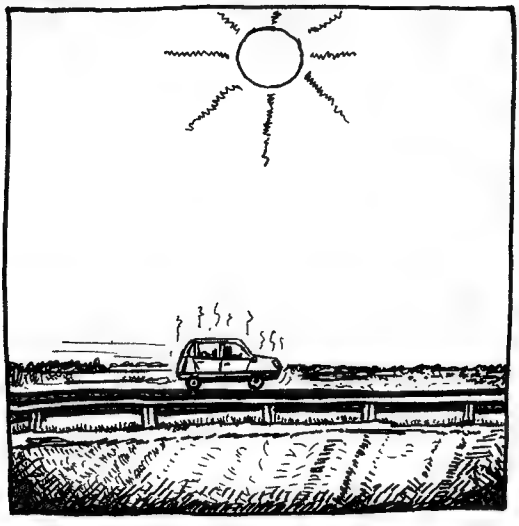
-1962-
-1945-
-1912-
TITANIC

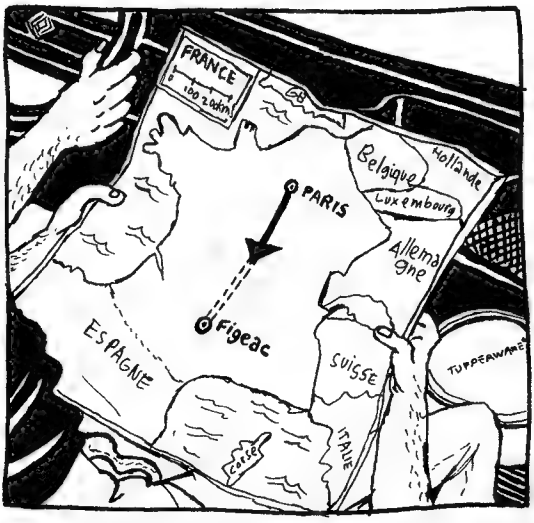

-1987-
PLOCH
!
-1992-
CLAP
FLASH
FLASH
CLAP
CLAP
CLAP
CLAP
CLAP
-1910-
-2000-
1908-1971
R.I.P.
1908-1971
R.I.P.
FIN?

POISSONS ROUGES | RED FISH | Poscais Rossos | سمك أحمر | 金魚

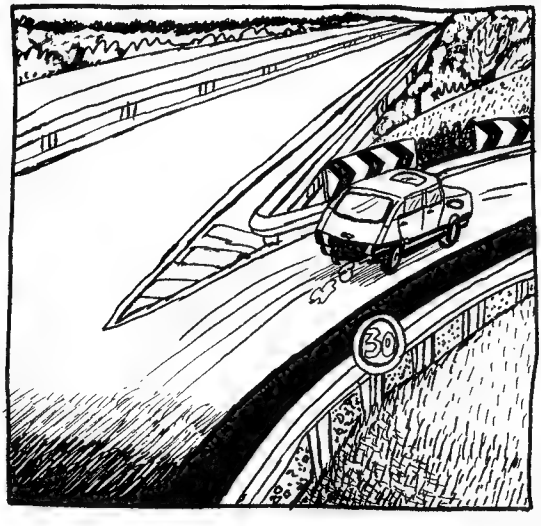


DRUM
TUPPERWARE




FRANCE
PARIS
Belgique
Hollande
Luxembourg
Allemagne
Figeac
ESPAGNE
SUISSE
ITALIE
Corse
TUPPERWARE

BEER
BEER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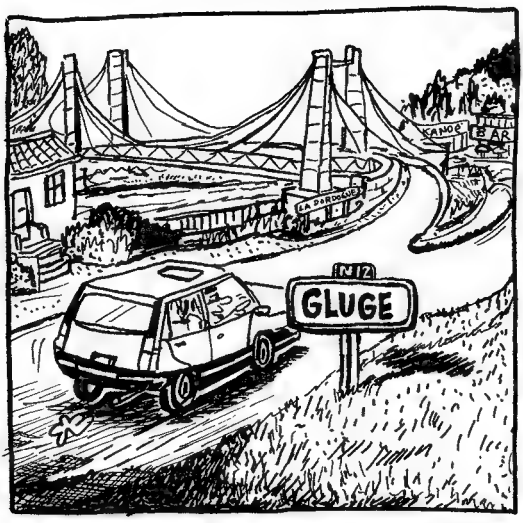

GLUGE
CANOË
BAR

BAR de GLUGE
N de CANOË

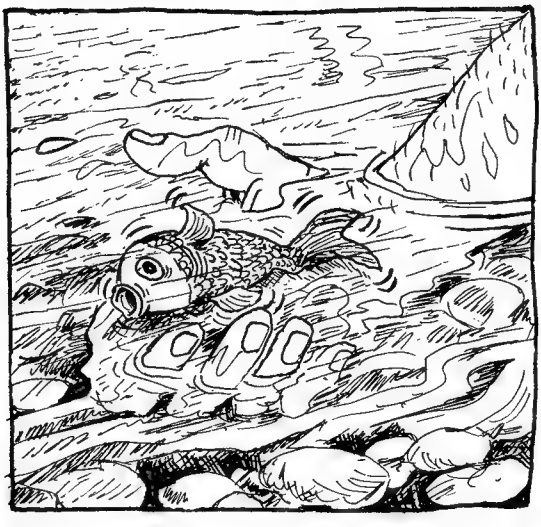
TROPICO
ICE Tea Pêche
NOUS GLACES

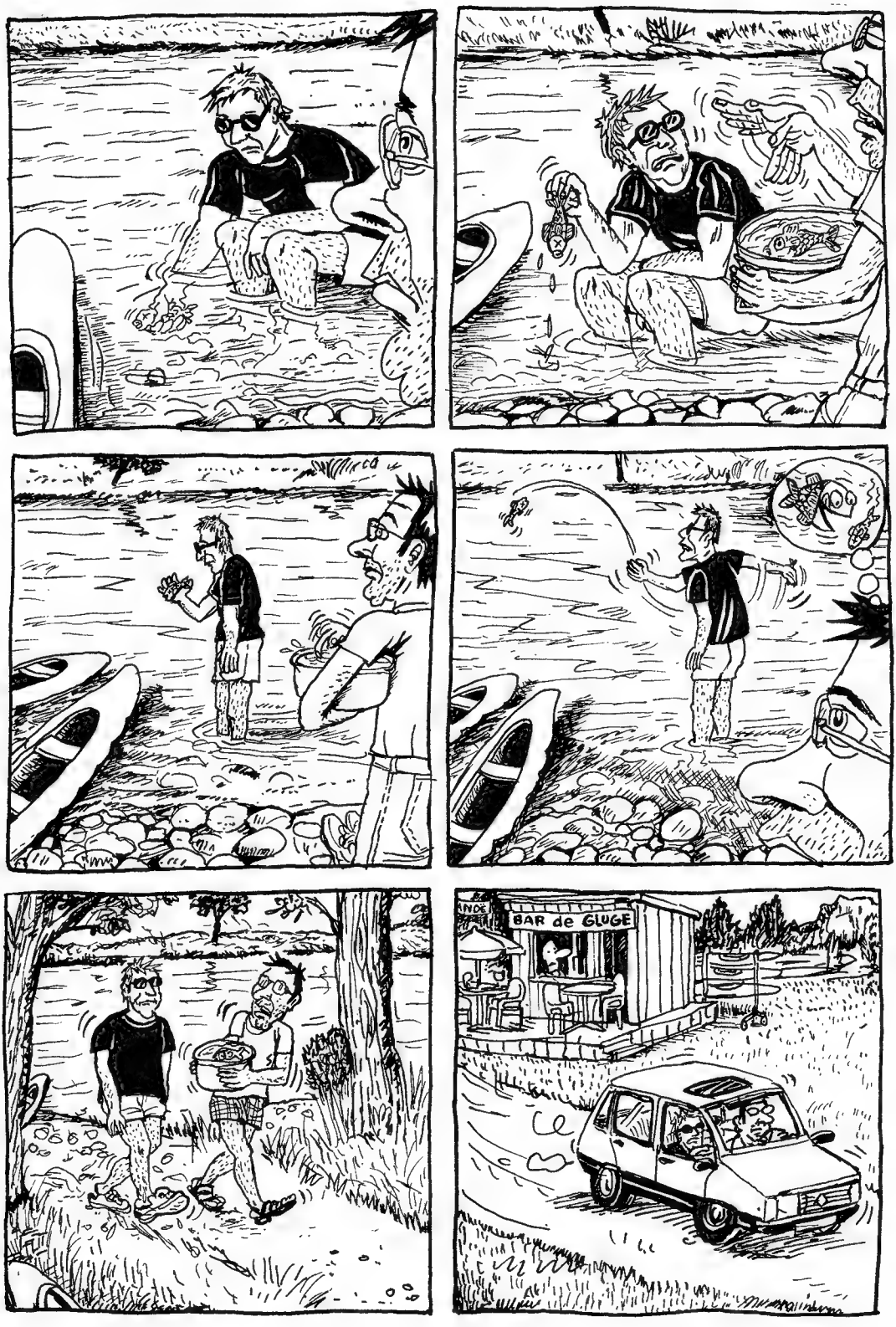
?

TUPPERWARE

LOCATION DE KANOË

Gorbatchev
1995-1999
Queue Tordue
1995-1999
?



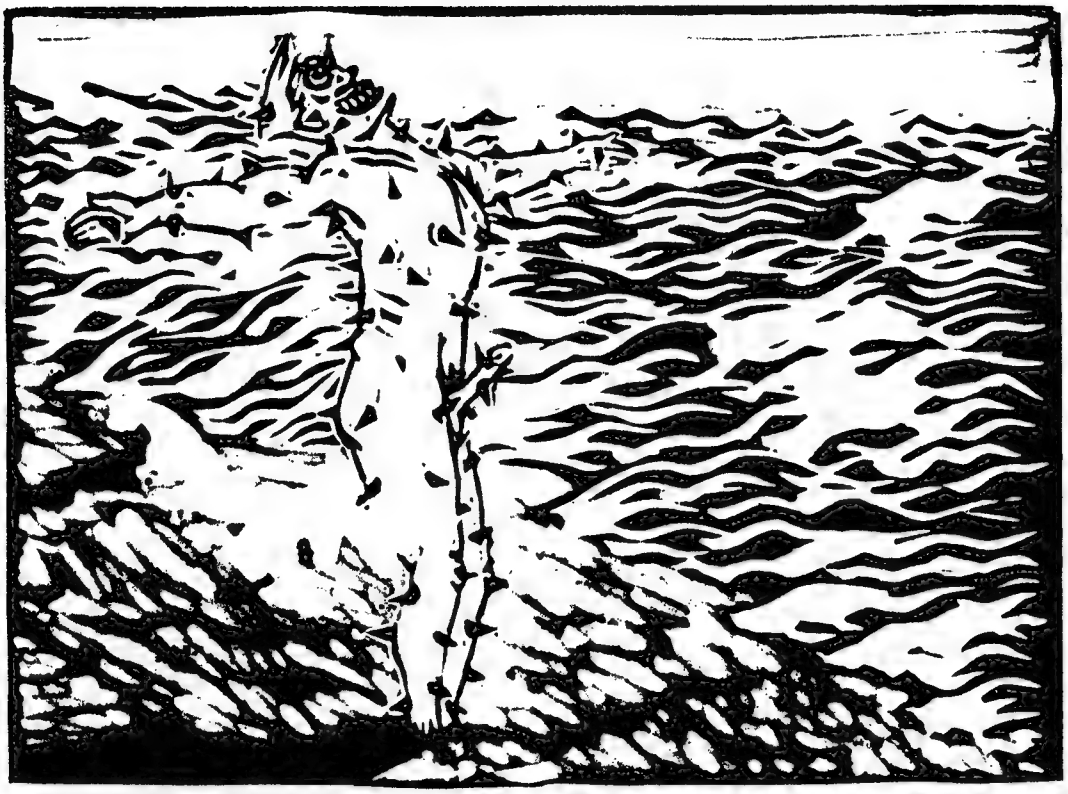

BAR de GLUGE

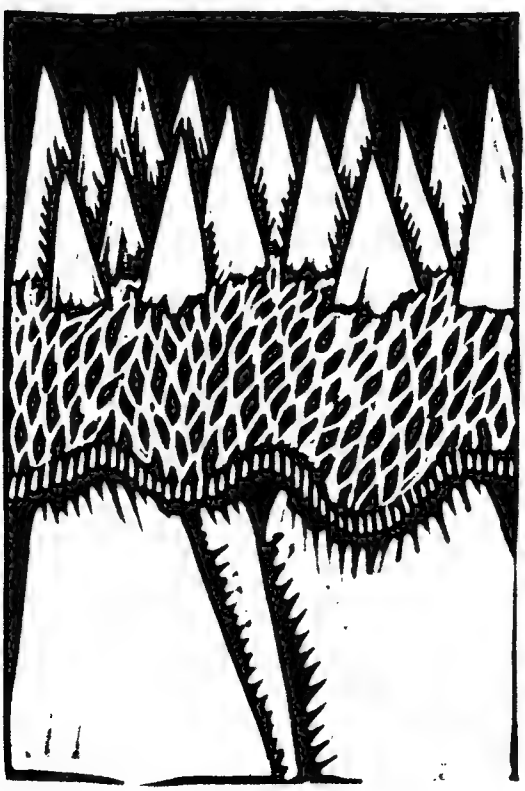
N12
GLUGE

KPS 75

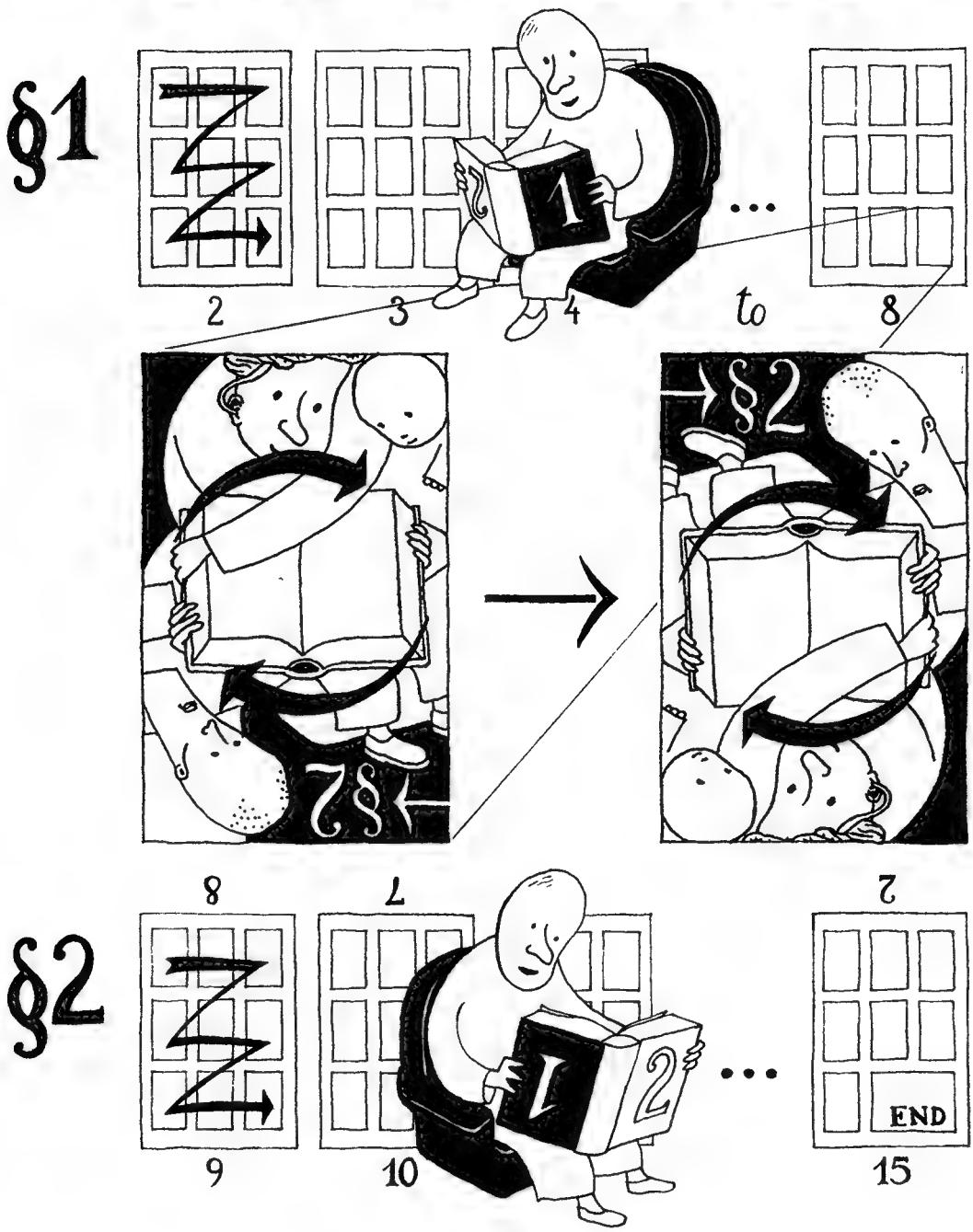
RESTAURANT
LOU TOU PINOU
MENU
E.LECLERC
PRIX
ANNIVERSAIRE
N140
FIGEAC

GORBY
PEGIC 500
LOT AVEYRON 46
GIC 500
Et oui!
And yes!
y si!
by Lolmède!





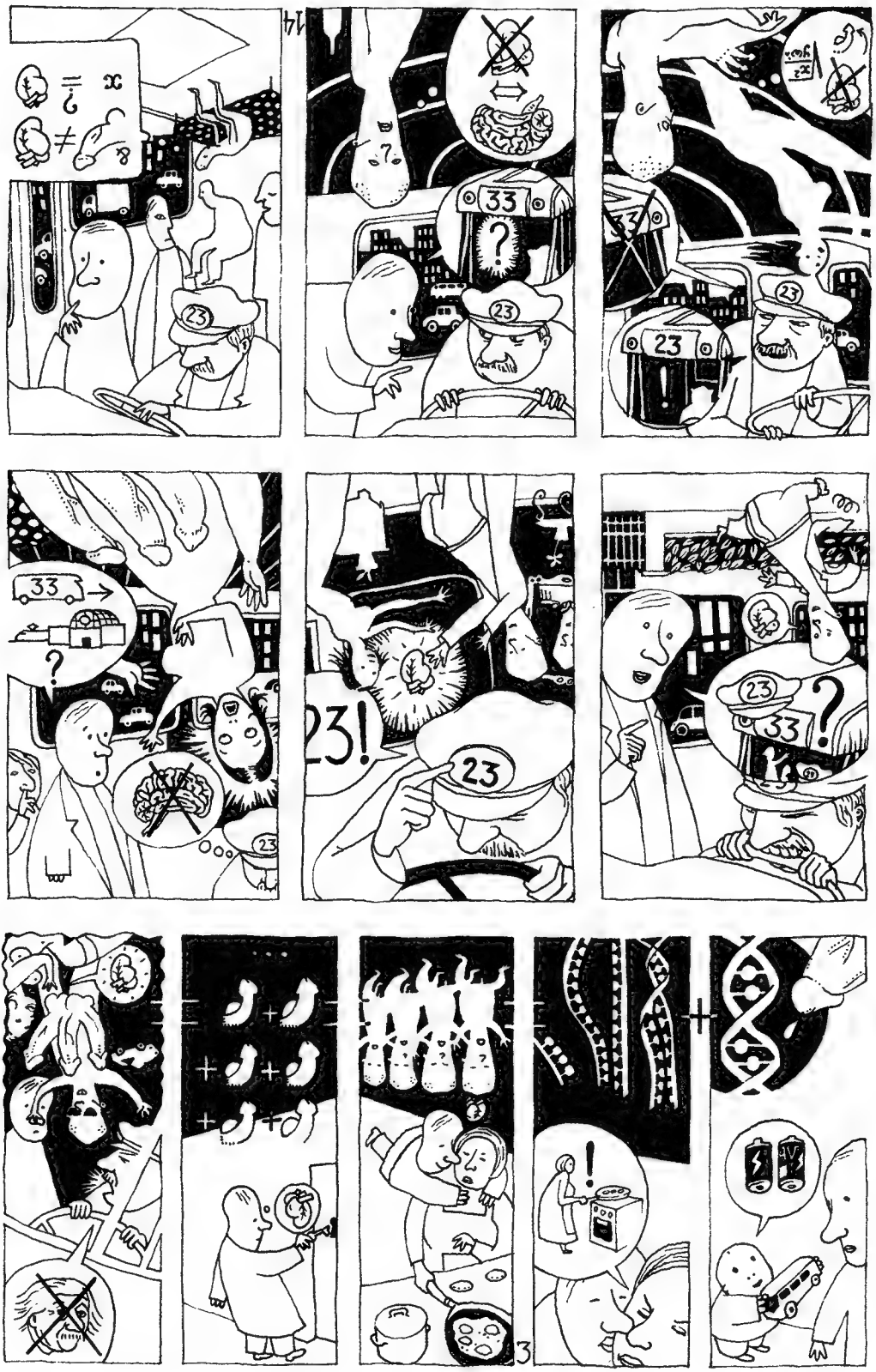
USER'S GUIDE

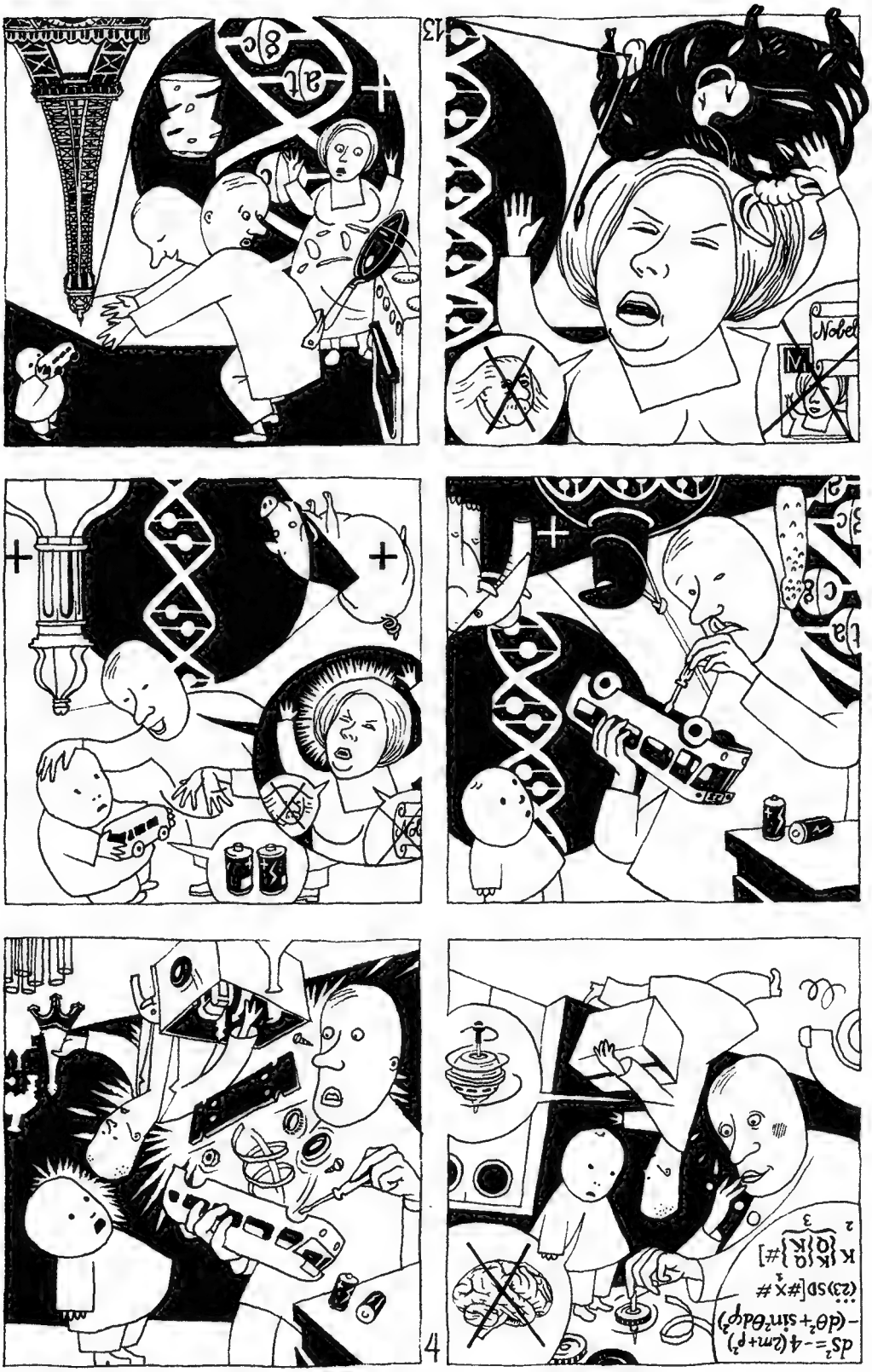


END
15

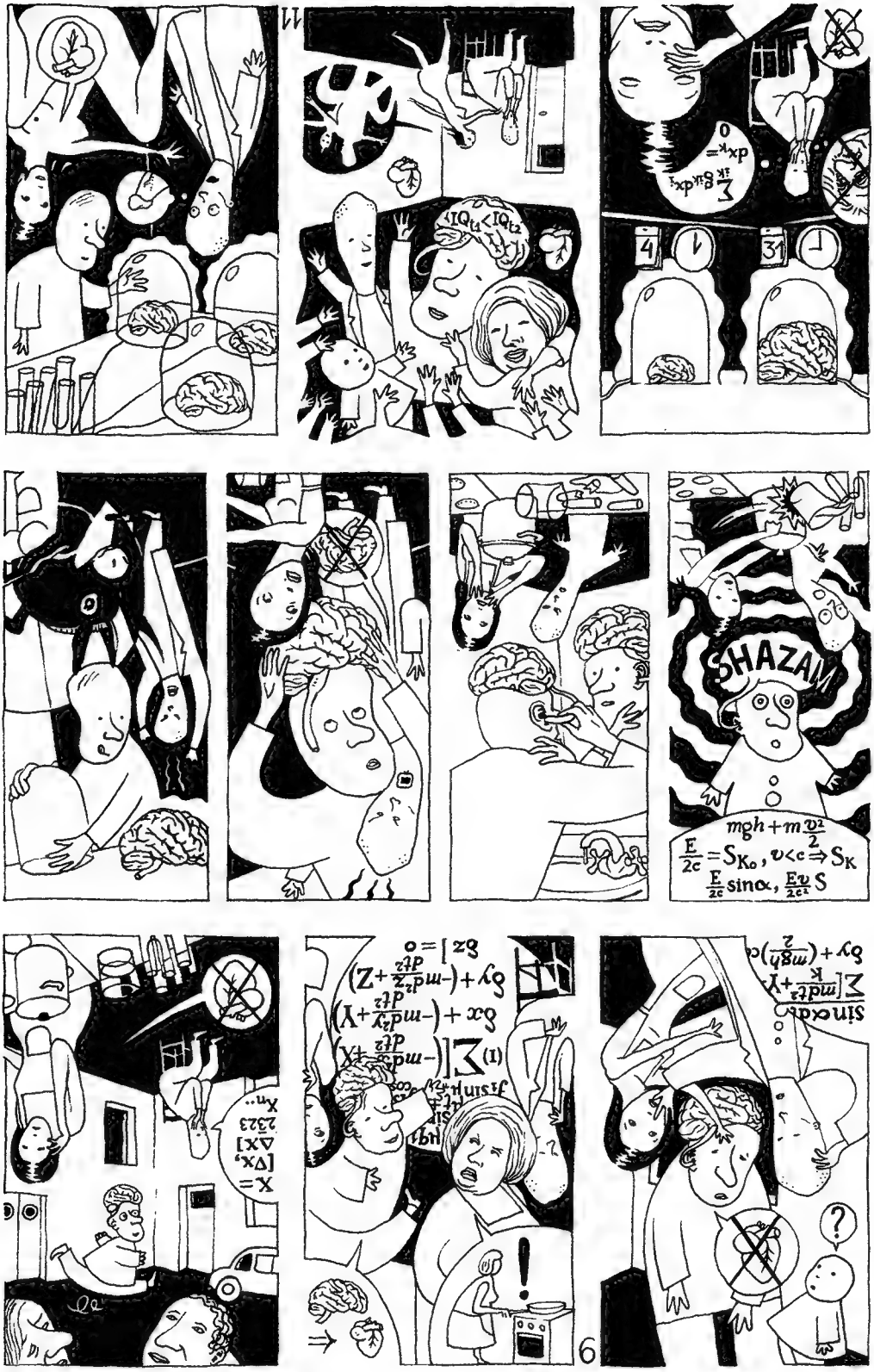
BUS
23
12

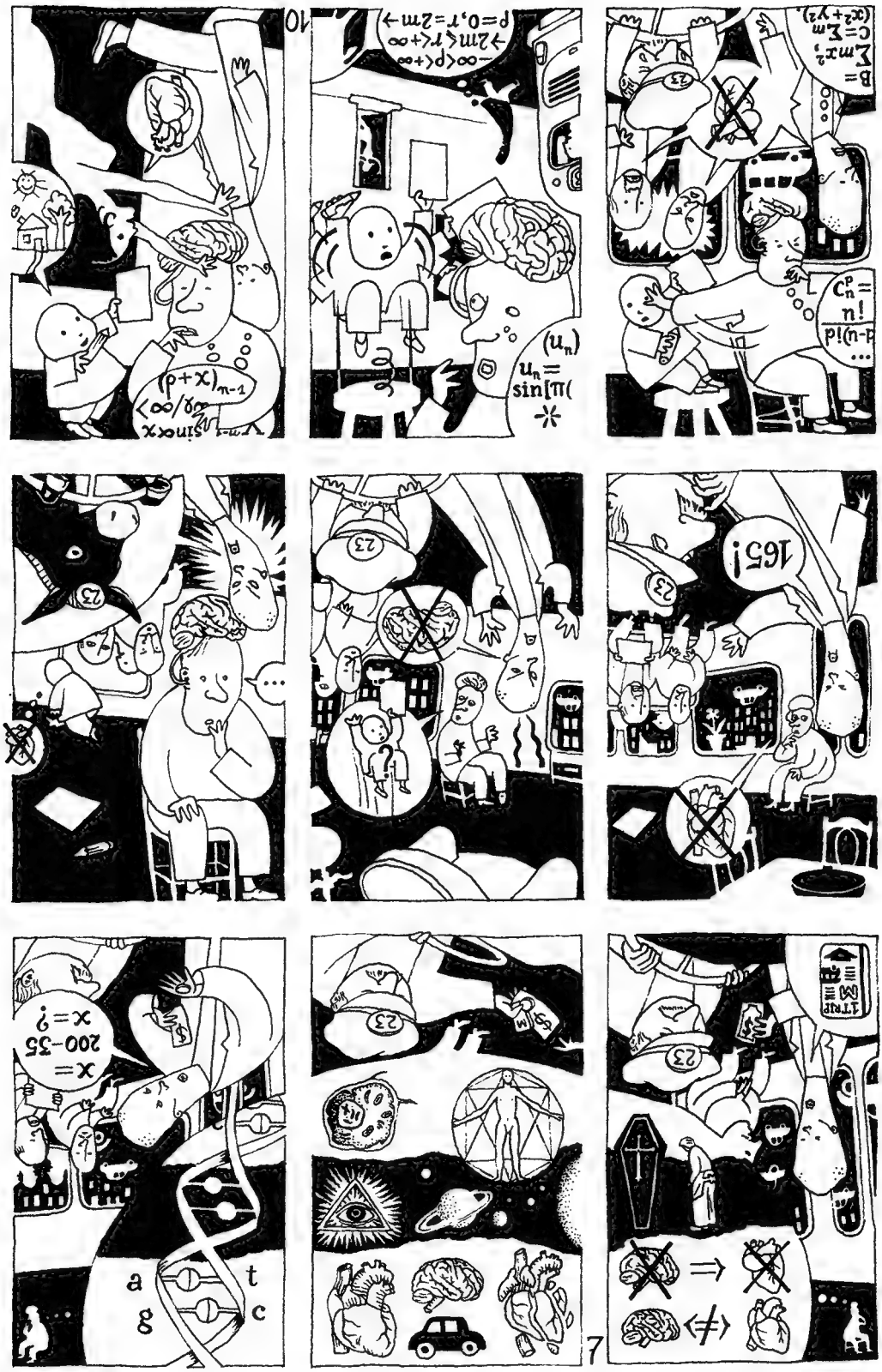
81
23
23


23
33
?
23!
!


Nobel
ds² = -4(2m+p²)
-(dθ² + sin²θdφ²)
(23)SD[#x #
K{K{Q}K}#]
2 3
4

...
$l_P=(\hbar G/c^3)^{1/2}$
$t_P=\left(\frac{\hbar G}{c^5}\right)^{1/2}$
$m_P=\left(\frac{\hbar c}{G}\right)^{1/2}$
$\beta=\gamma$
...
$+\sqrt{\frac{\beta}{\mu}}+\alpha$
$\Rightarrow\varphi=$
5
$e^{i\alpha}=$
$\cos\alpha+$
$i\sin\alpha$
$i=\sqrt{-1}$
$M_p=2^{p-1}$
$a(m)=2^n$
SEX
PÉTE
$\frac{8\pi G}{3}\rho=H^2+\frac{kc^2}{a^2}-\frac{\Lambda c^2}{3}$
$1-\frac{2m}{r}$
$Mo+\frac{E}{c^2}v$
$=Mv...$
12
$S=\frac{1}{8\pi}\int R\sqrt{-g}\,d^4x+S_{matter}$
$ds^2=-\left(1-\frac{2m}{r}\right)^{-1}dr^2-r^2(d\theta^2+\sin^2\theta d\varphi^2)+dt^2$


SHAZAM
$mgh + m\frac{v^2}{2}$
$\frac{E}{2c} = S_{K_0}, v<c \Rightarrow S_K$
$\frac{E}{2c}\sin\alpha, \frac{Ev}{2c^2}S$
$\sin\alpha$
$\sum\left[\frac{md^2}{k}+Y\right.$
$\delta y + \left(\frac{mgh}{2}\right)\alpha$
$\delta x + \left(-m\frac{d^2y}{dt^2}+Y\right)$
$\delta y + \left(-m\frac{d^2z}{dt^2}+Z\right)$
$\delta z] = 0$
$X = [\nabla x, \Delta x]$
2323
X_n..



$(p+x)_{n-1}$
$<\infty/\gamma$
$\sin\alpha x$
$-\infty<p<+\infty$
$\rightarrow 2m\leq r<+\infty$
$p=0, r=2m\rightarrow$
(u_n)
$u_n=$
$\sin[\pi($
$B=$
$\sum mx^2,$
$C=\sum m$
(x^2+y^2)
$C_n^p=$
$\frac{n!}{p!(n-p}$
...
165!
$x=$
$200-35$
$x=?$
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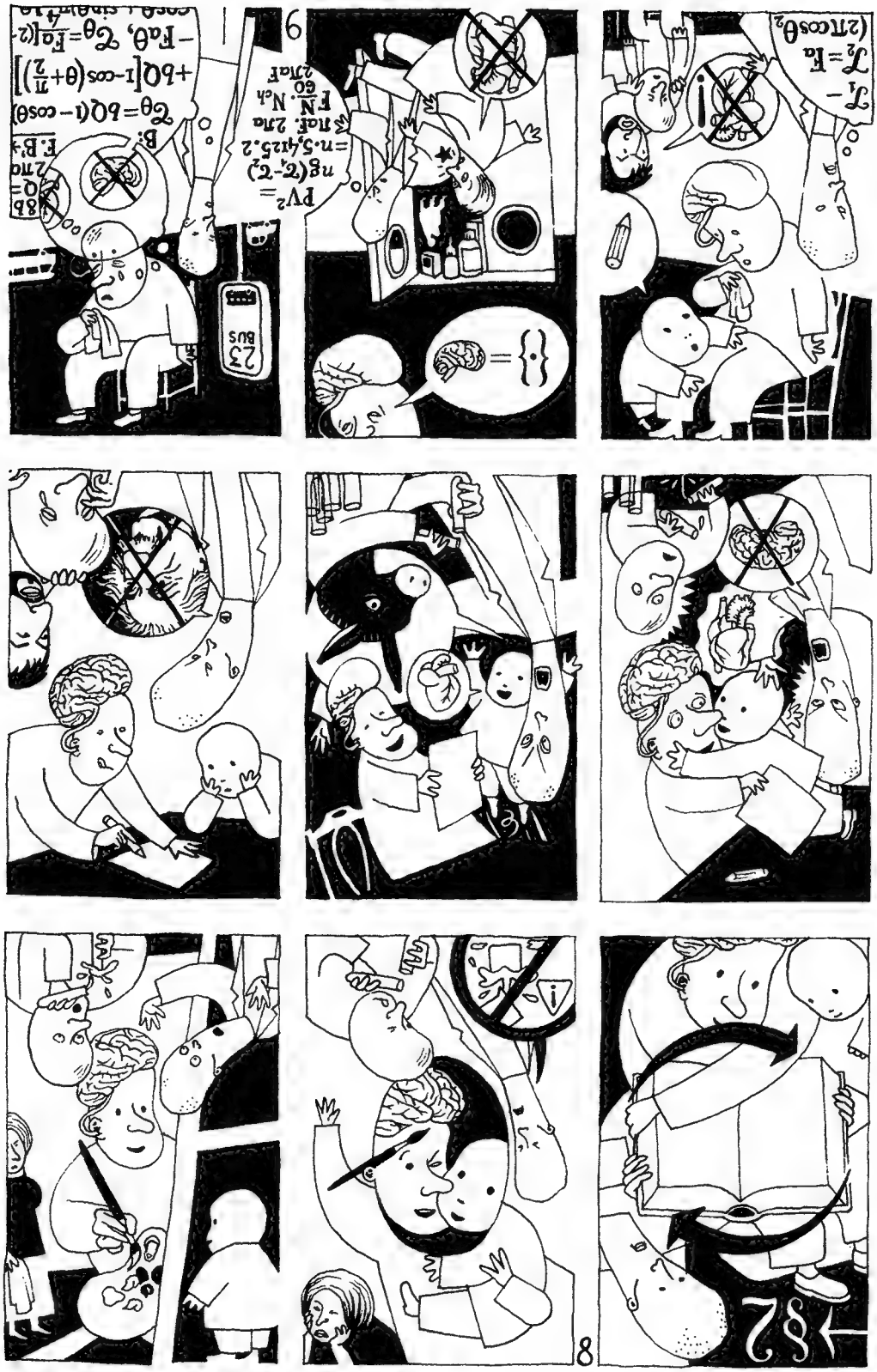
23 BUS
PV² = ng(τ₁-τ₂) = n·5,4125.2 ≈ πaF. 2πa F N/60 · N_ch 2πaF
T₁ - T₂ = Fa (2π cos θ₂
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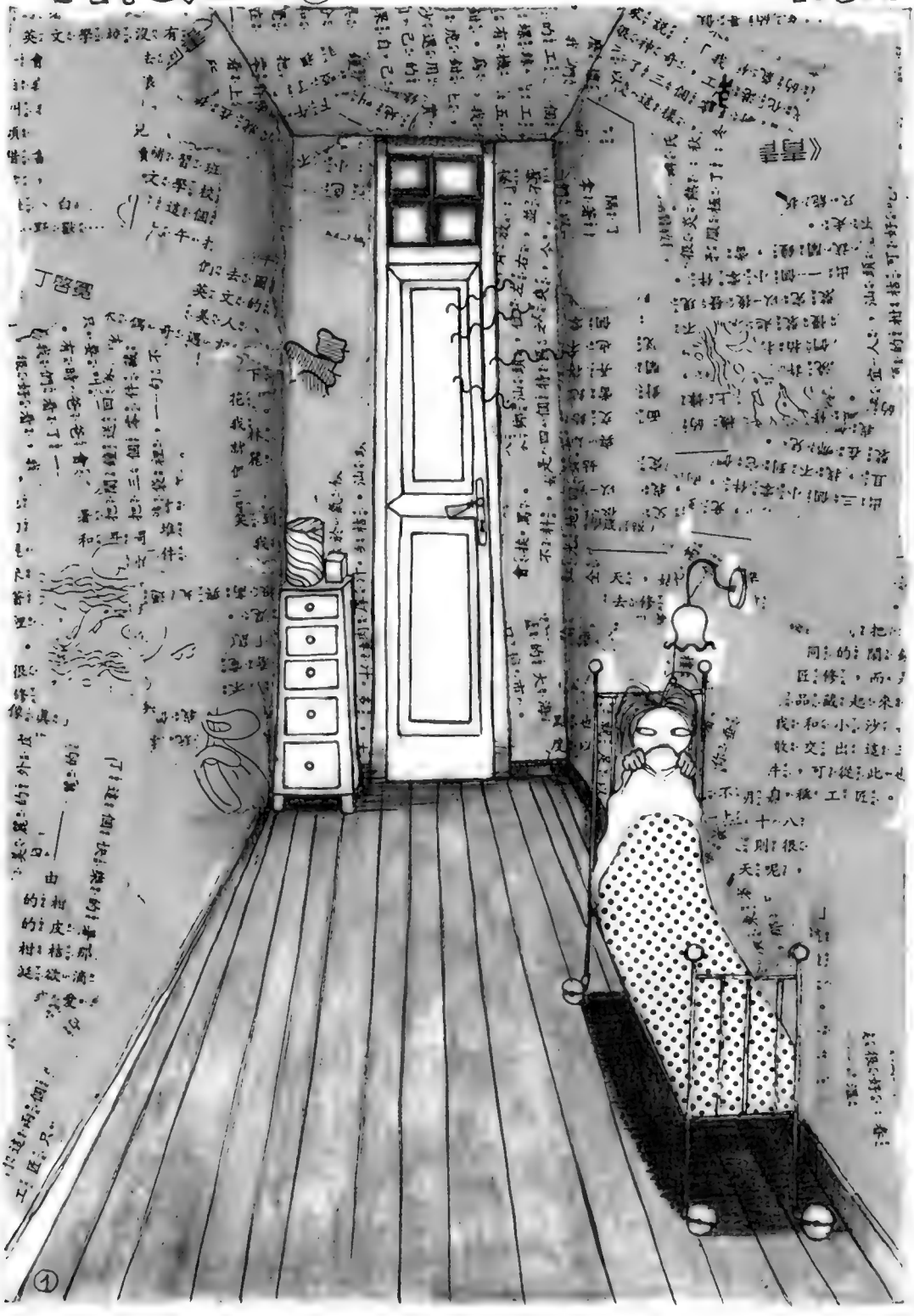

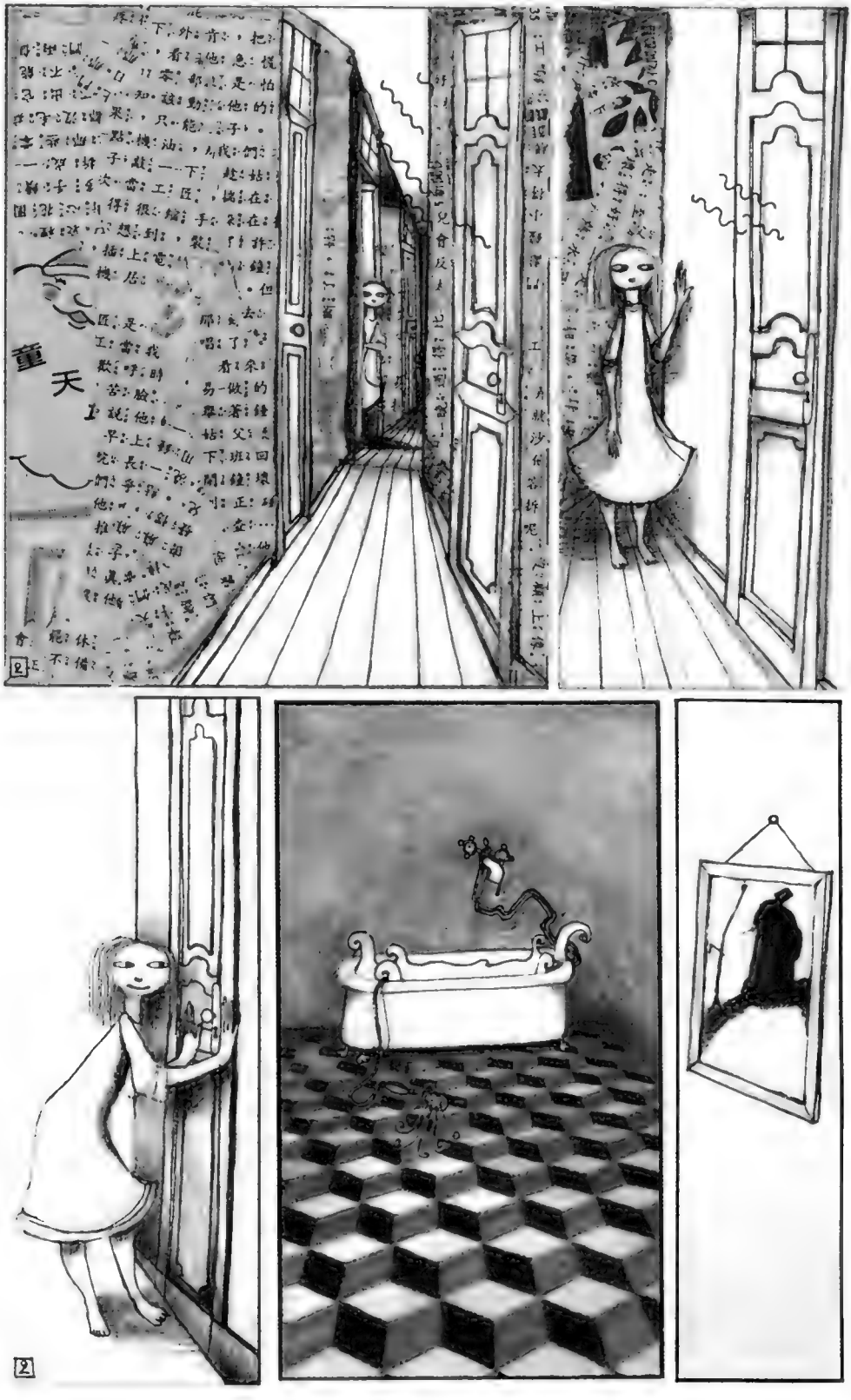
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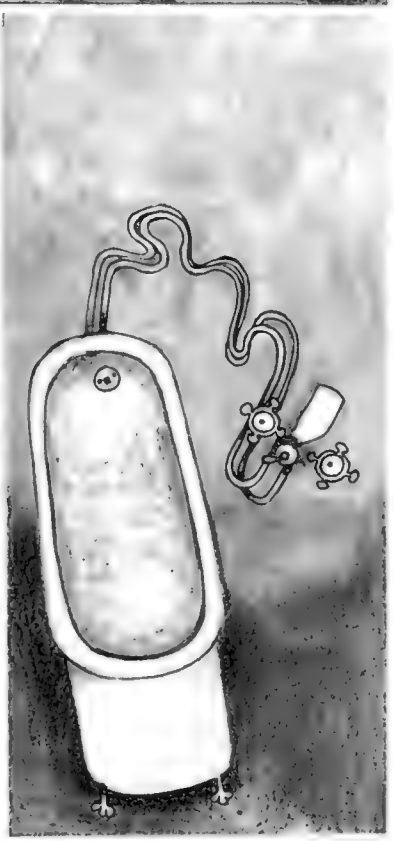

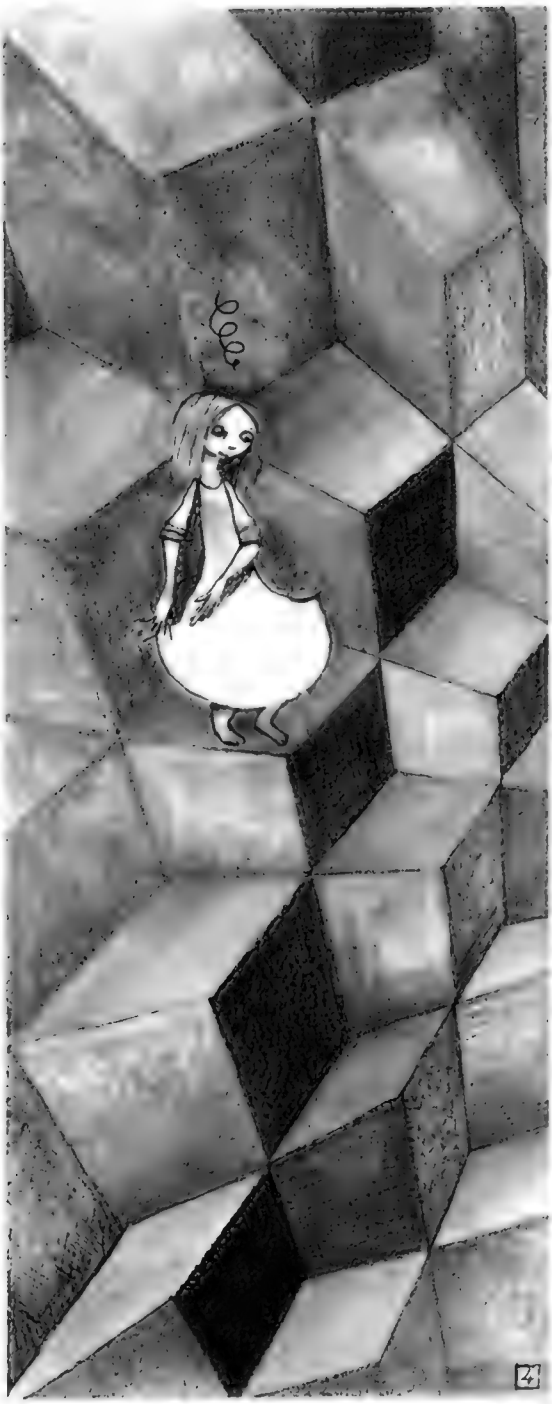

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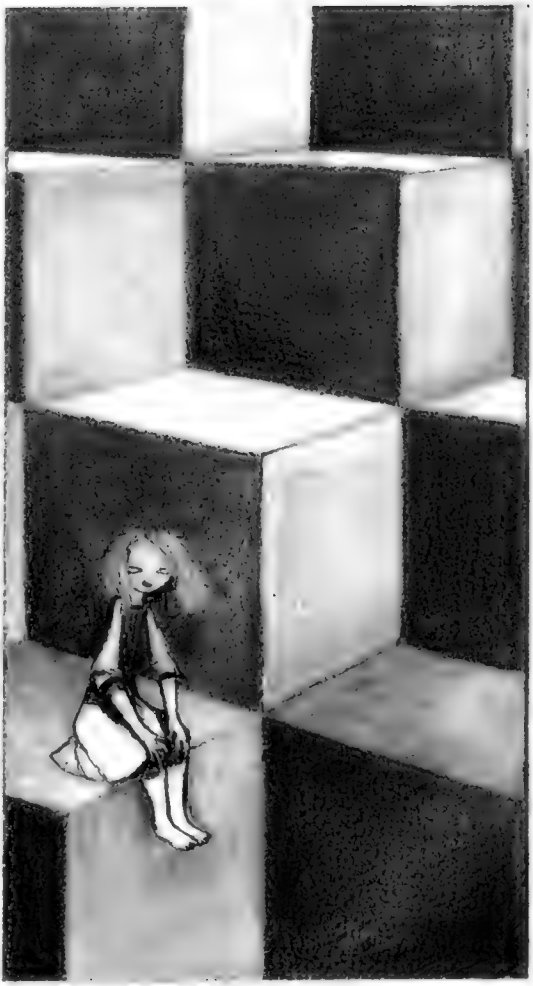

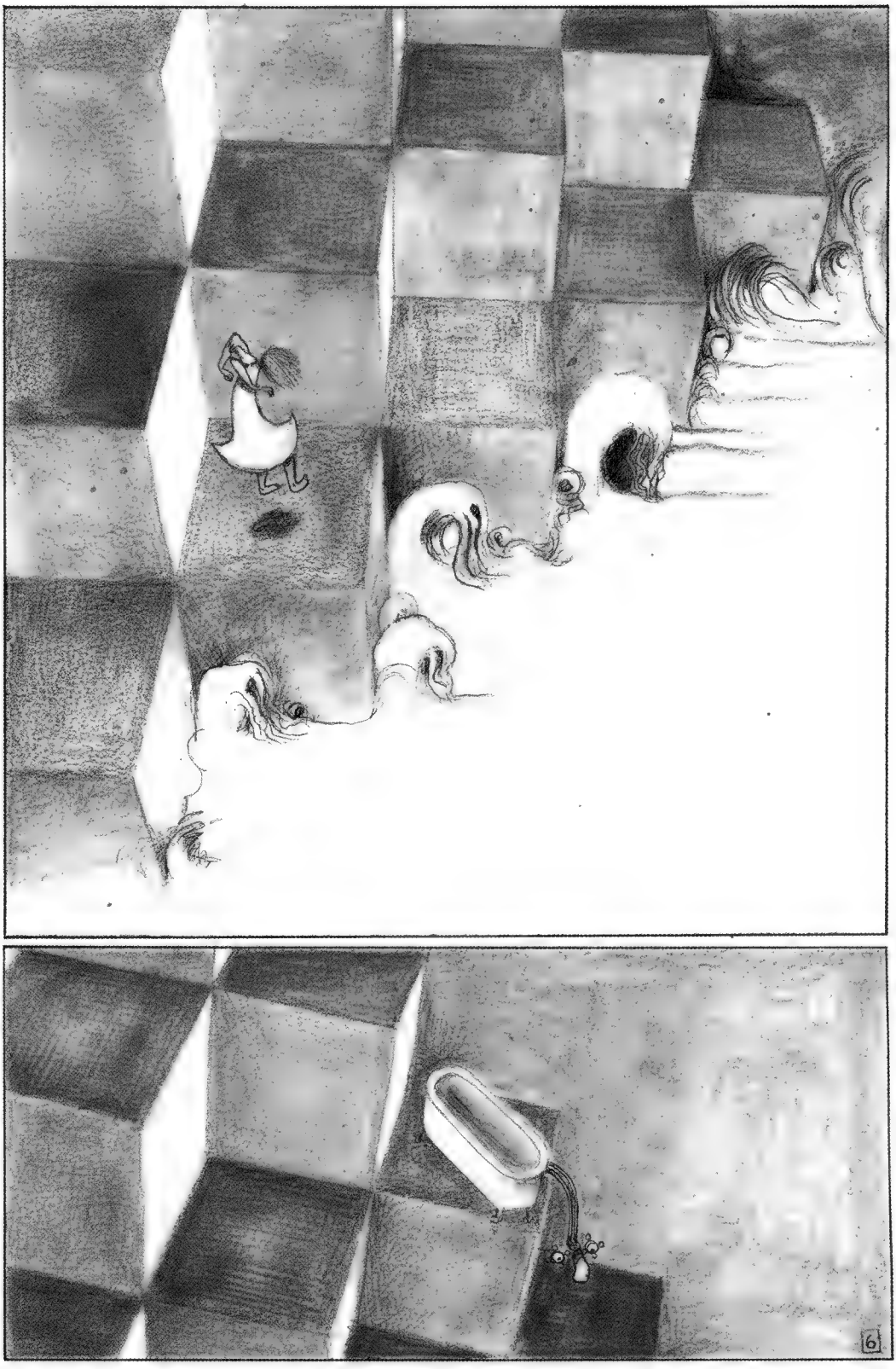
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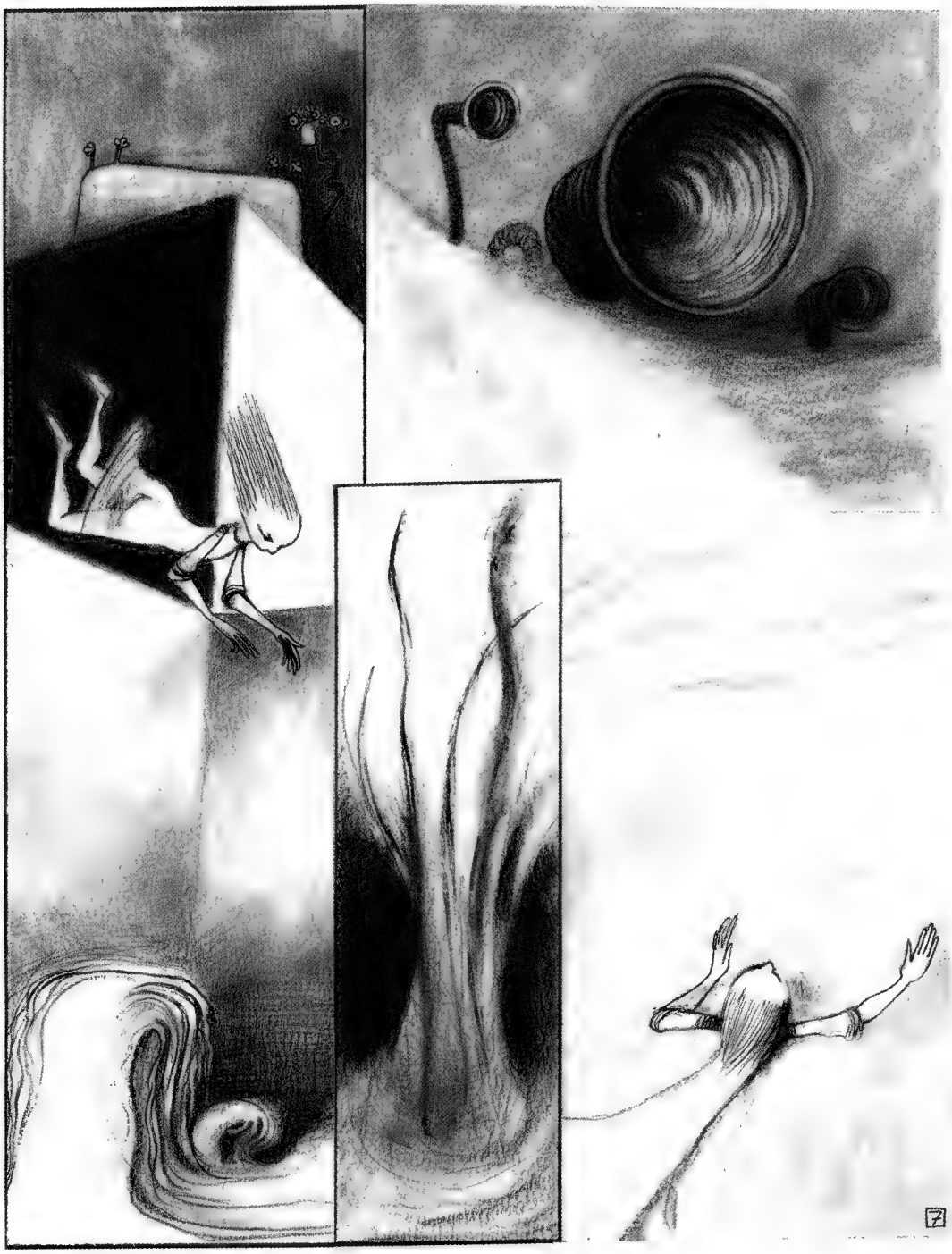

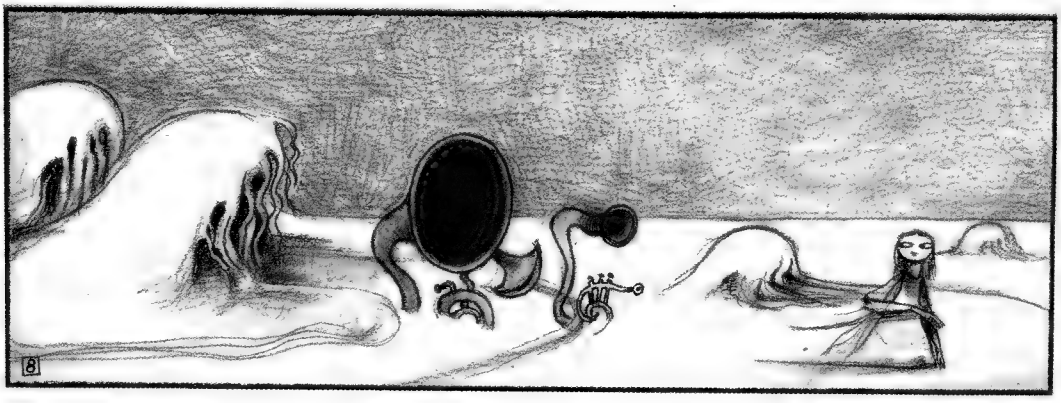
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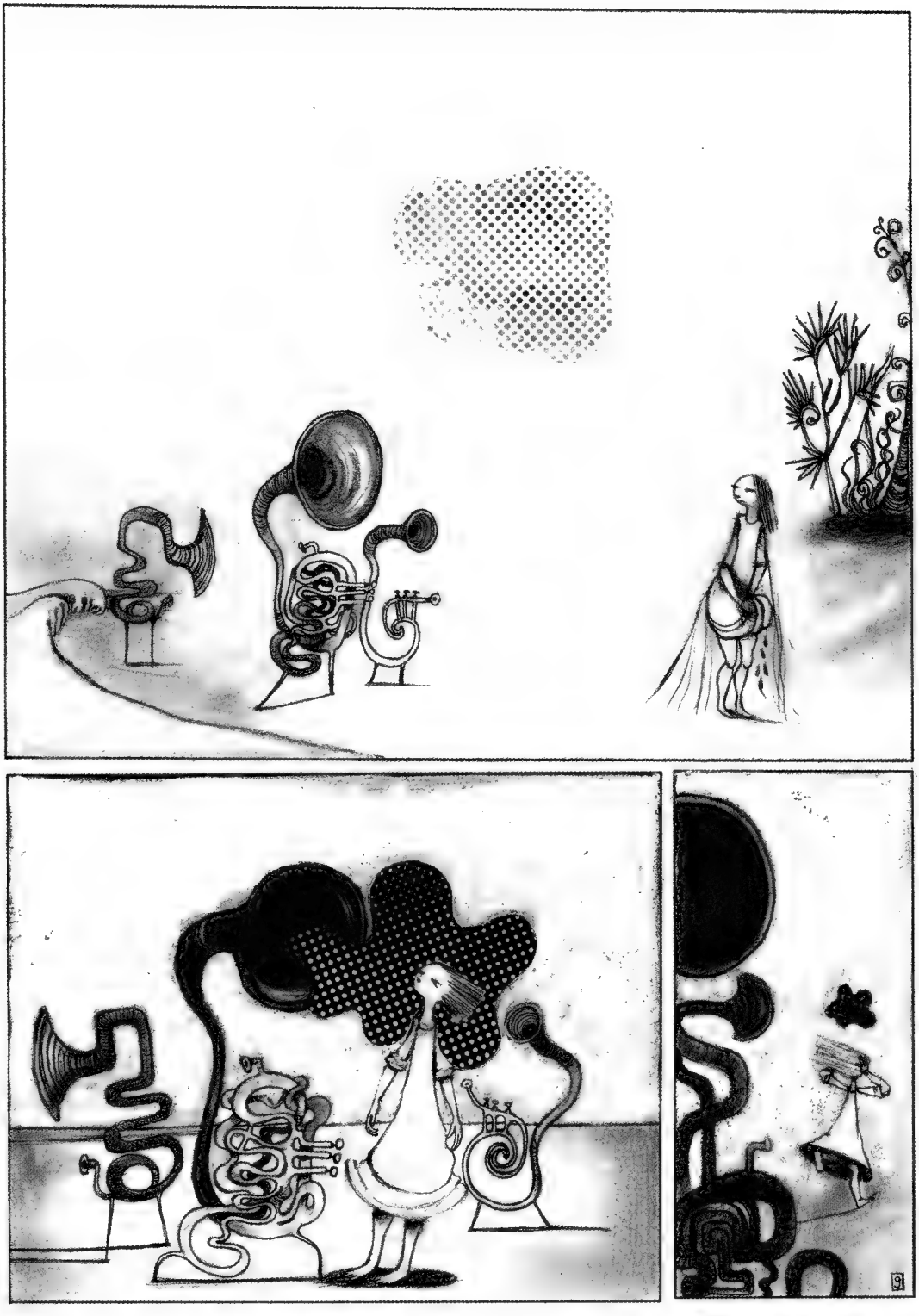

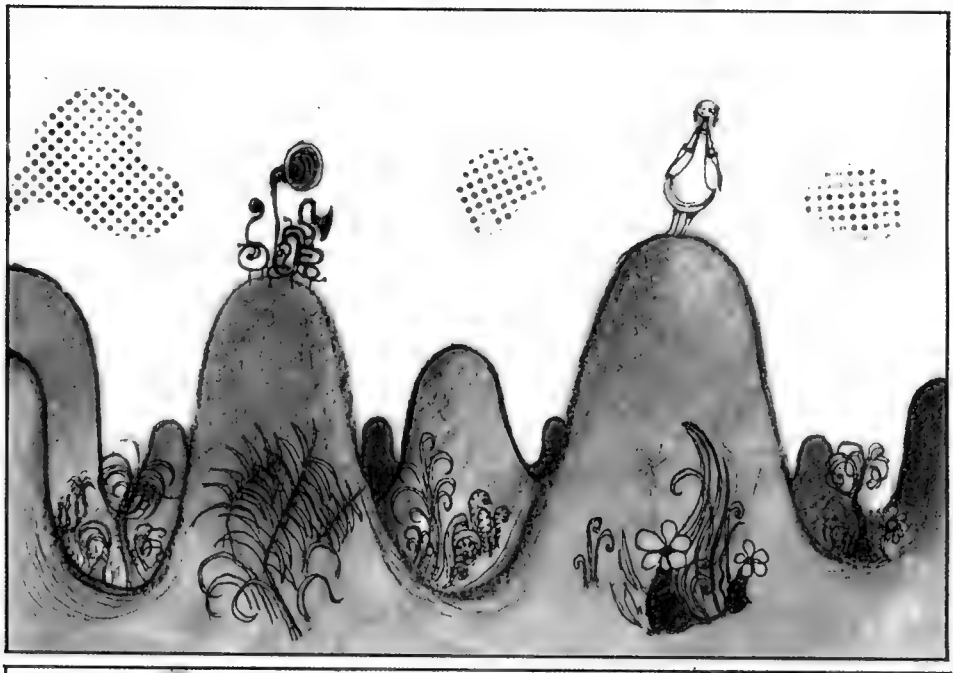

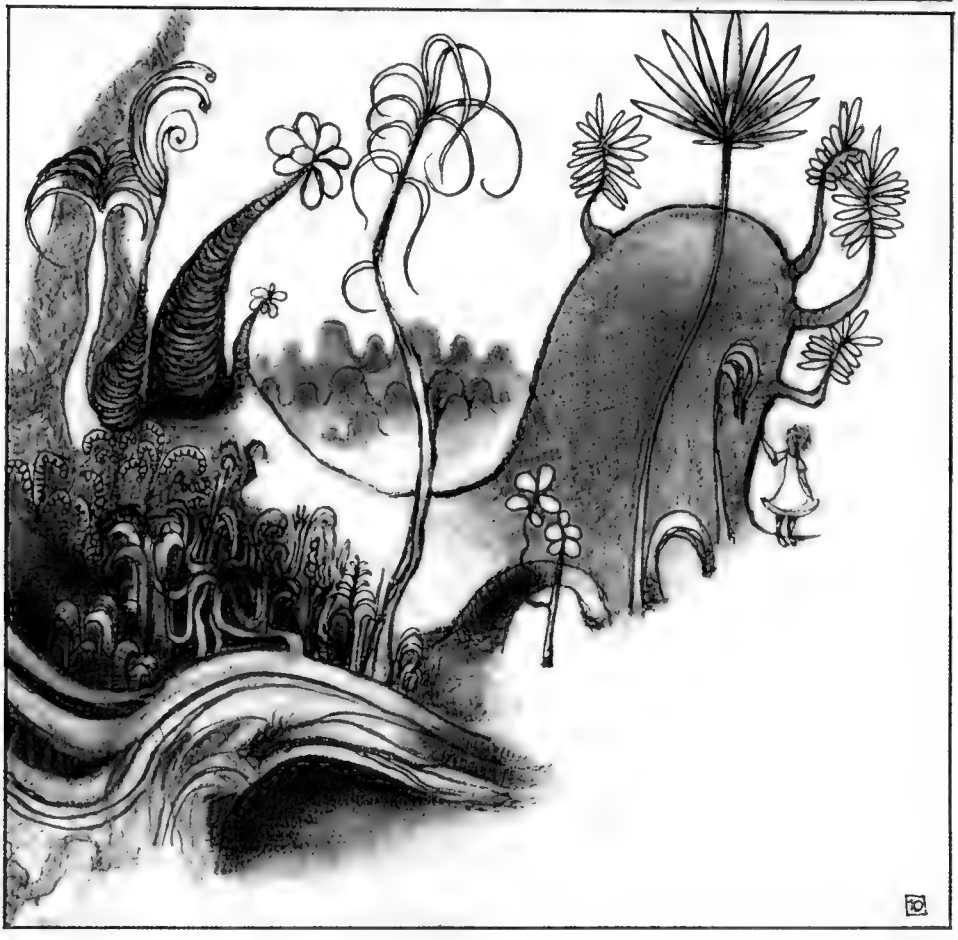

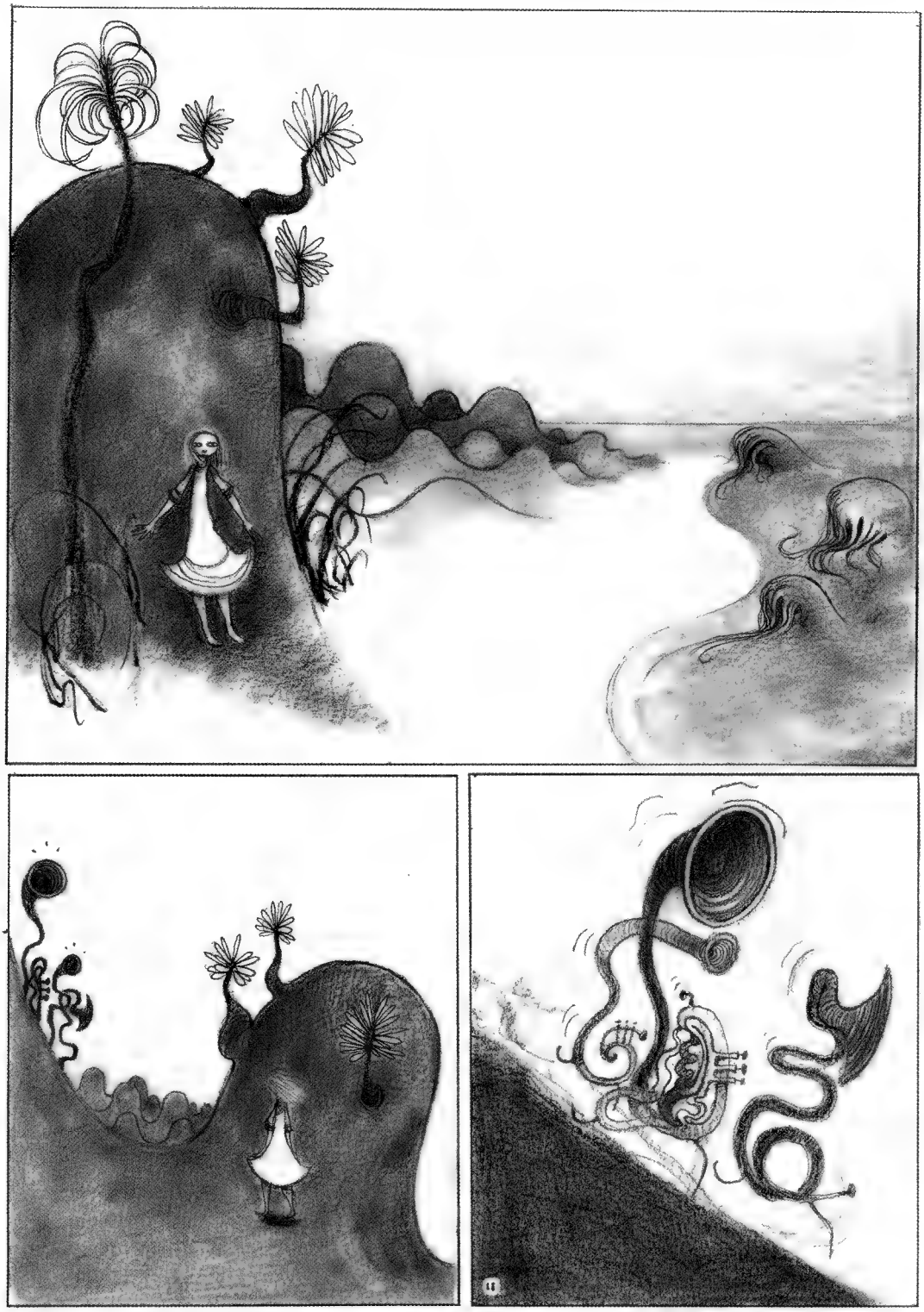

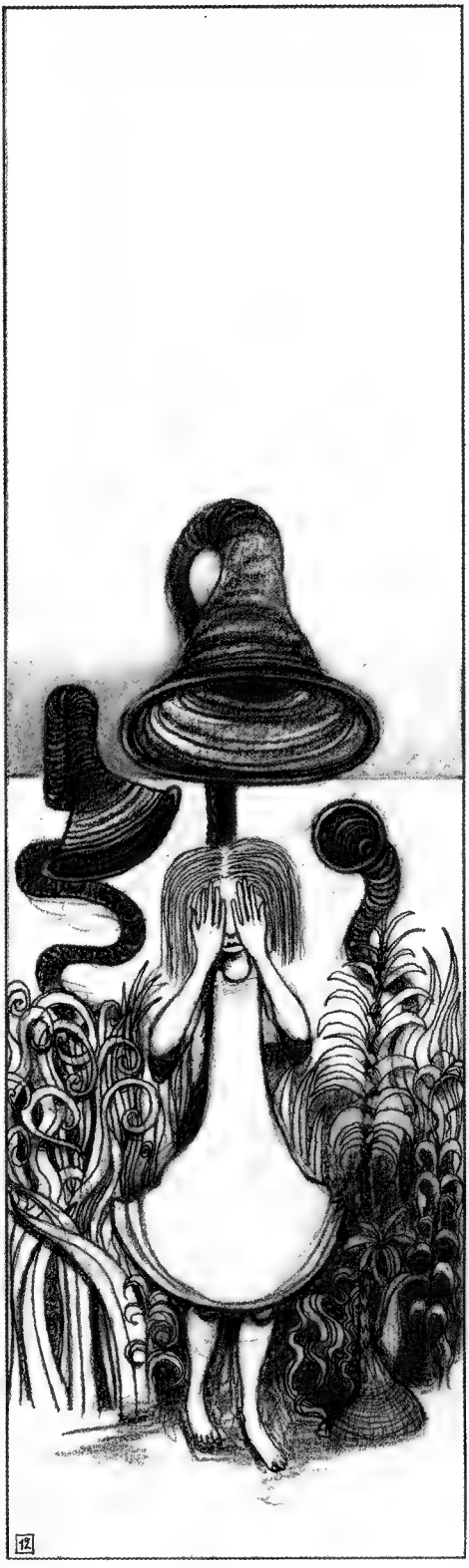
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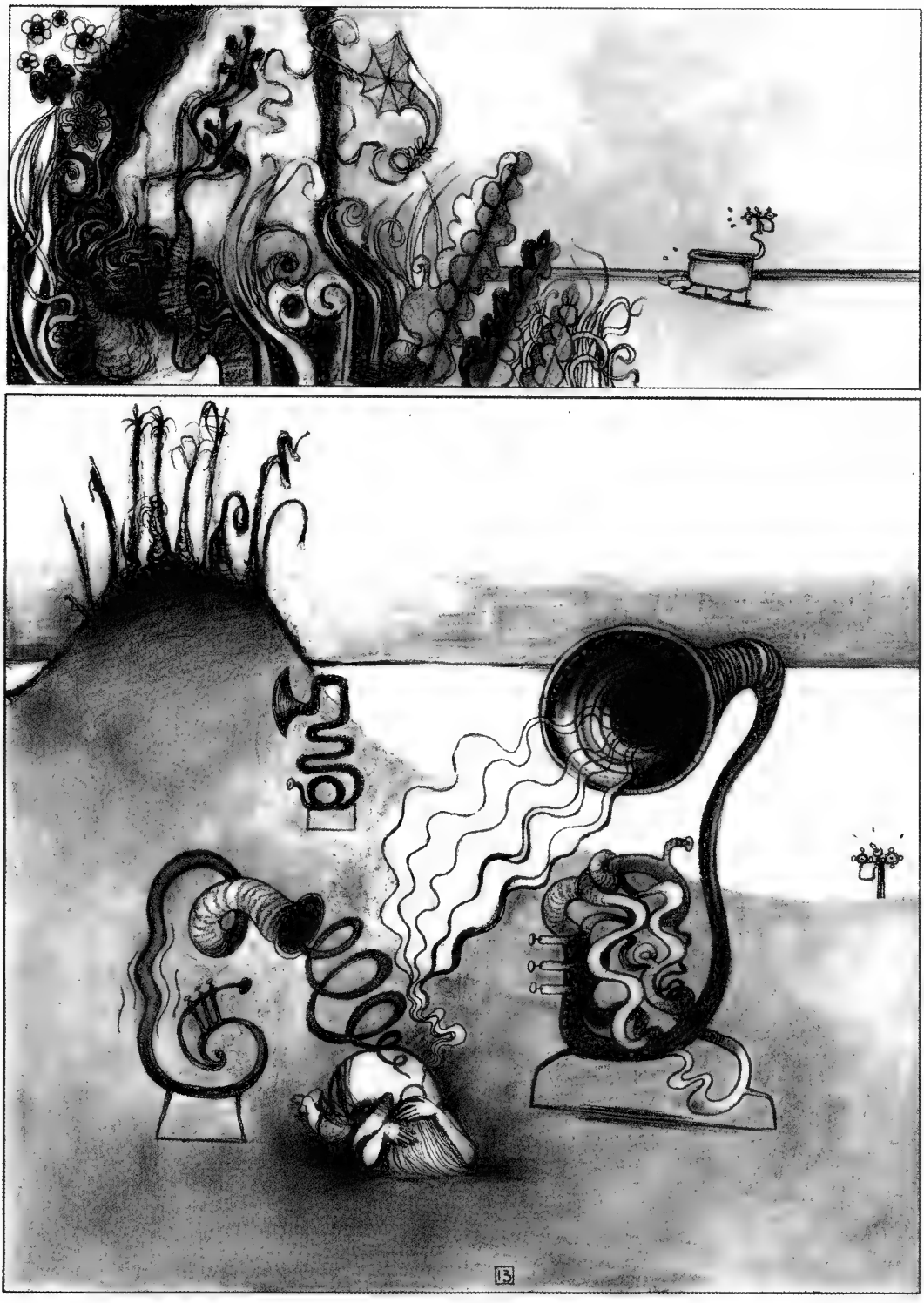

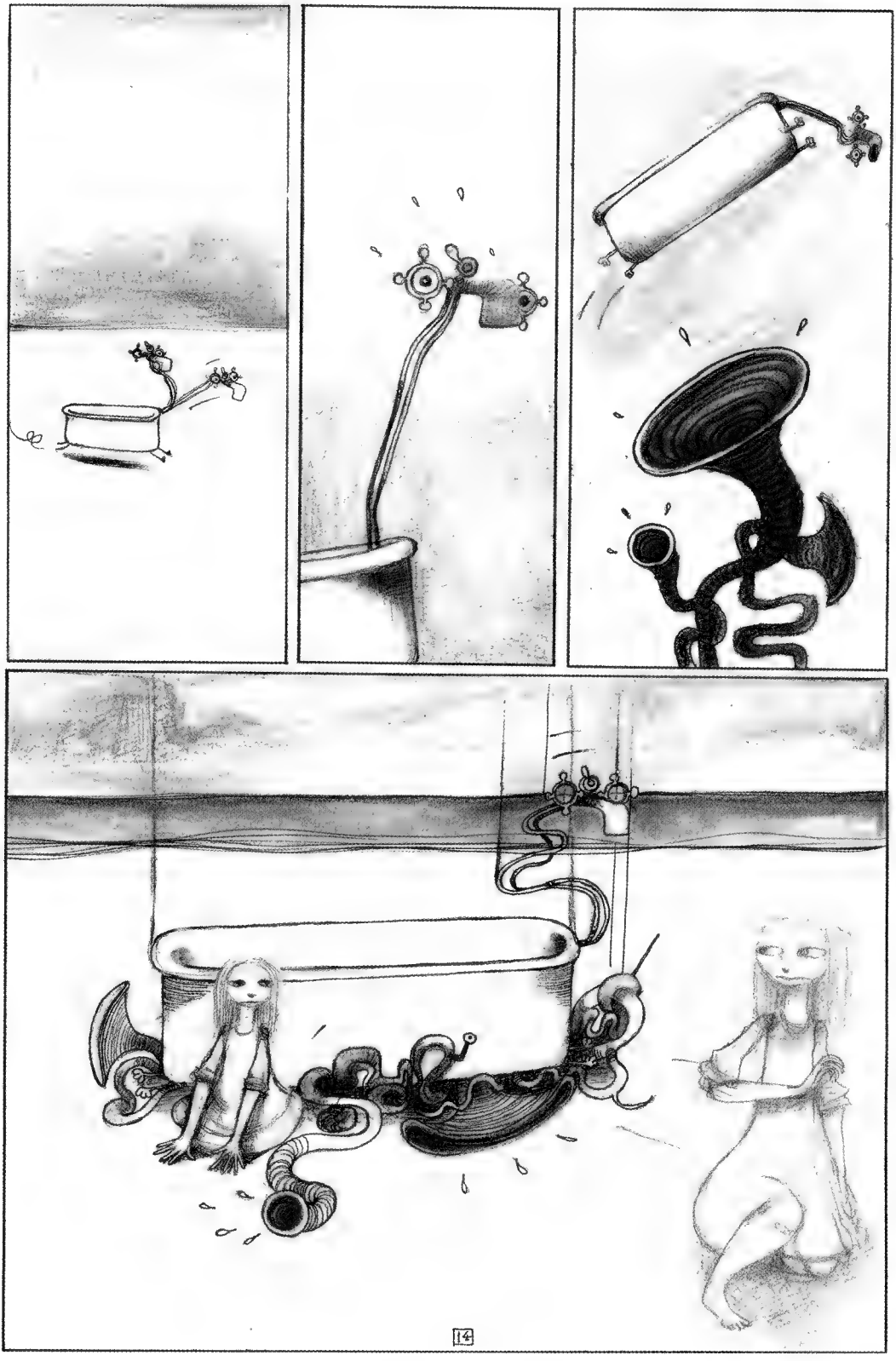

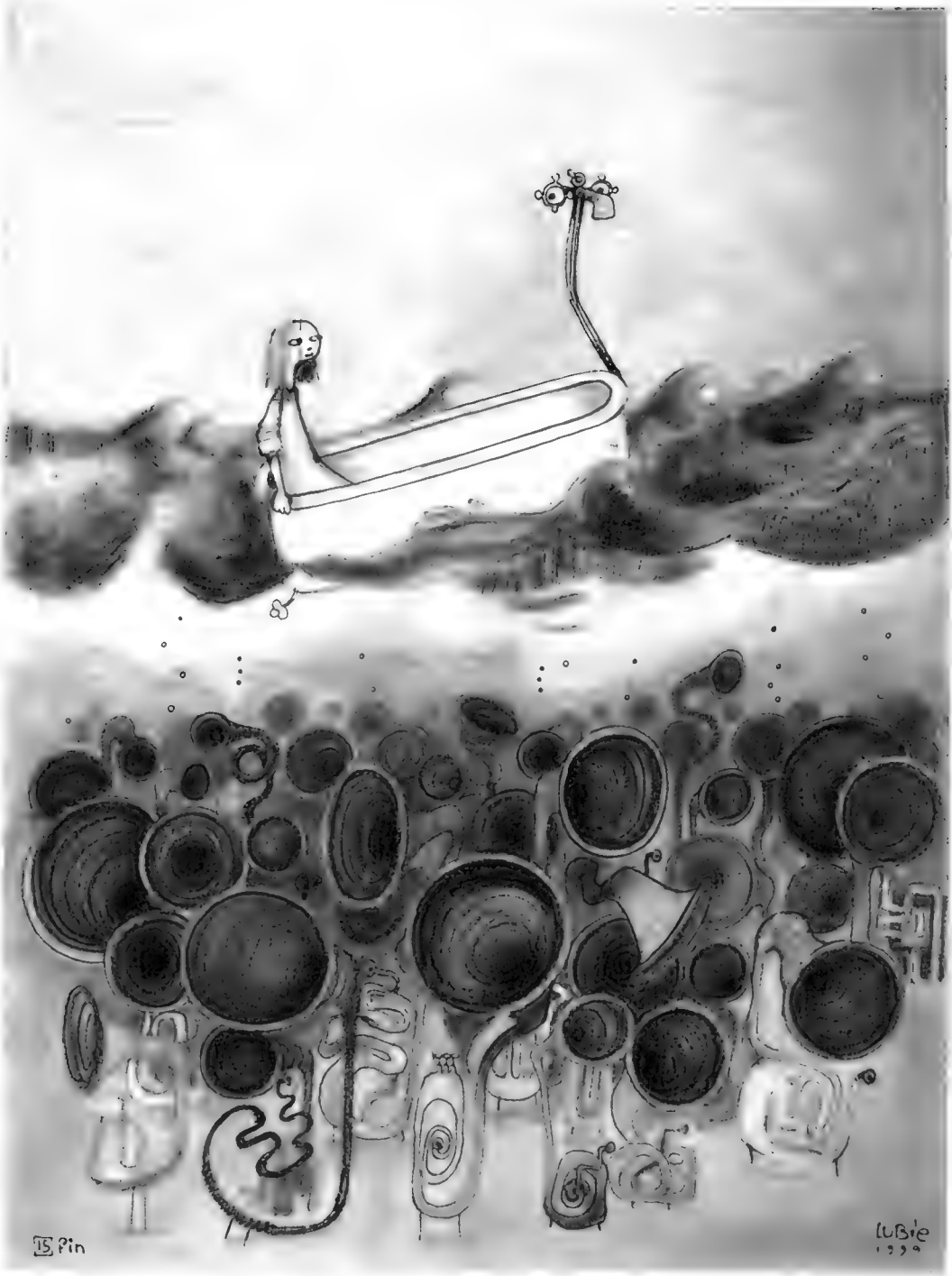
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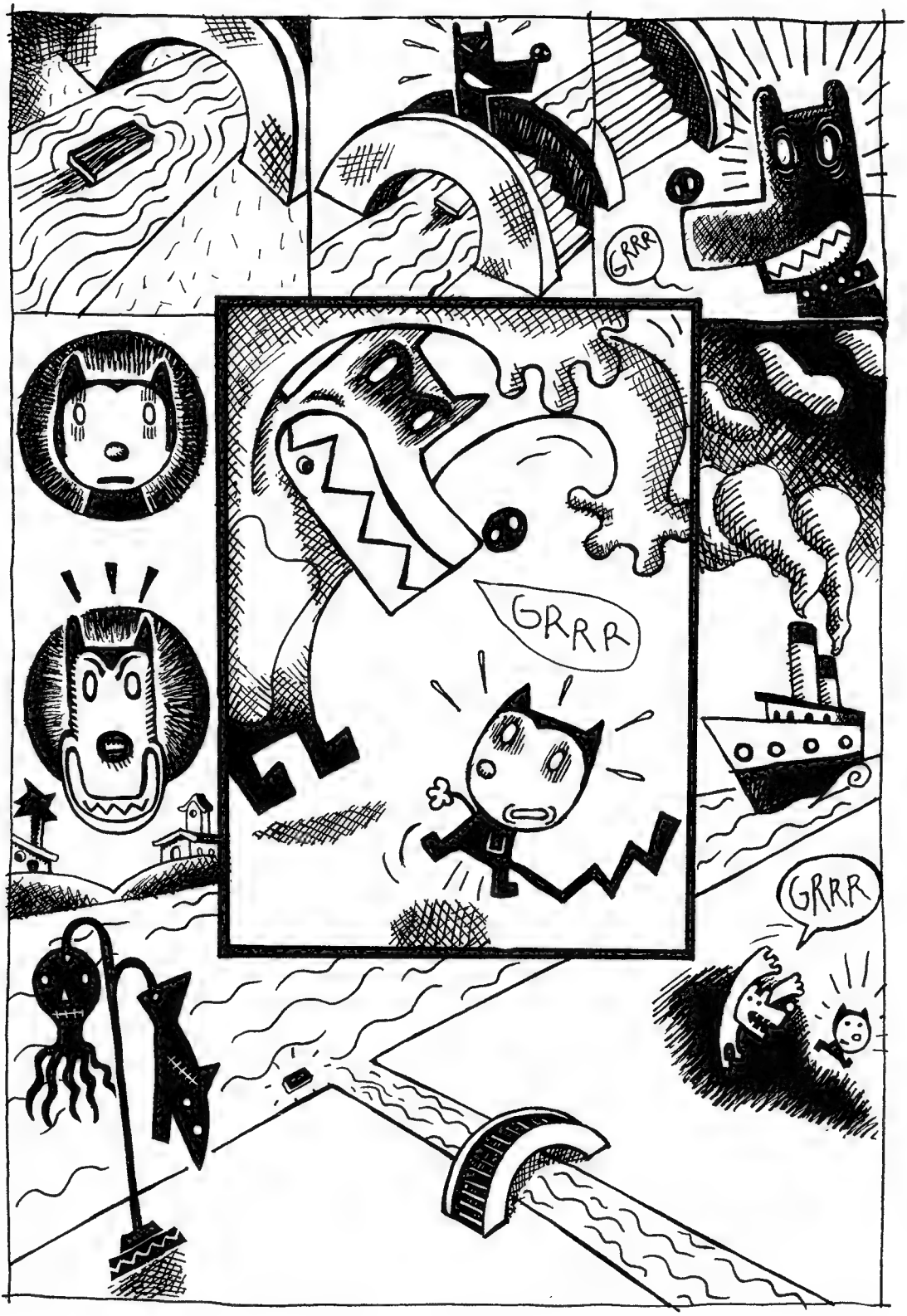
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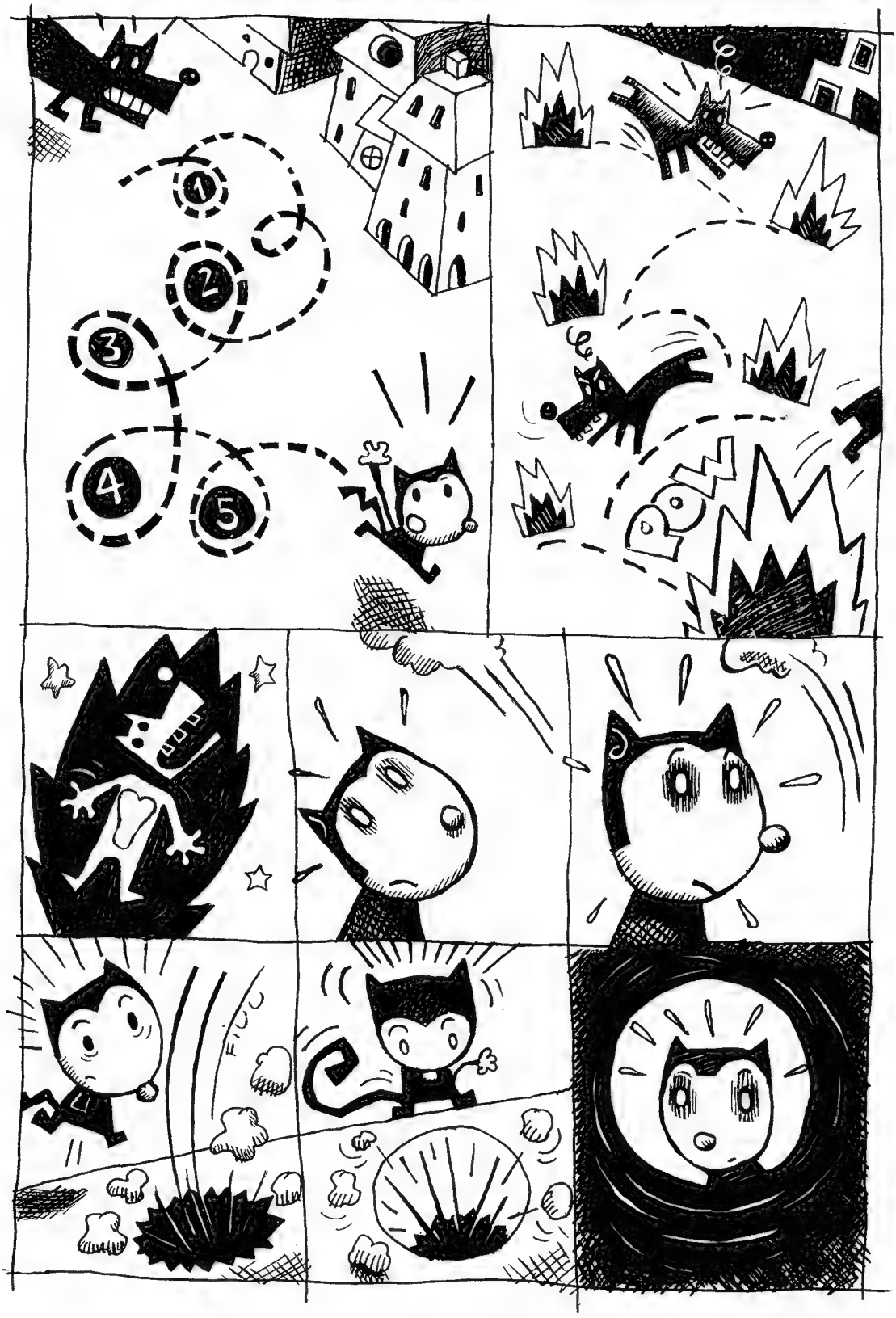
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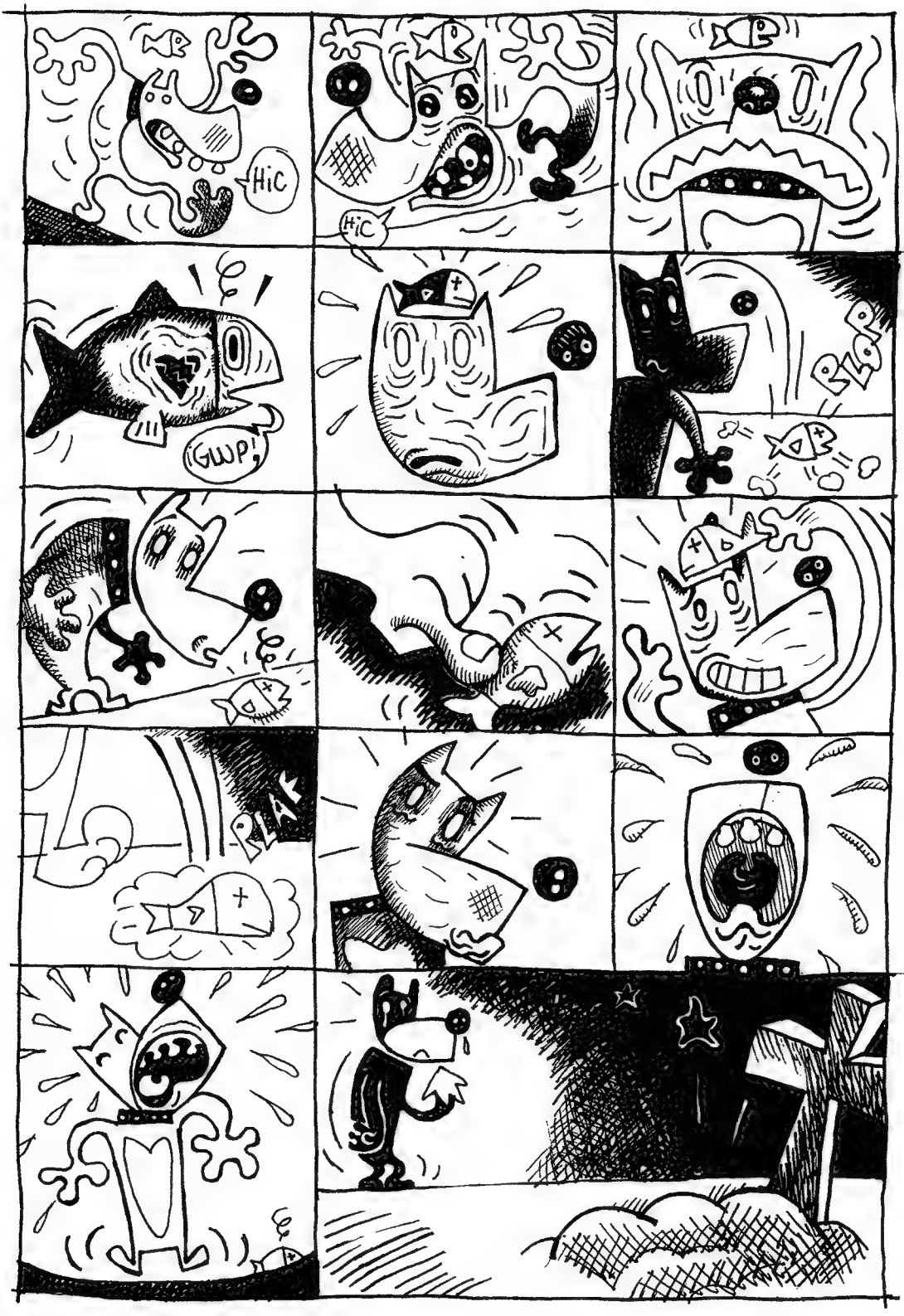
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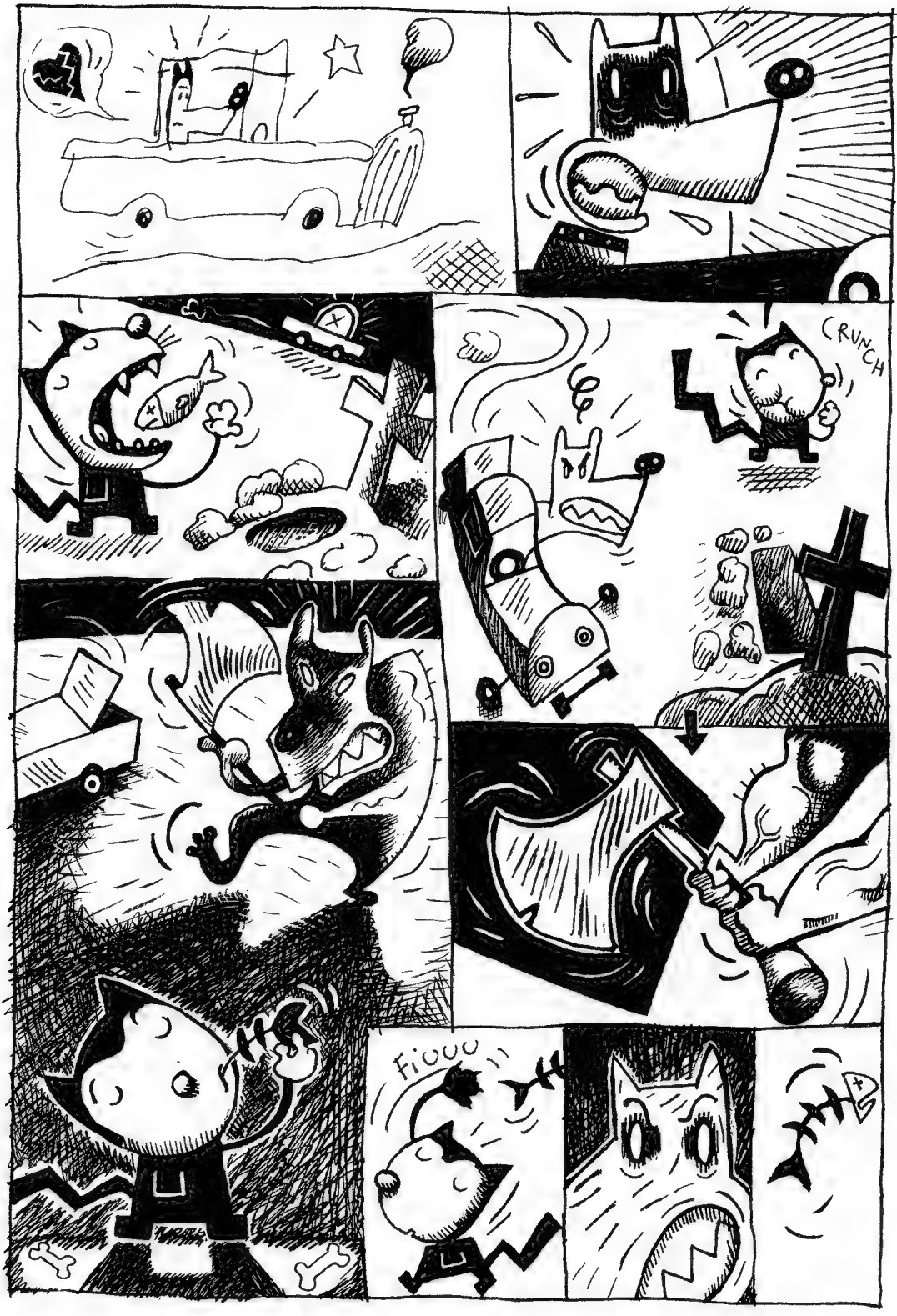
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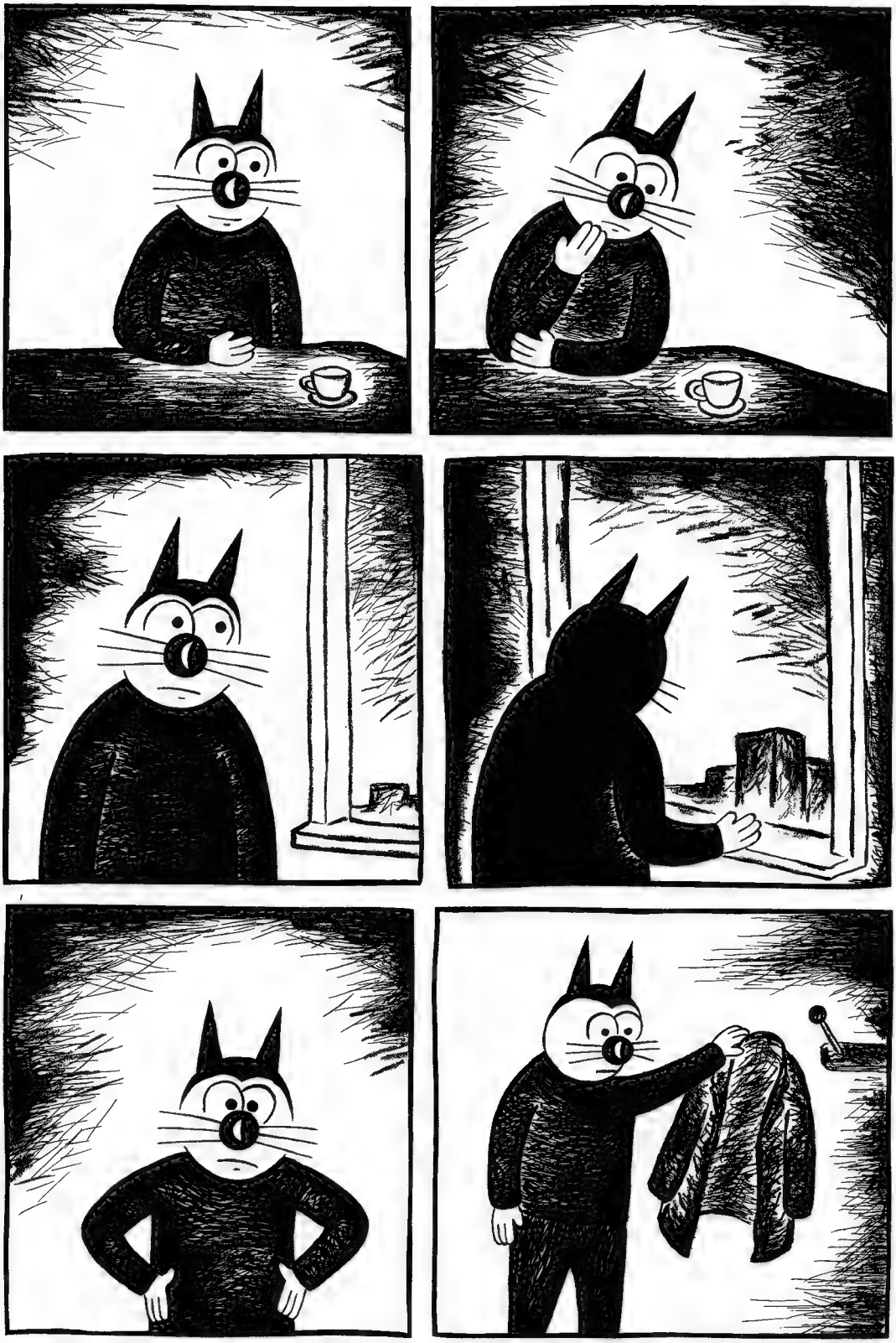

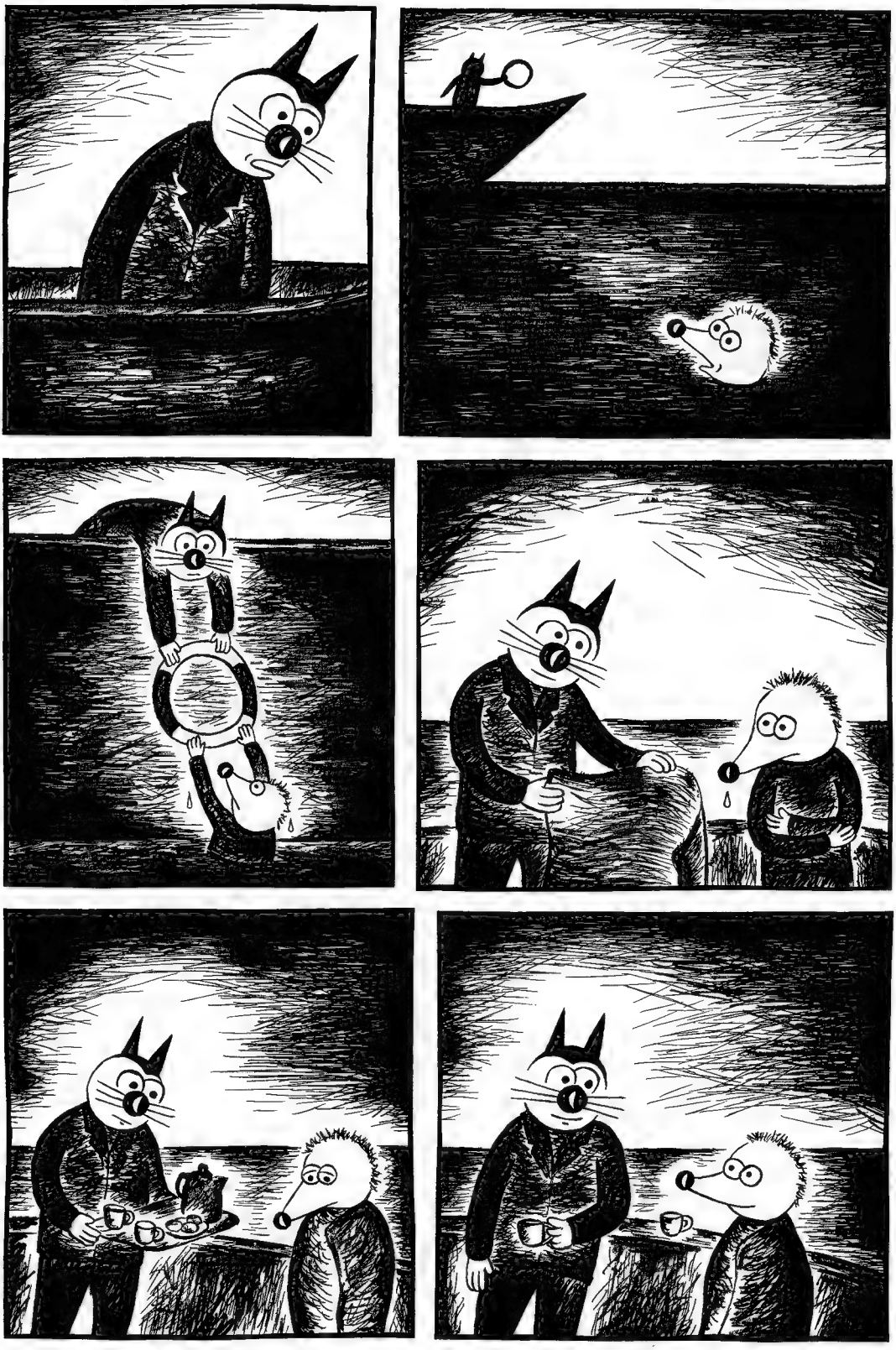

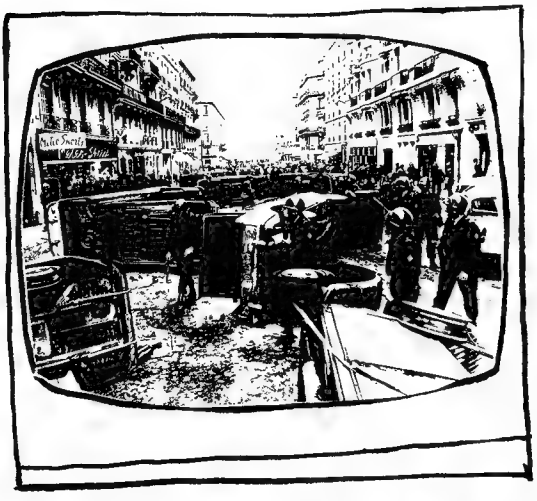

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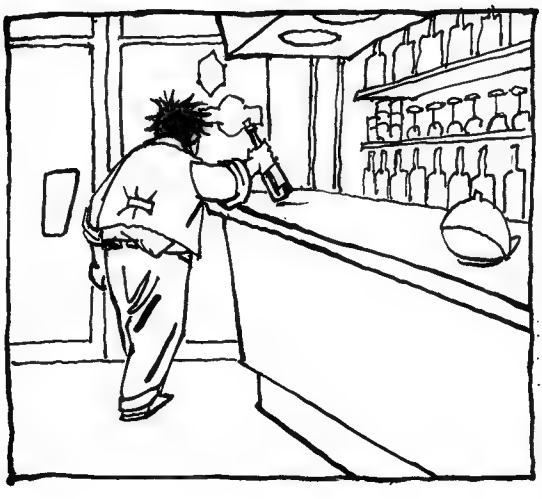

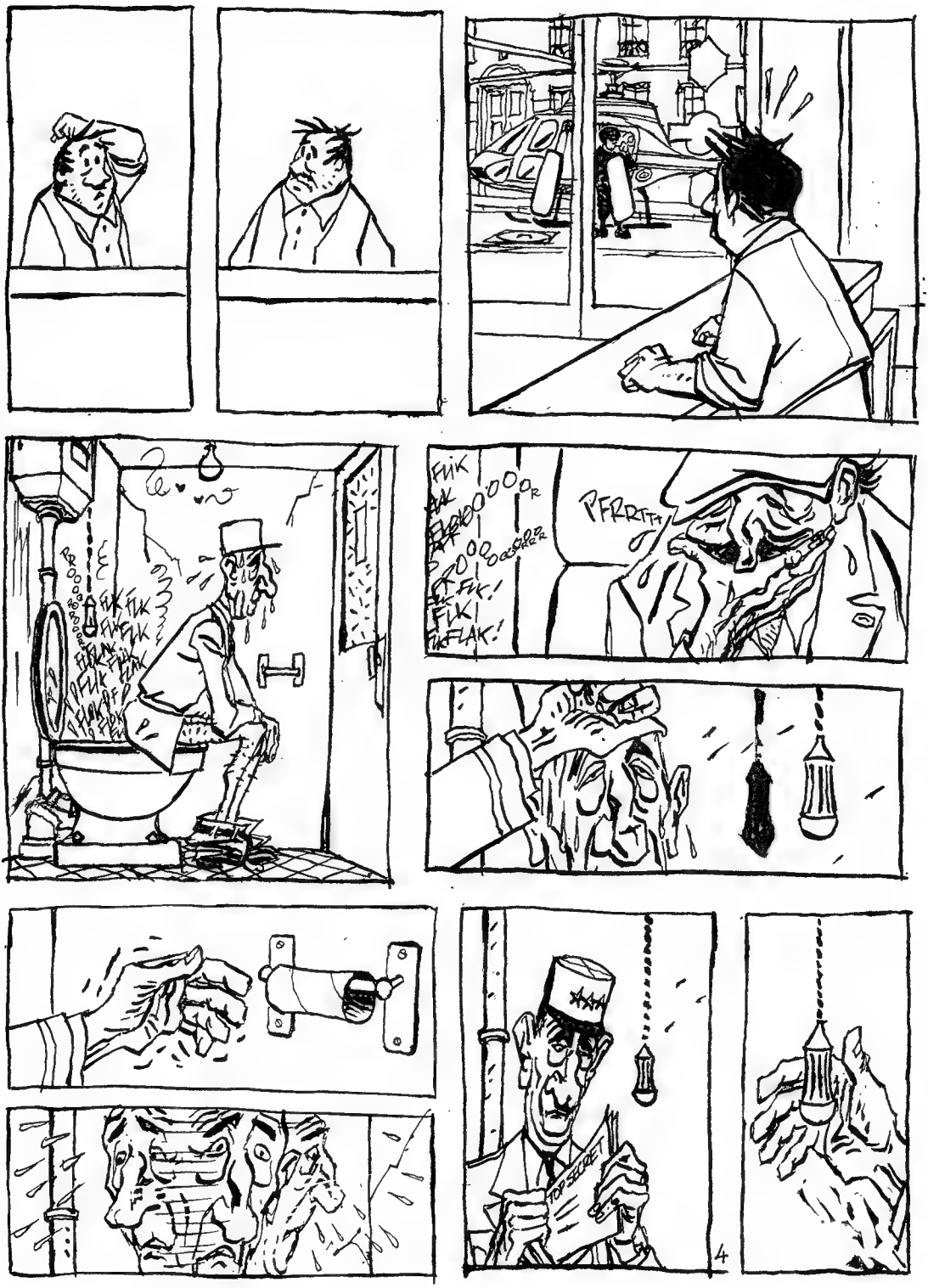
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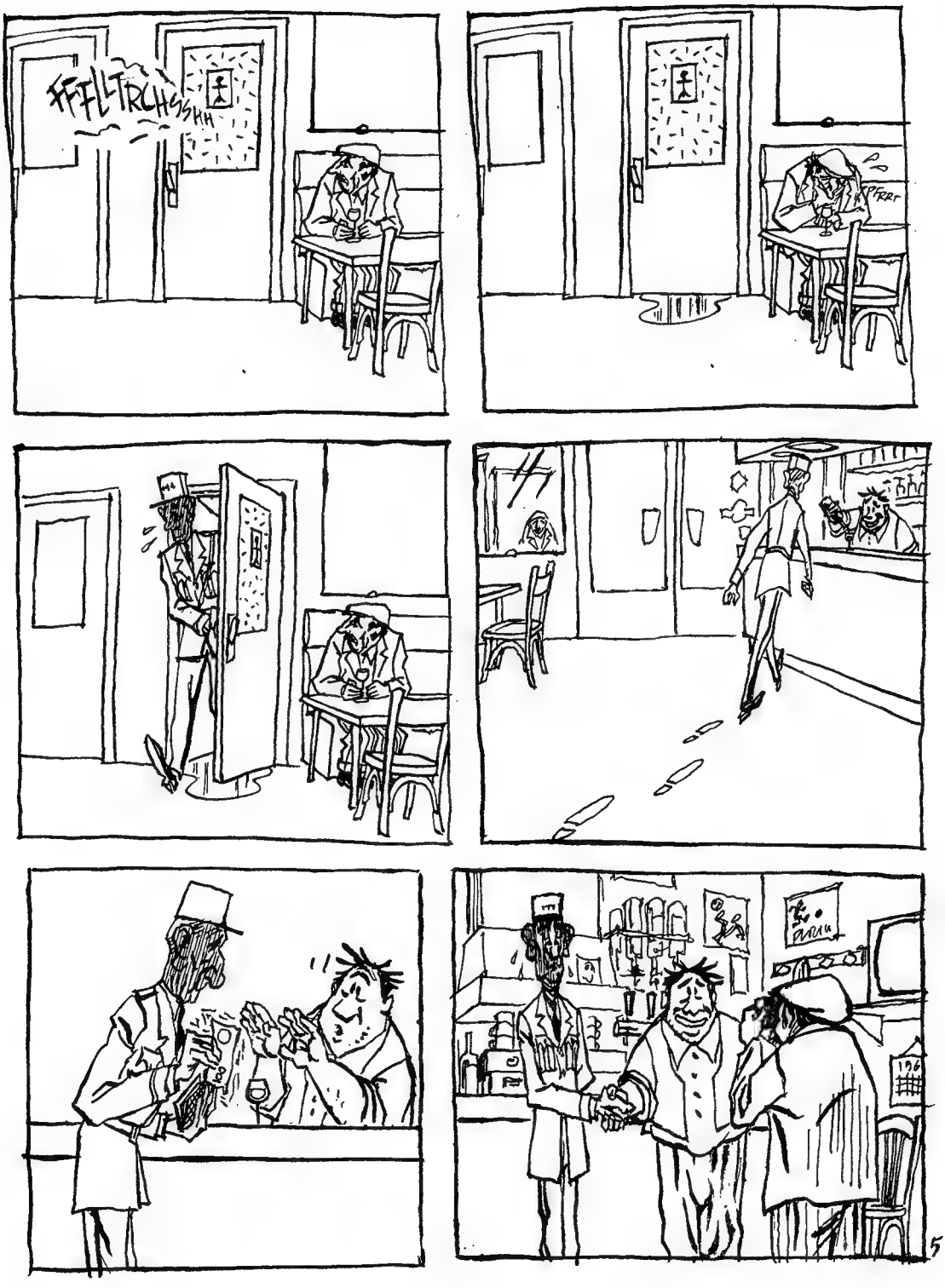
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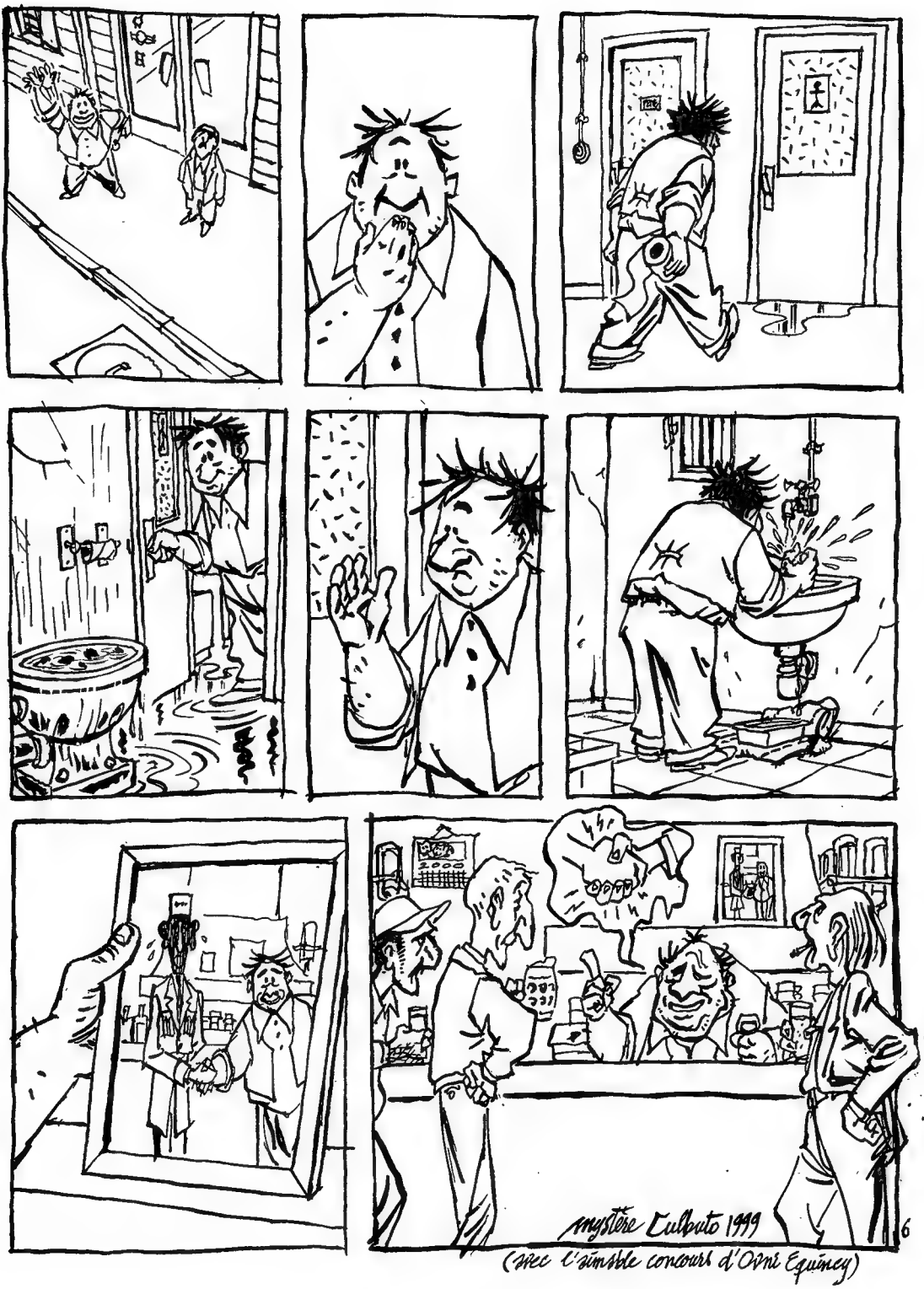
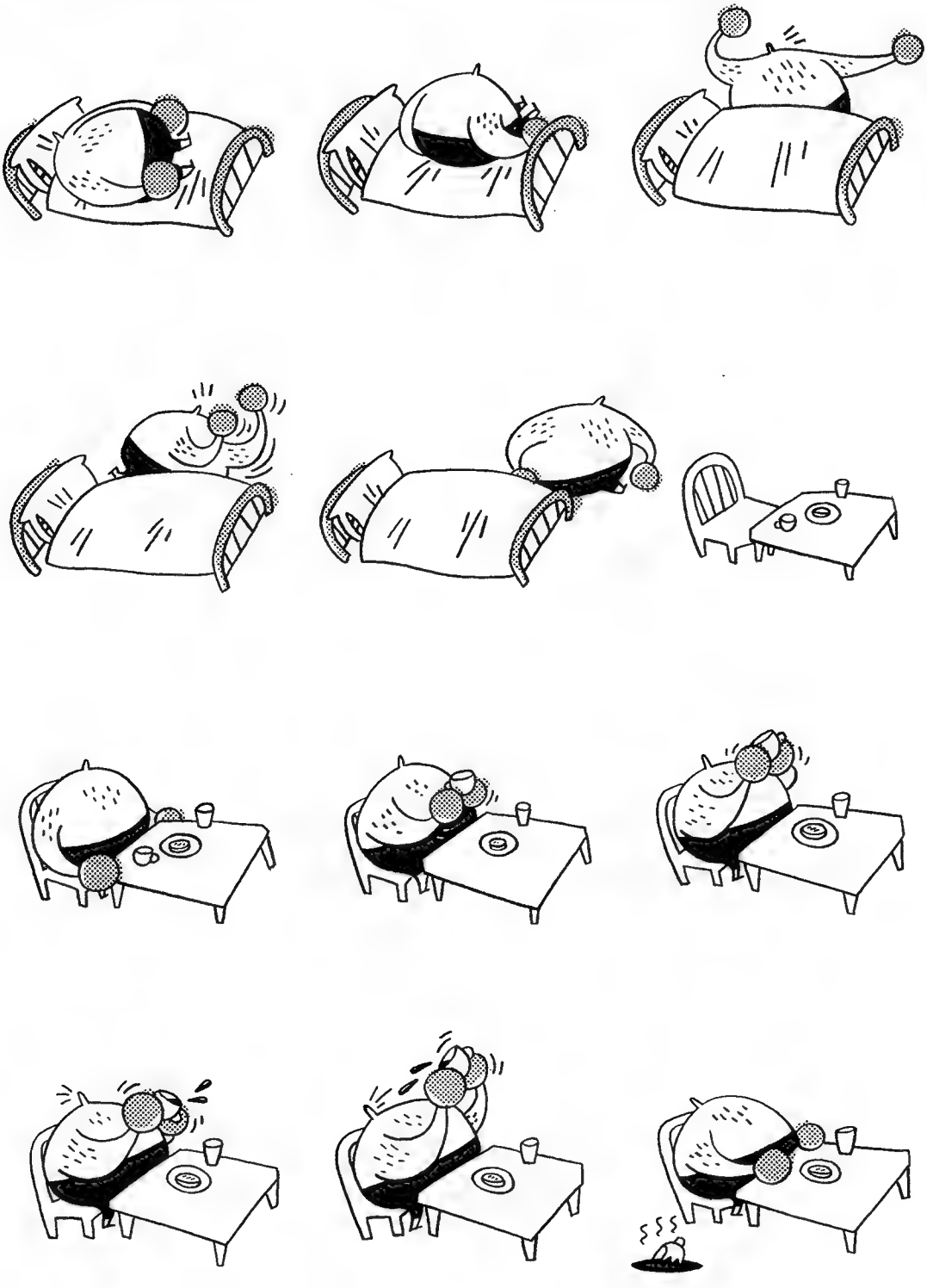
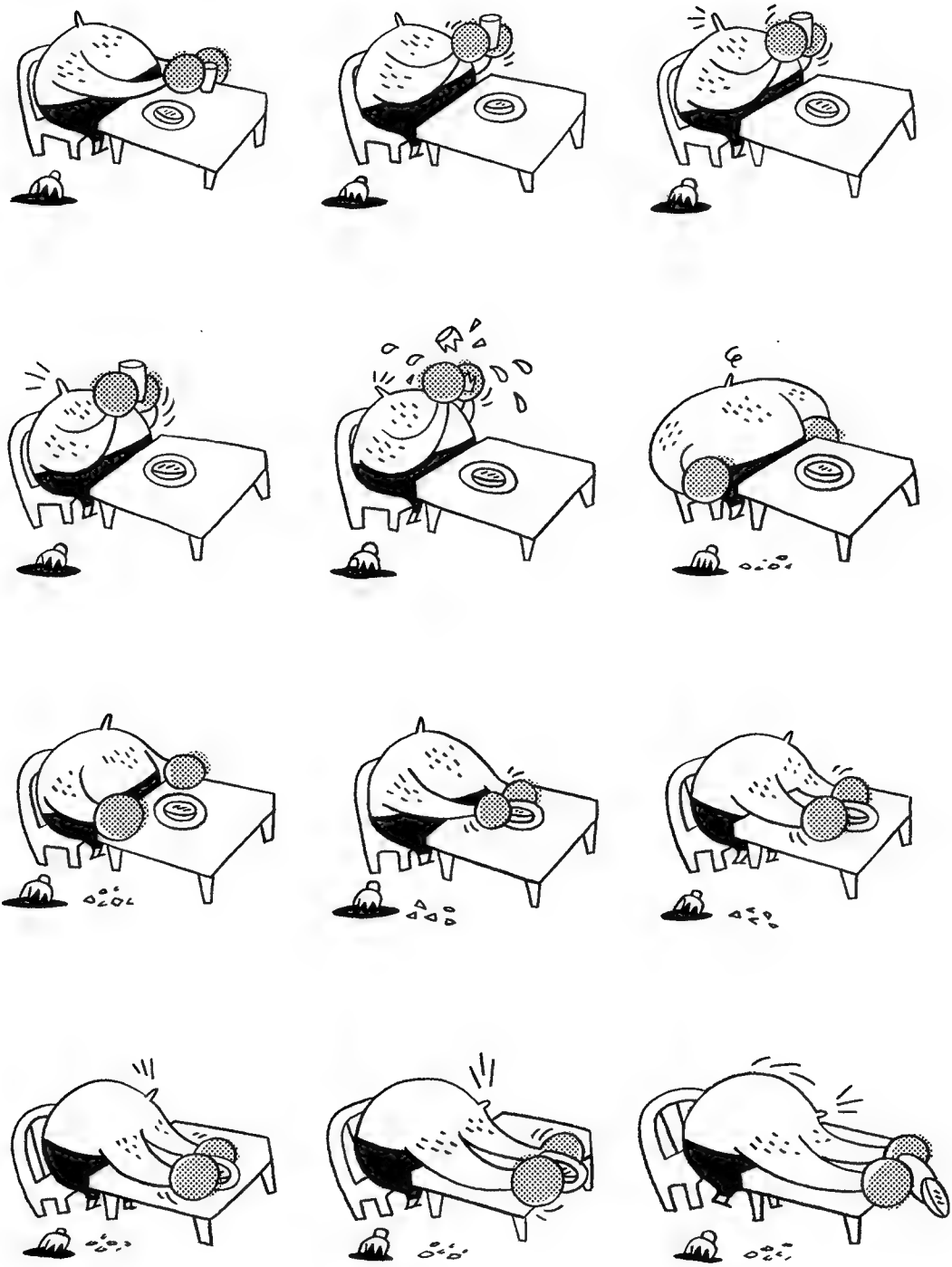
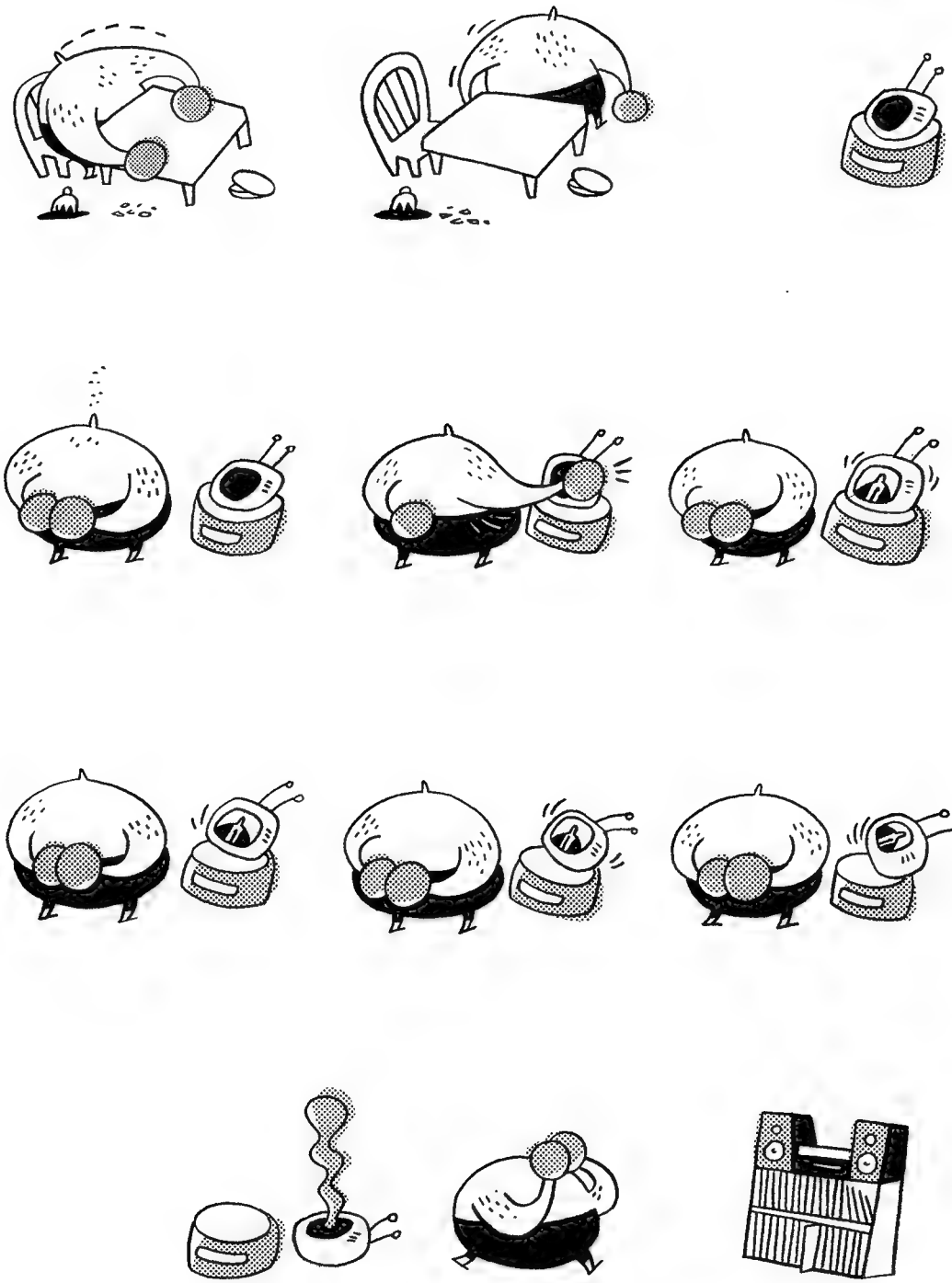
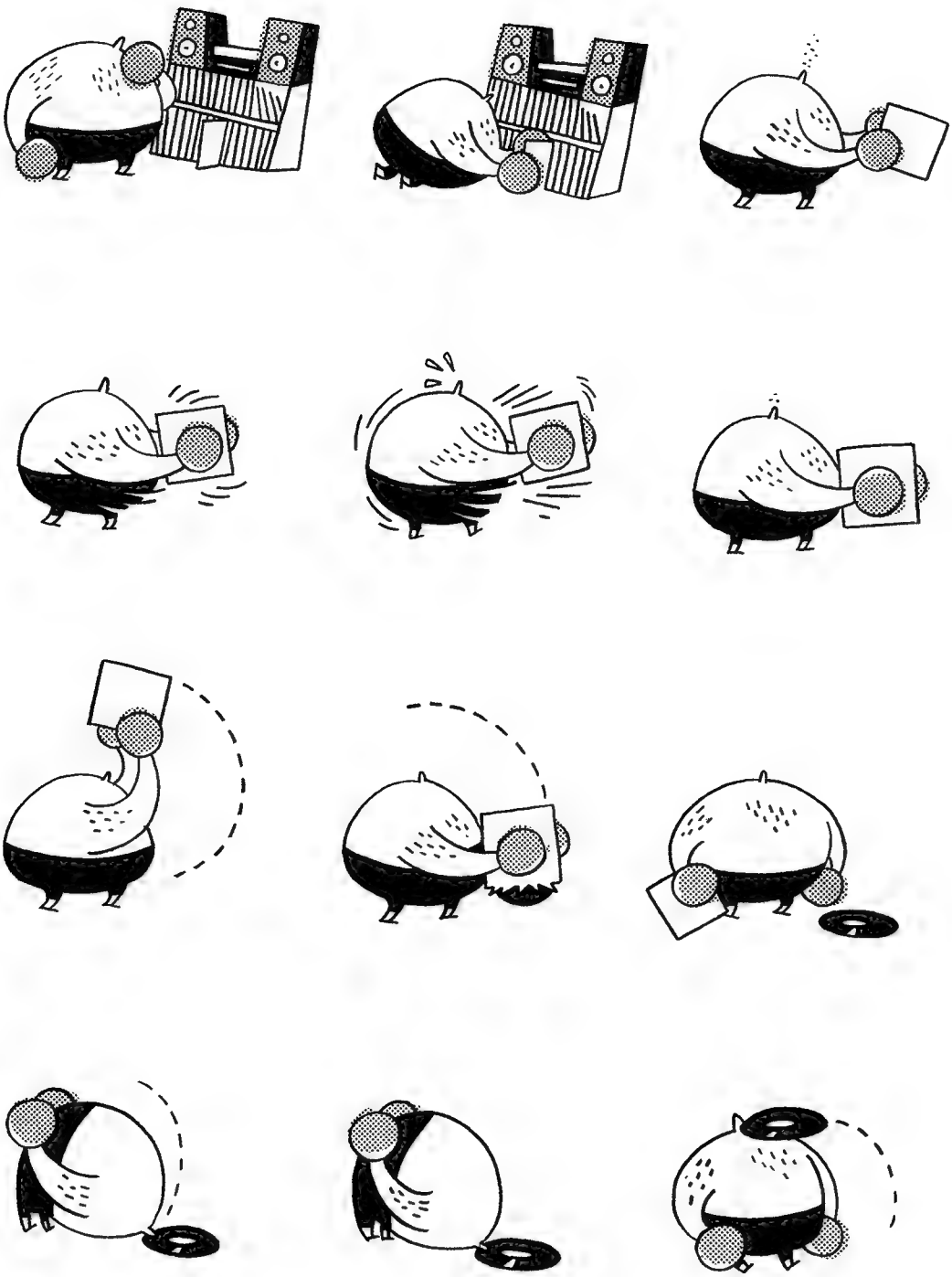
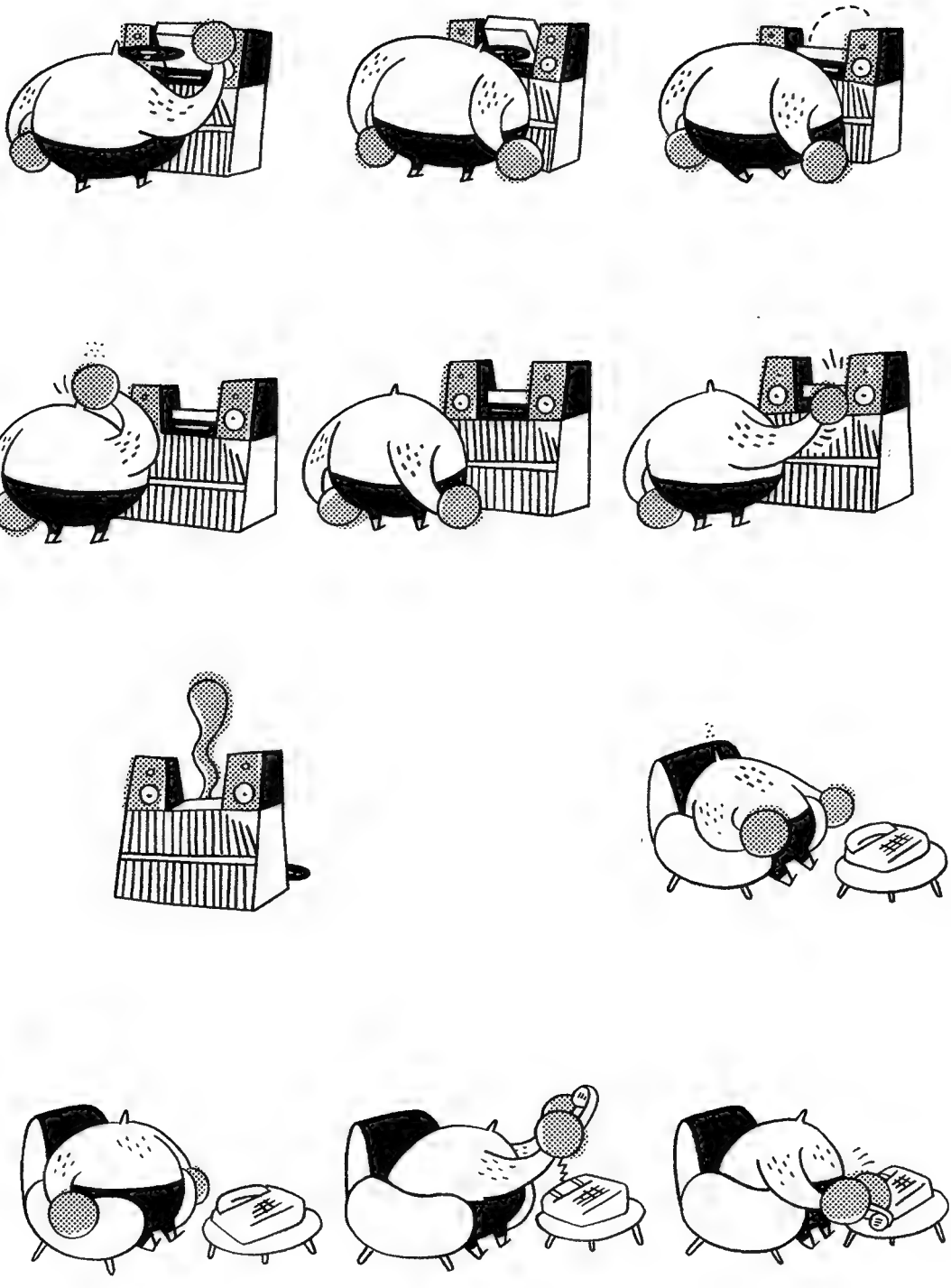

mystère Culbuto 1999
(avec l'aimable concours d'Ovni Equiney)

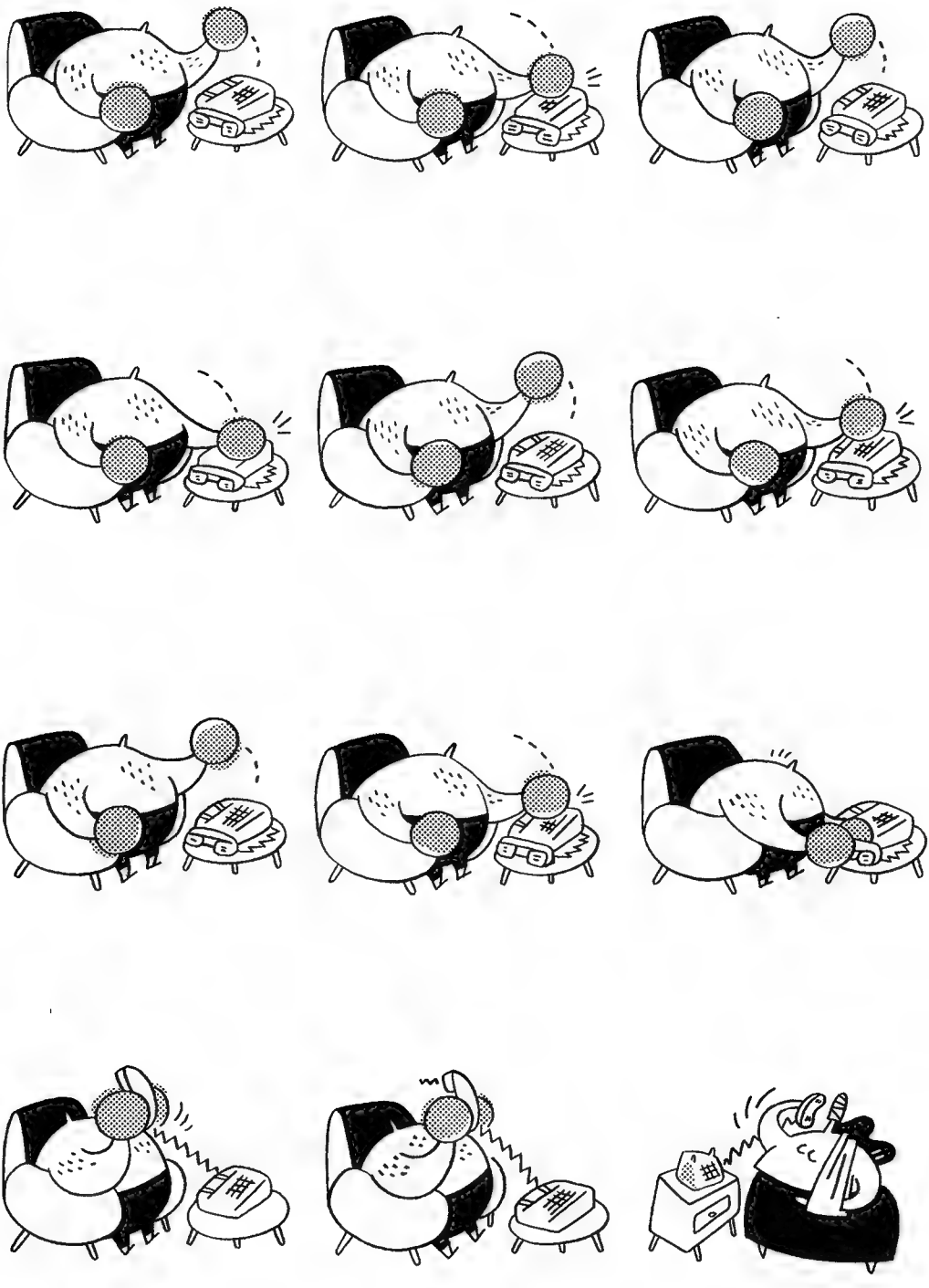


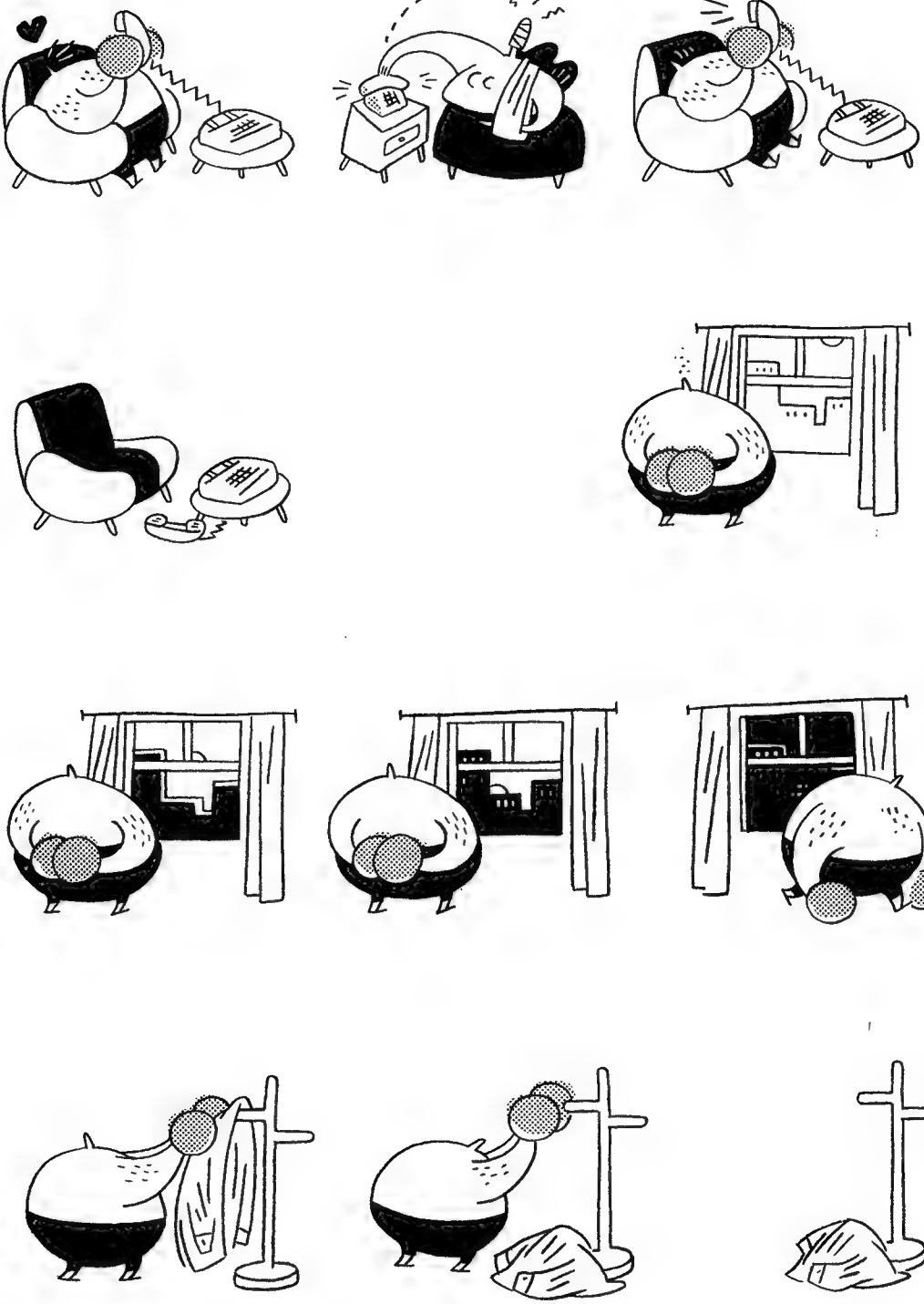


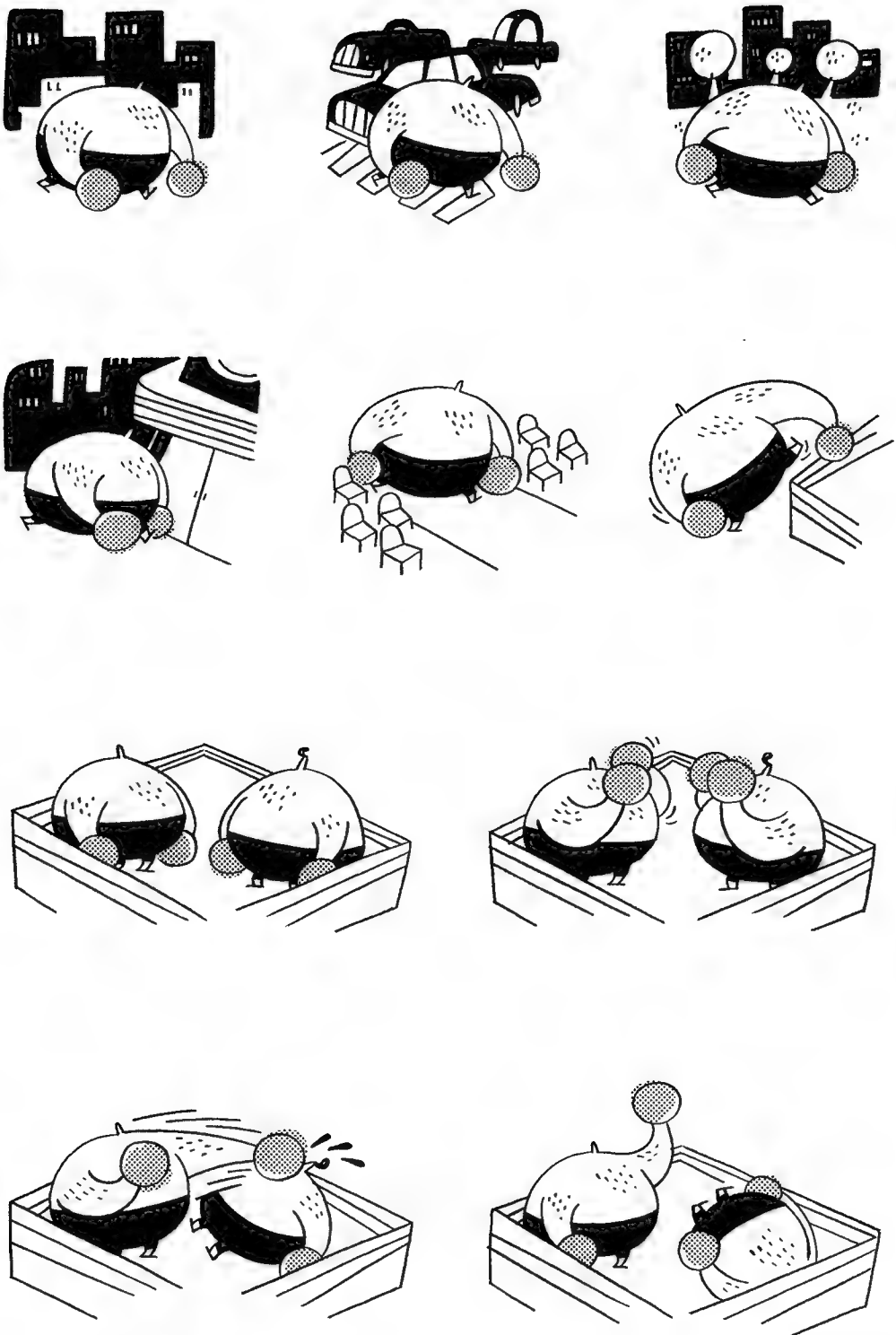








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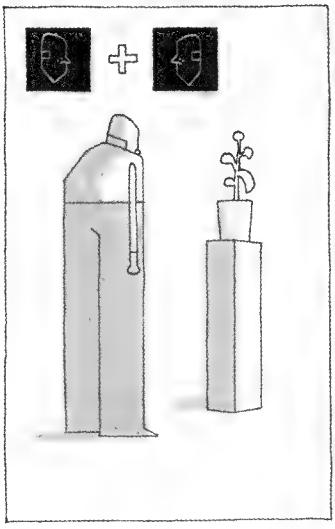

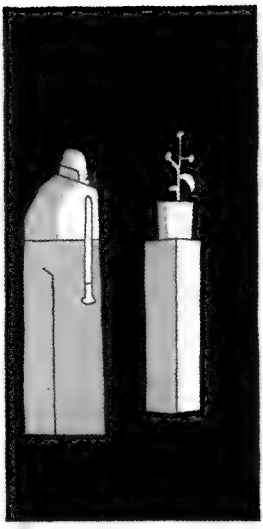

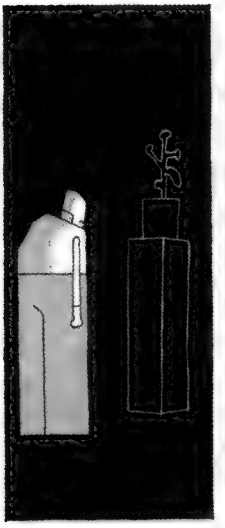

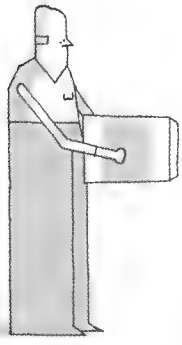

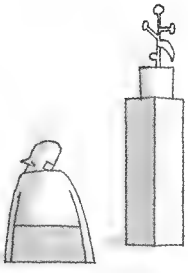

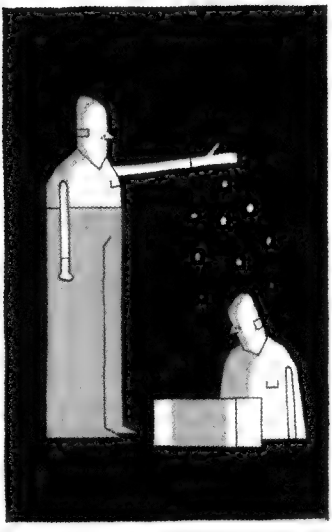

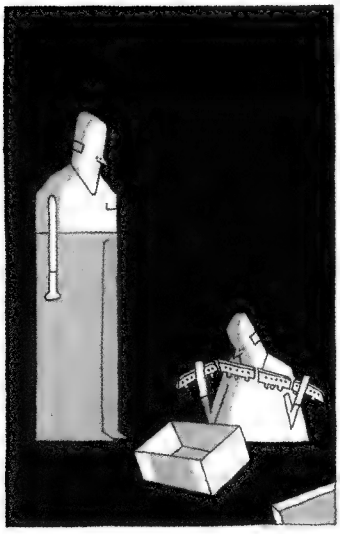

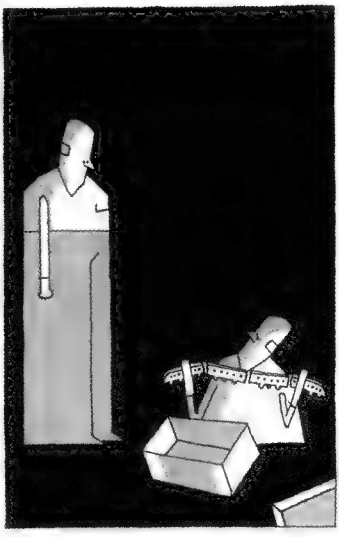

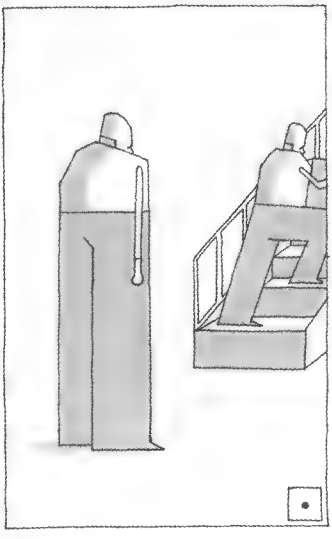

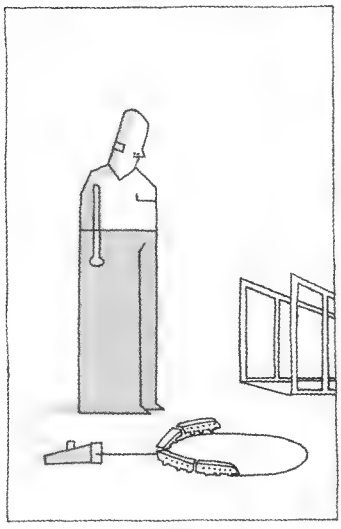

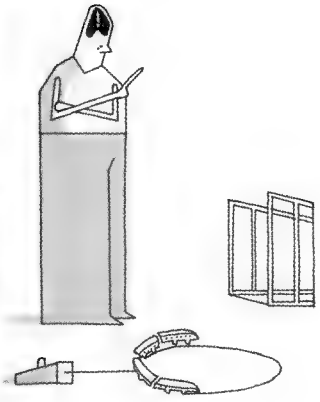

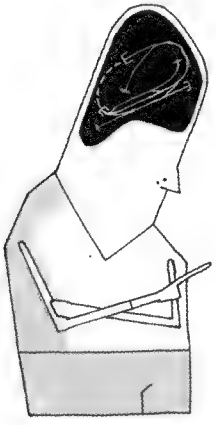

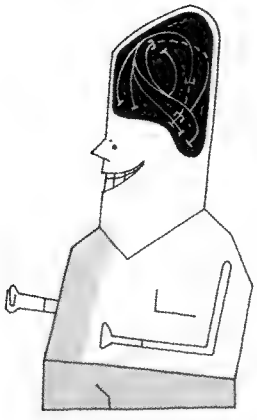

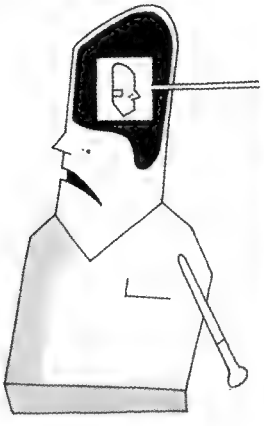

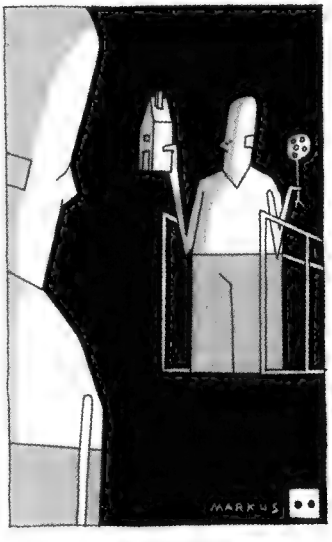
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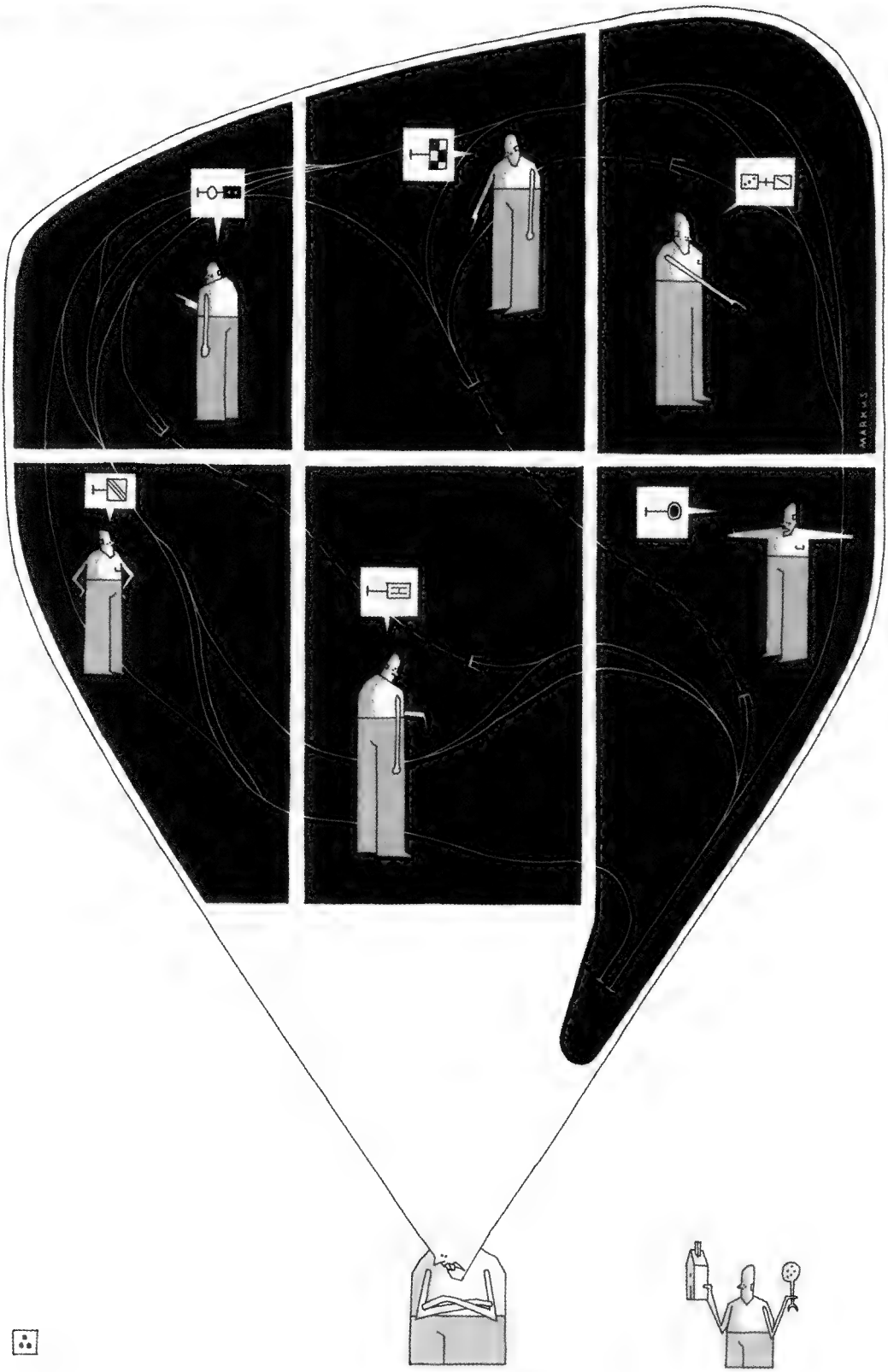
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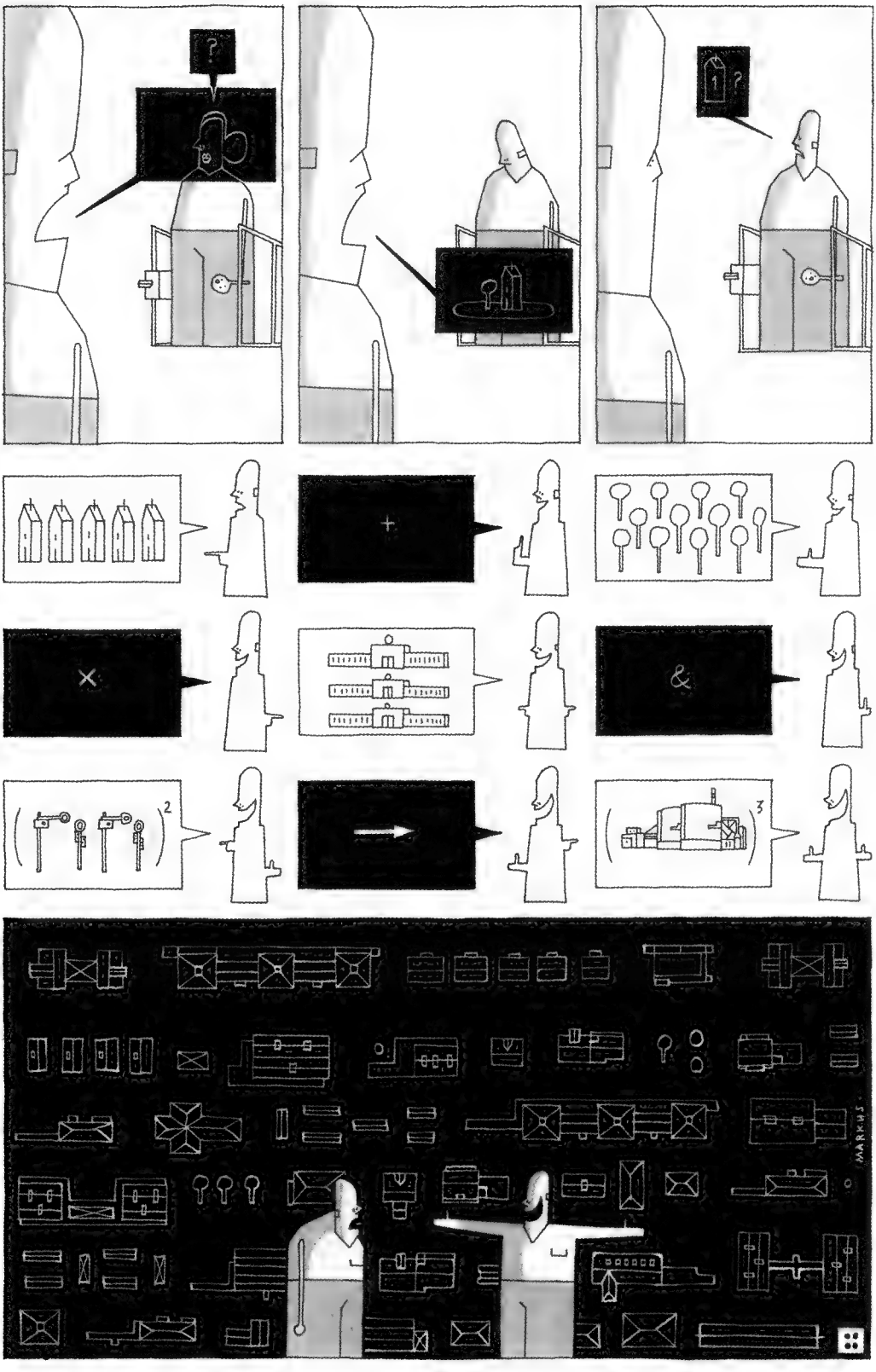
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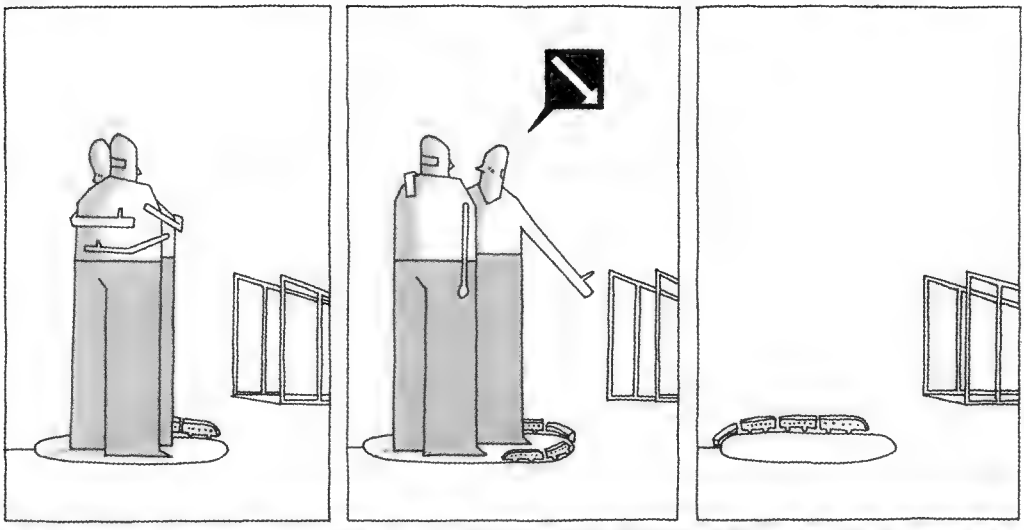

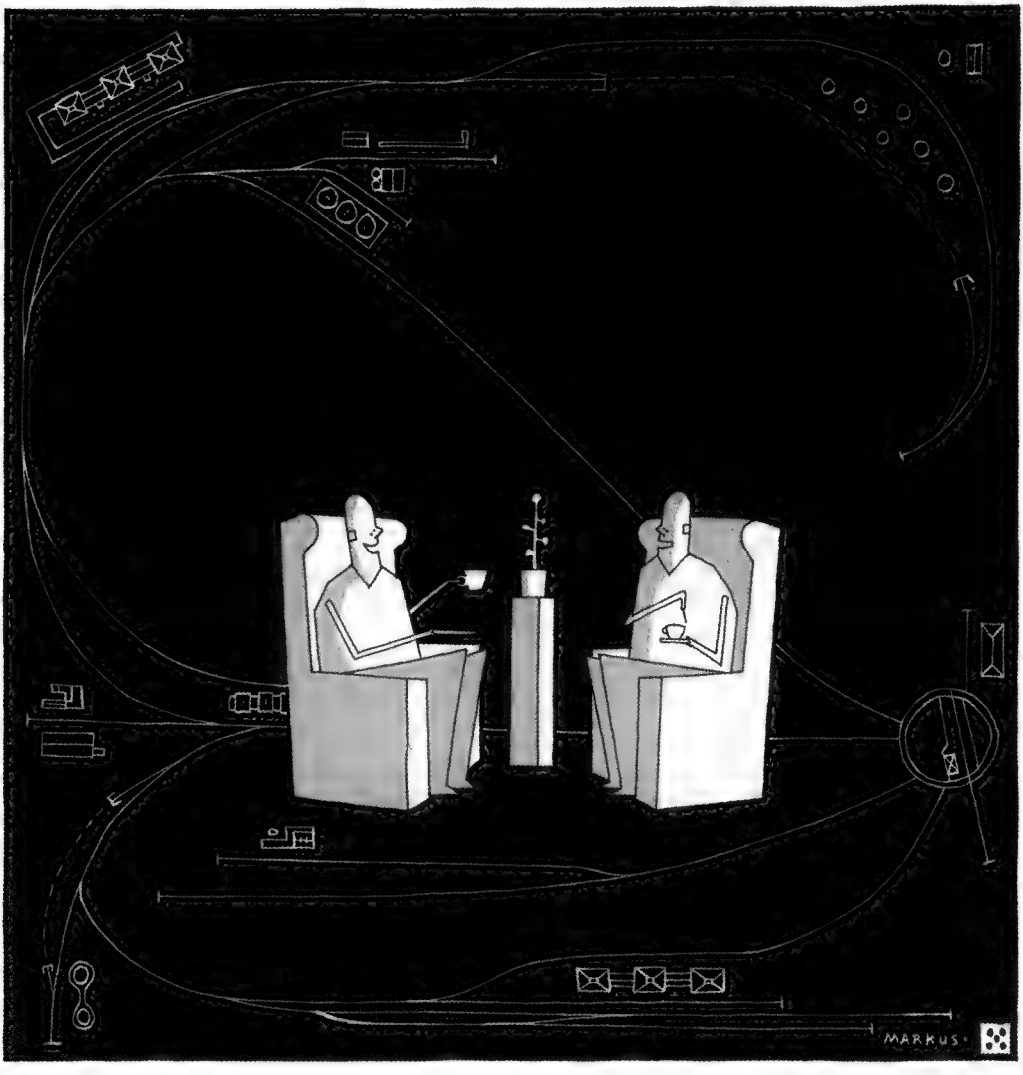
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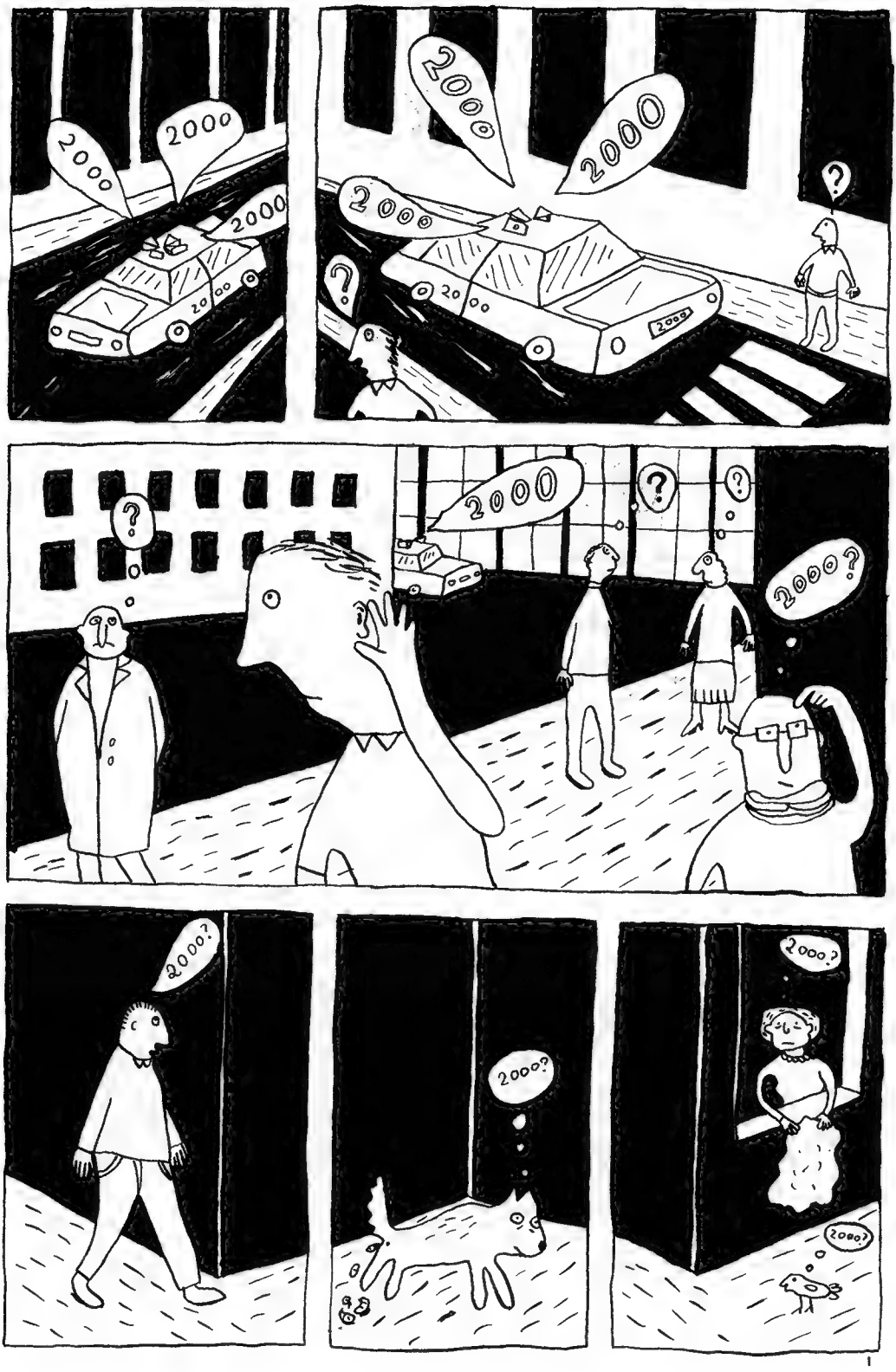
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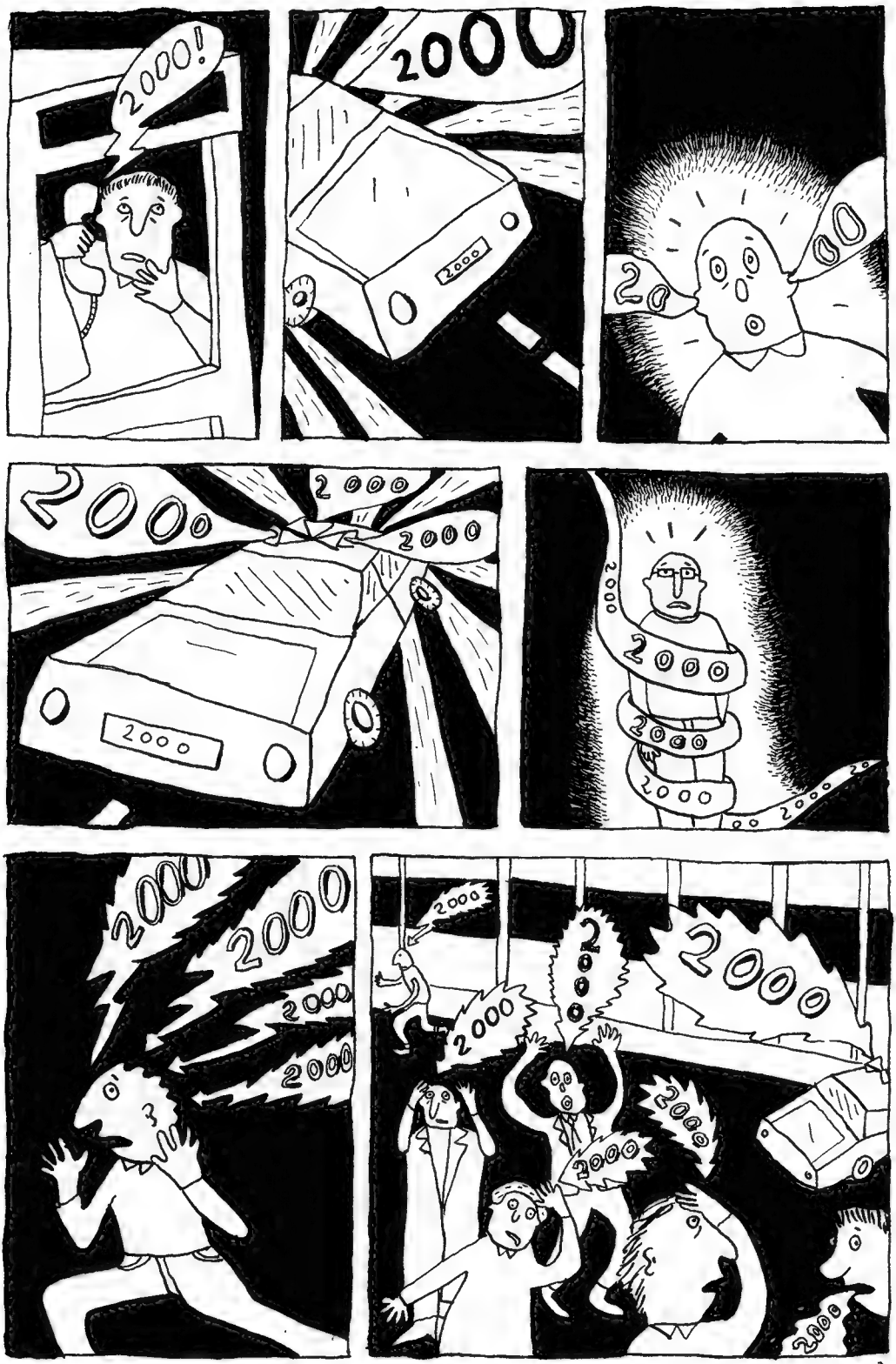
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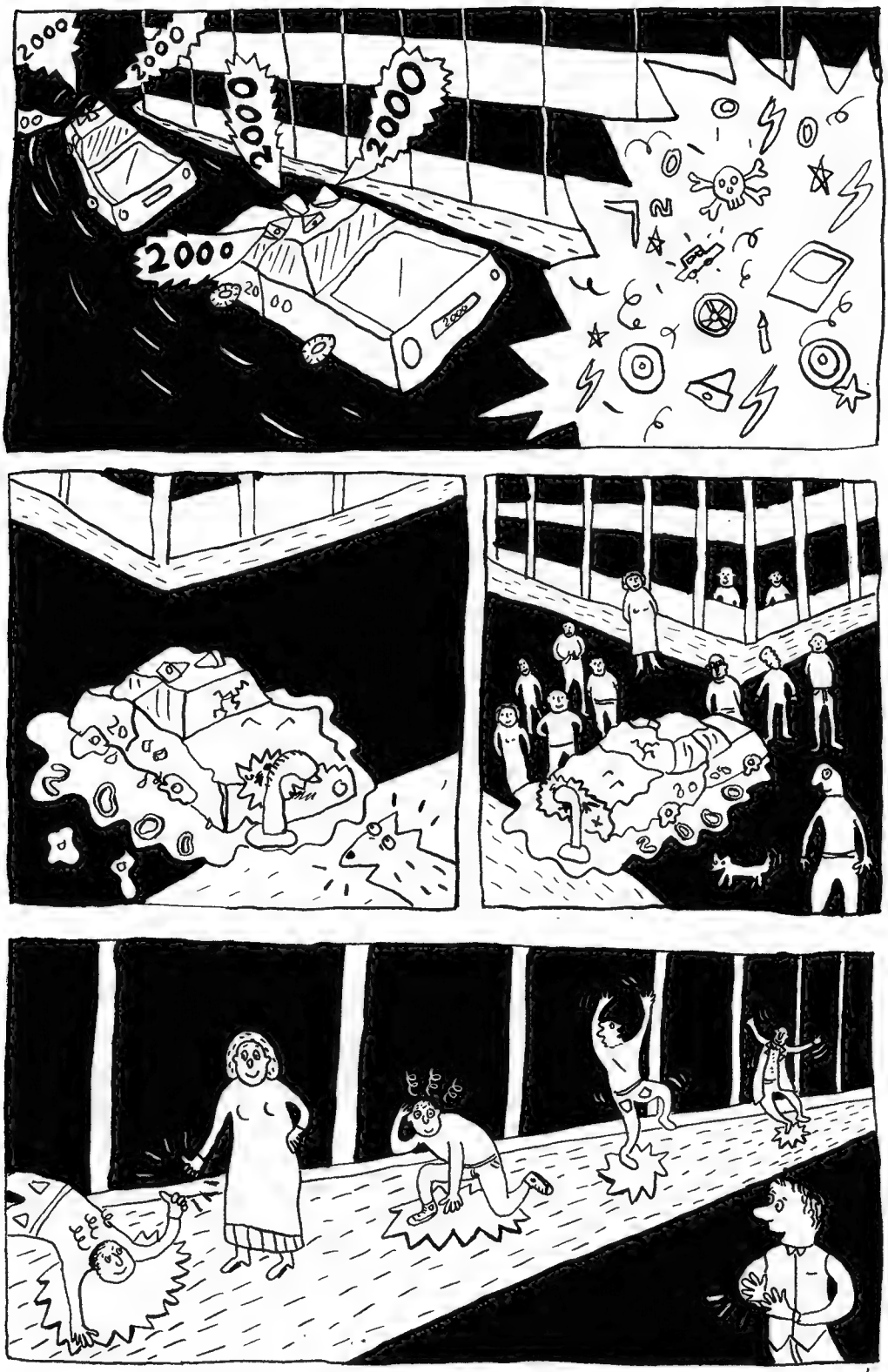
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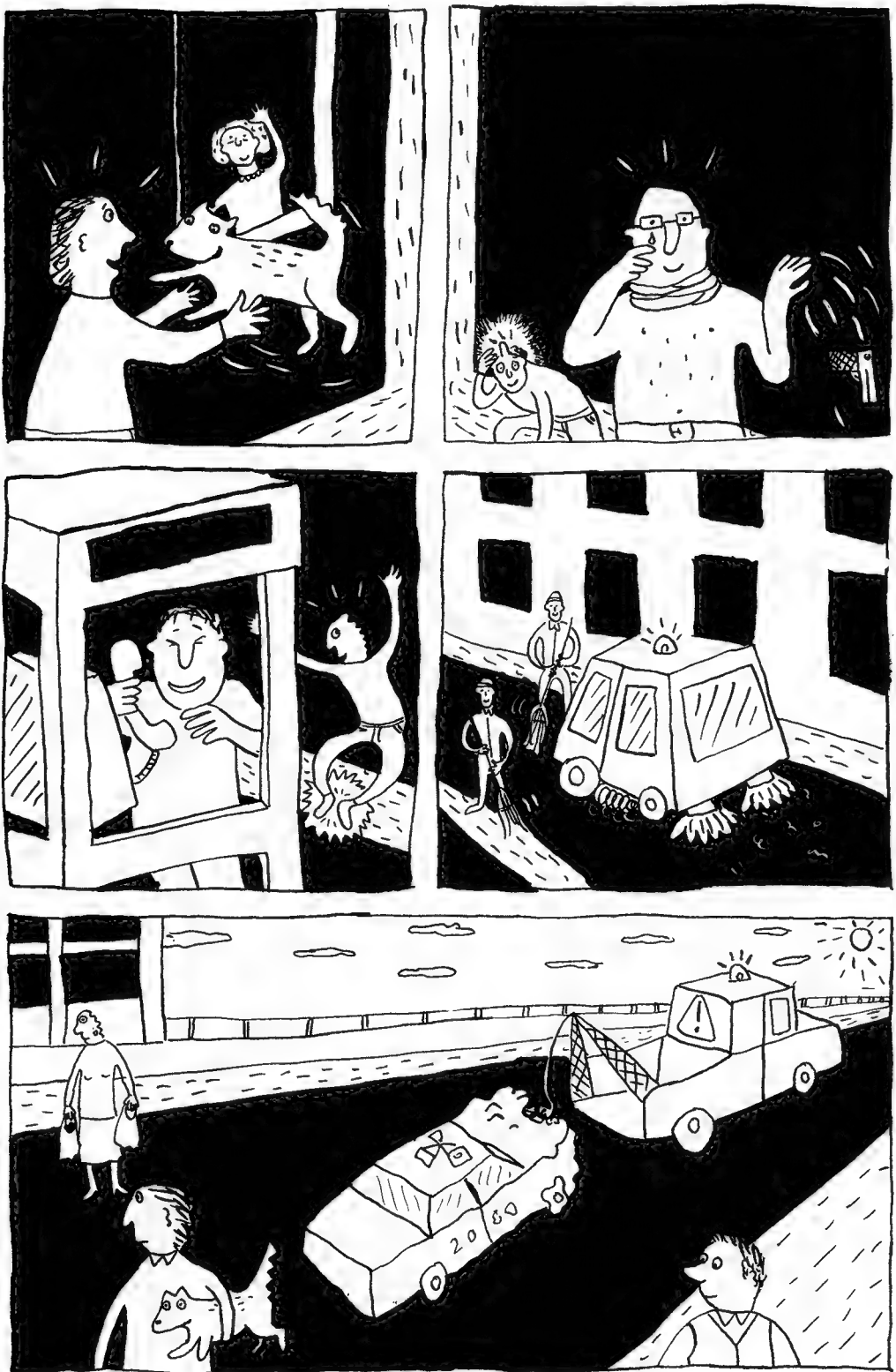

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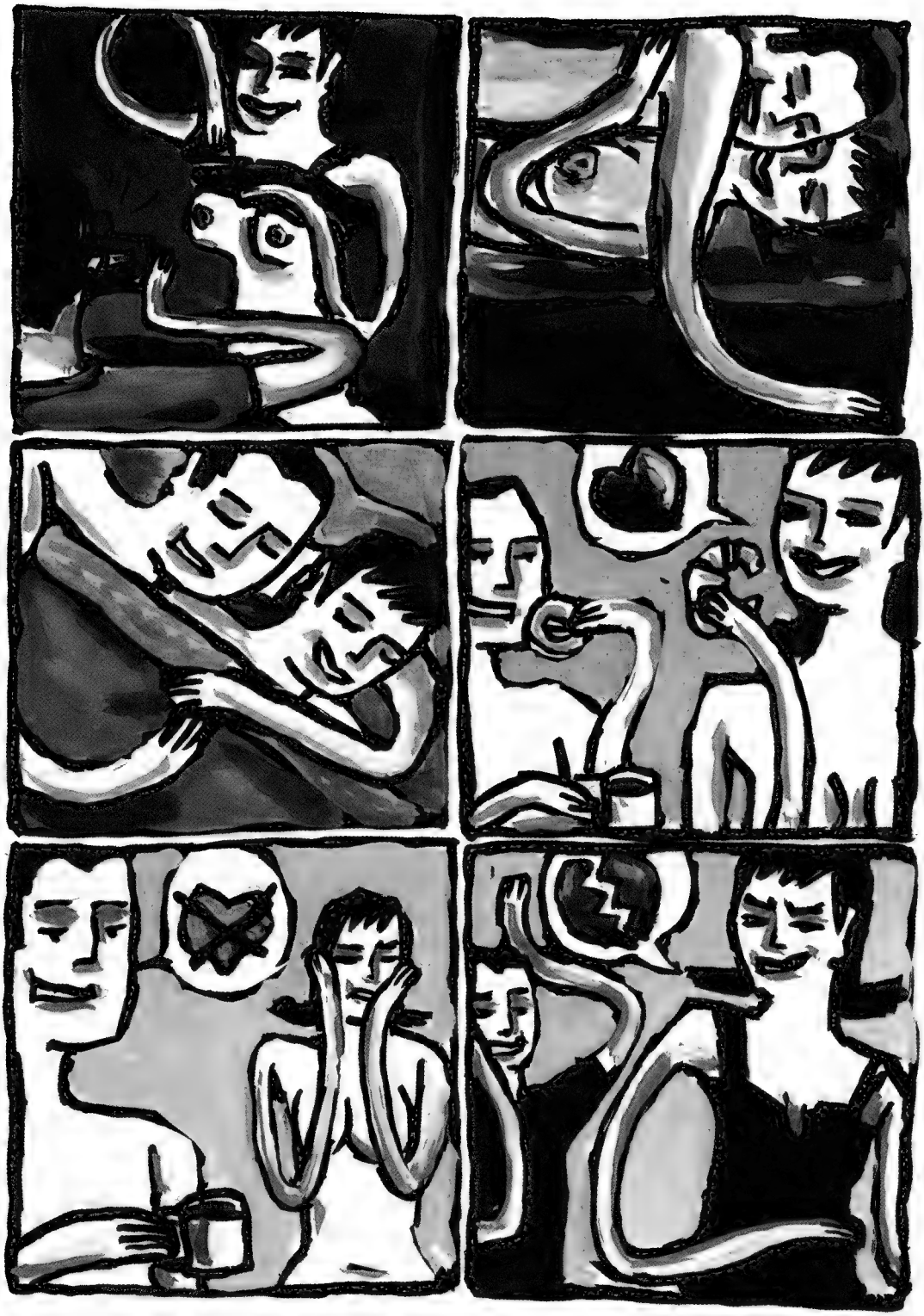
LOVE 2000...marty-Pichelin



LOVE
2000
1988
1991
1992
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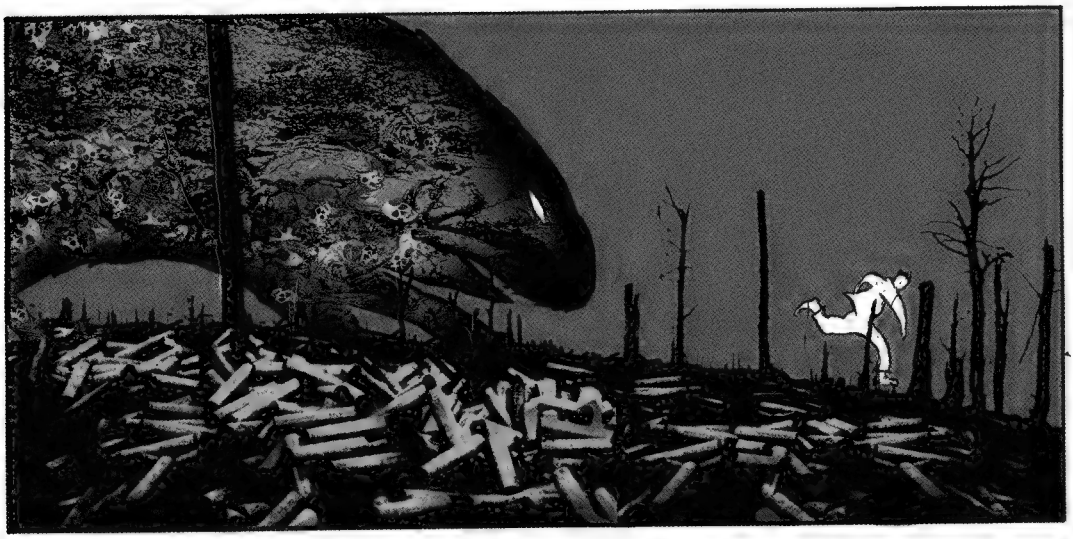
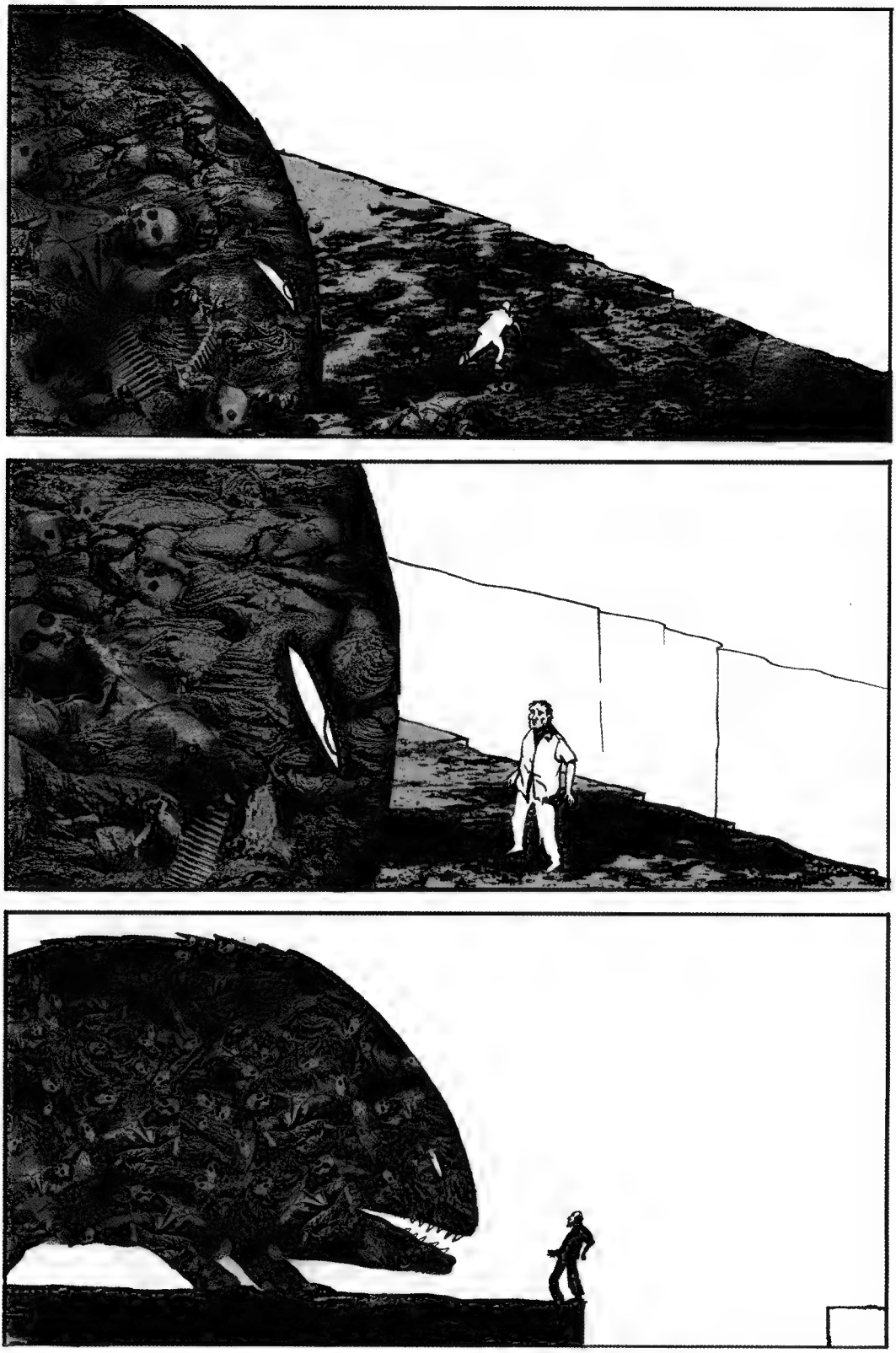
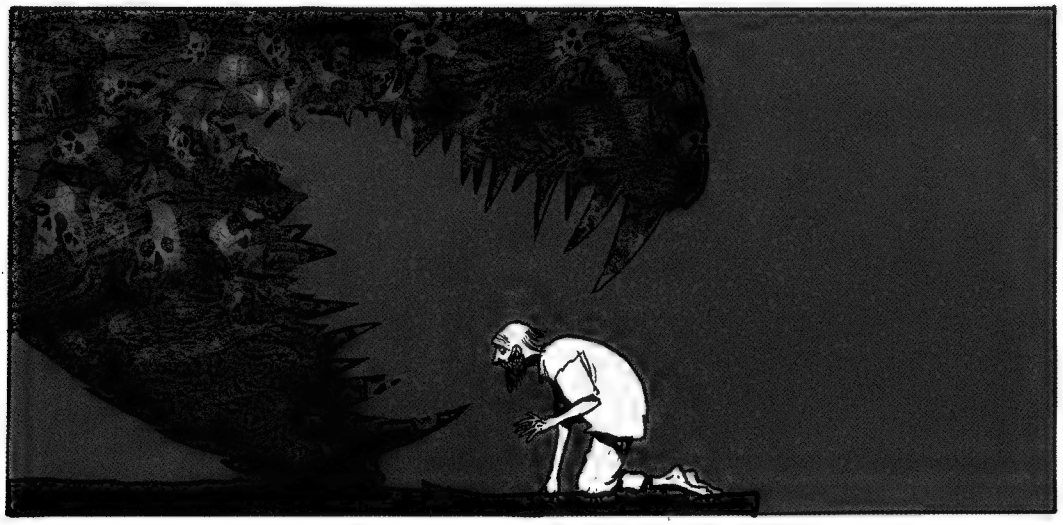
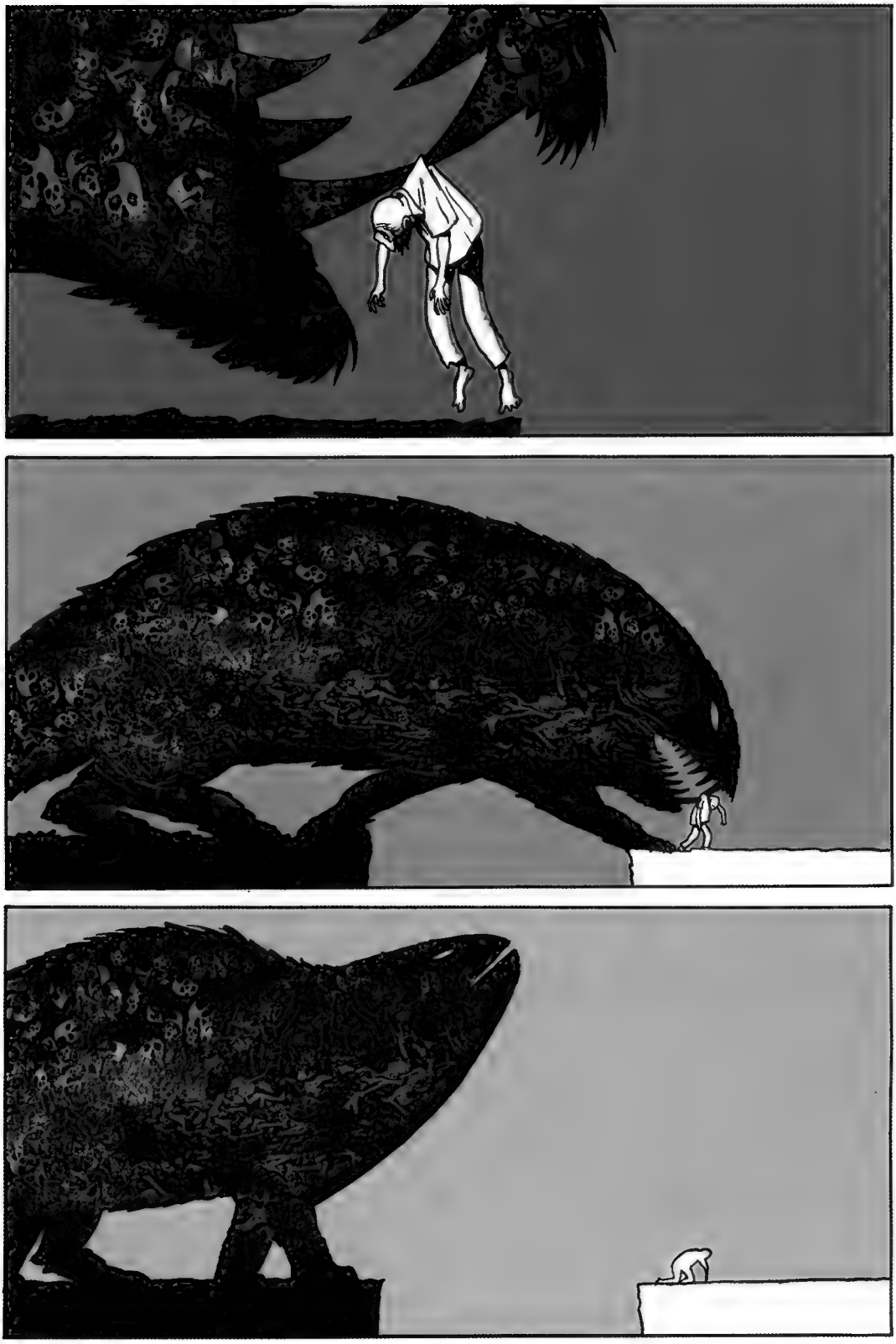
1975
1978
1977.
1980
1998
2000
LOVE
2000

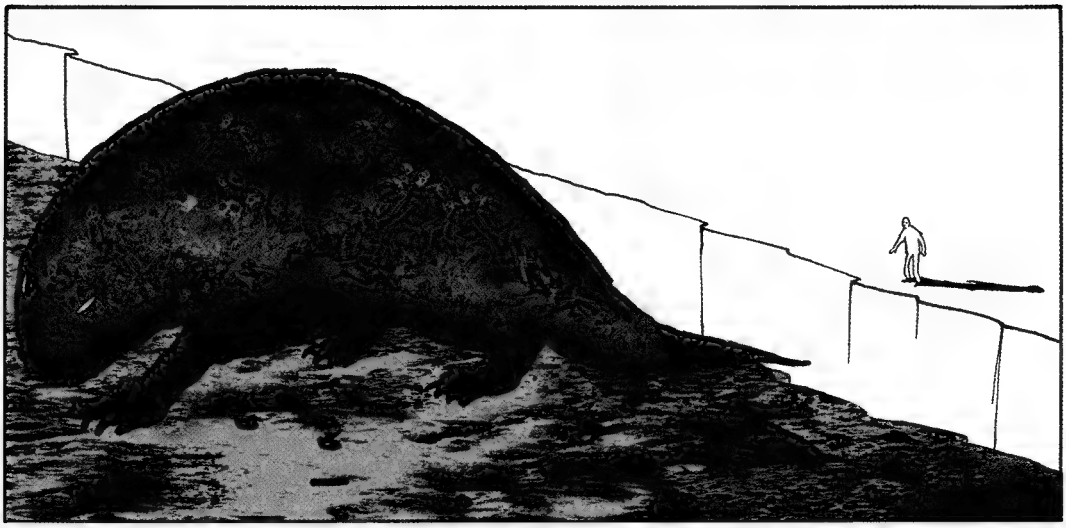
FROM A CENTURY TO ANOTHER CENTURY (A DREAM)

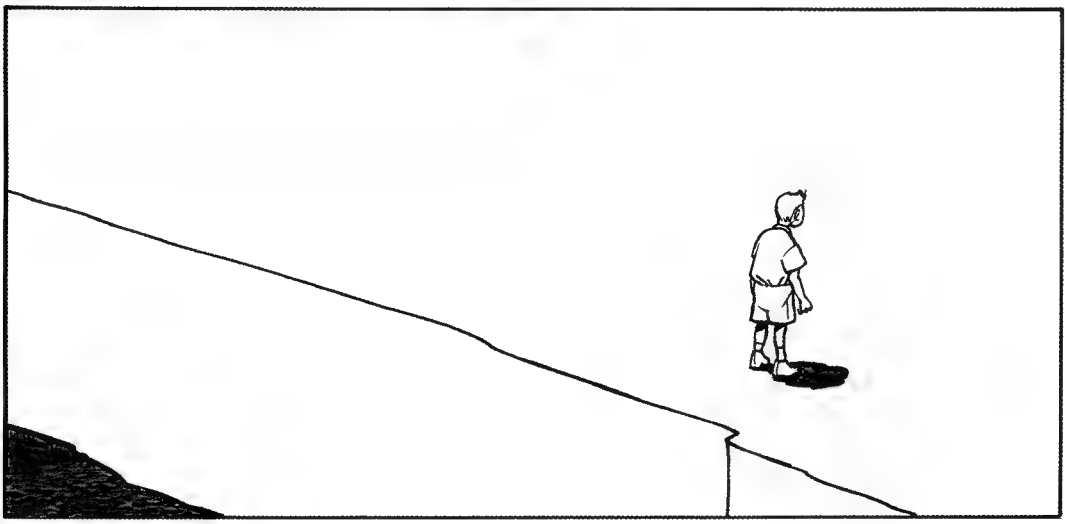












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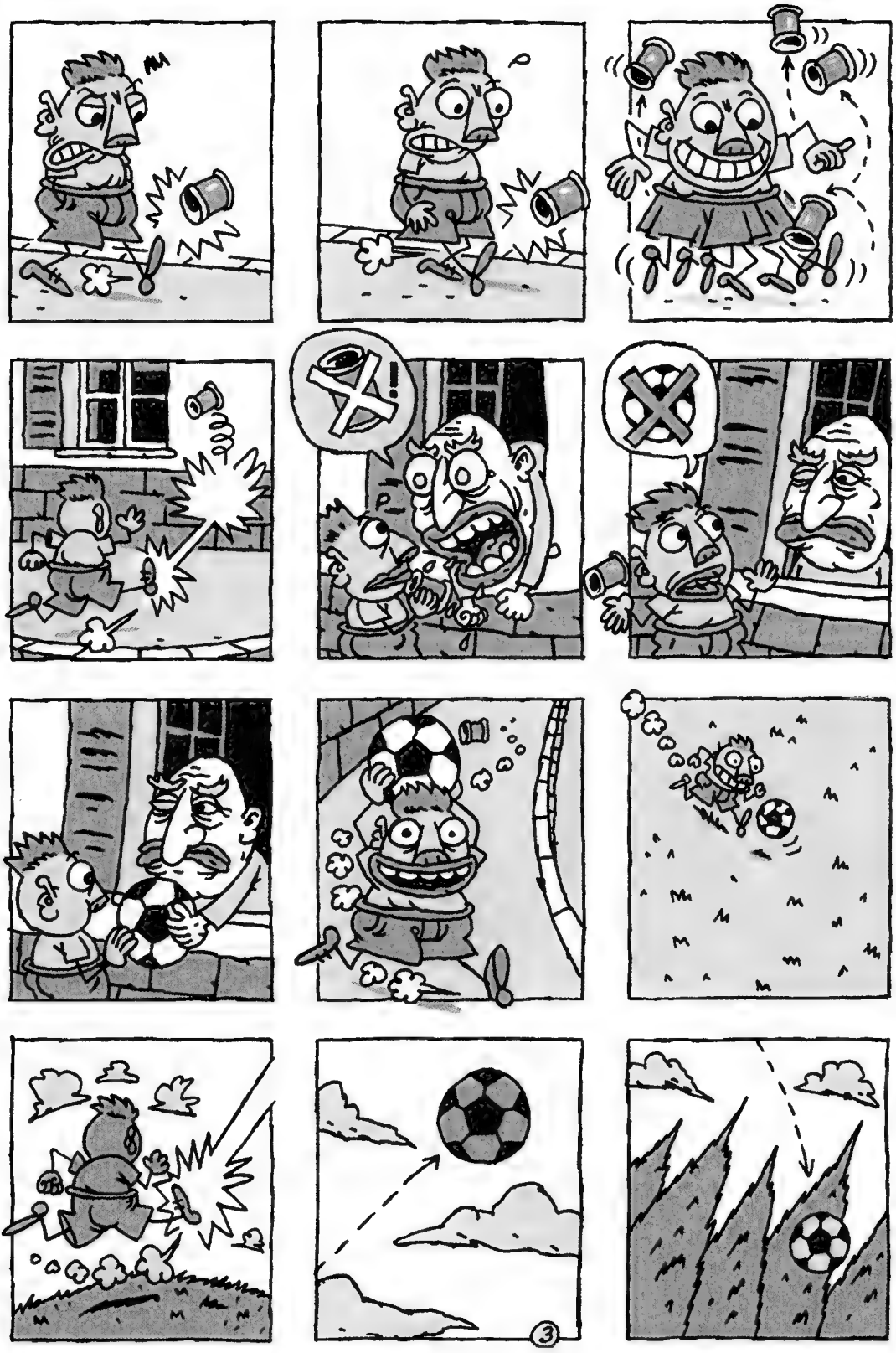
2



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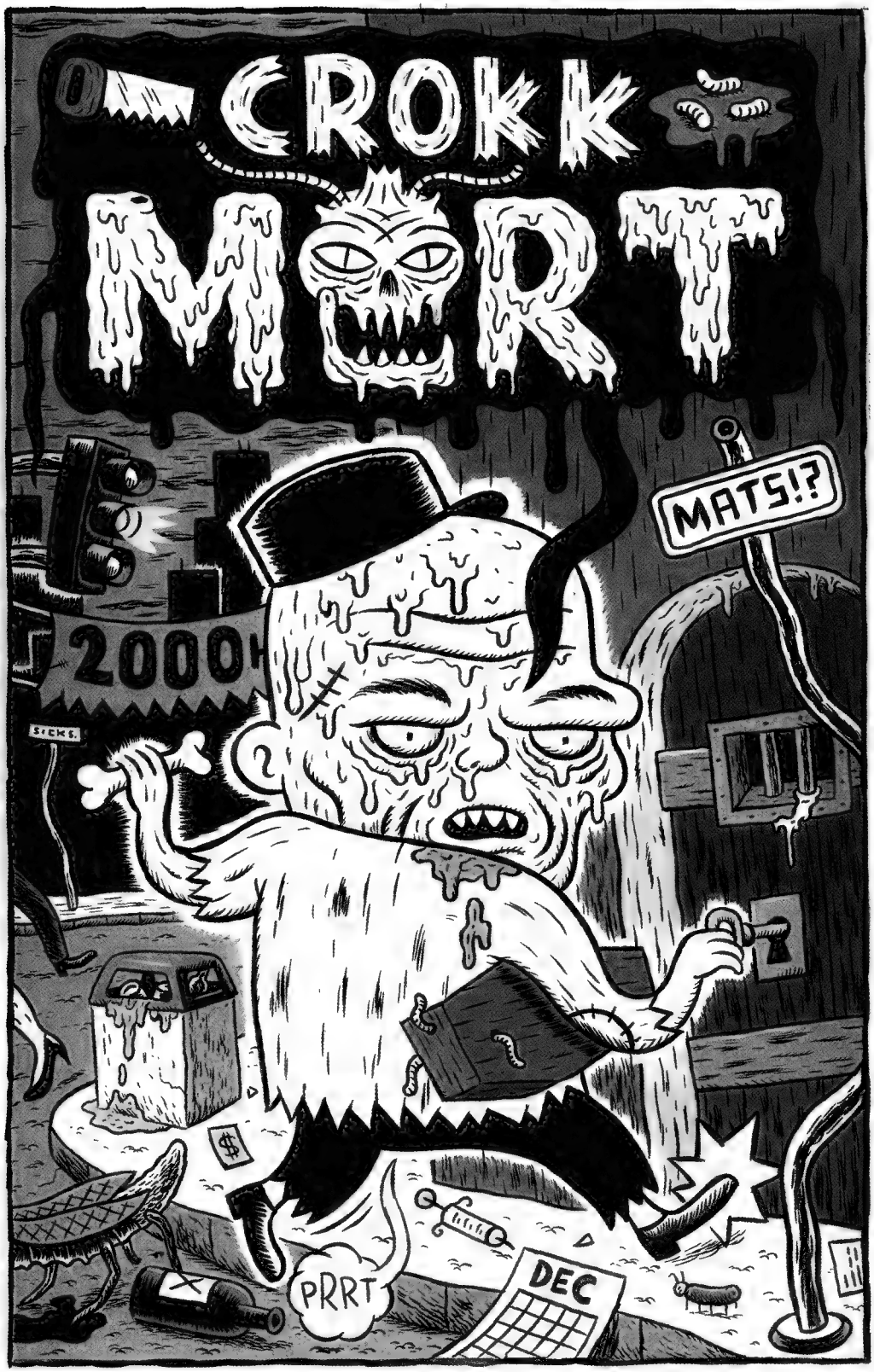
Mathis, 99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MART
MATS!?
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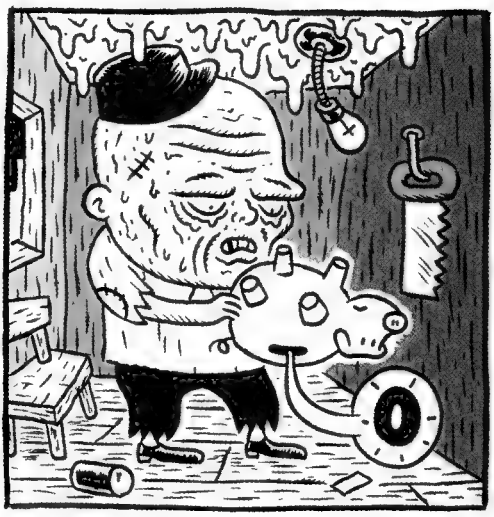
PRRT
DEC



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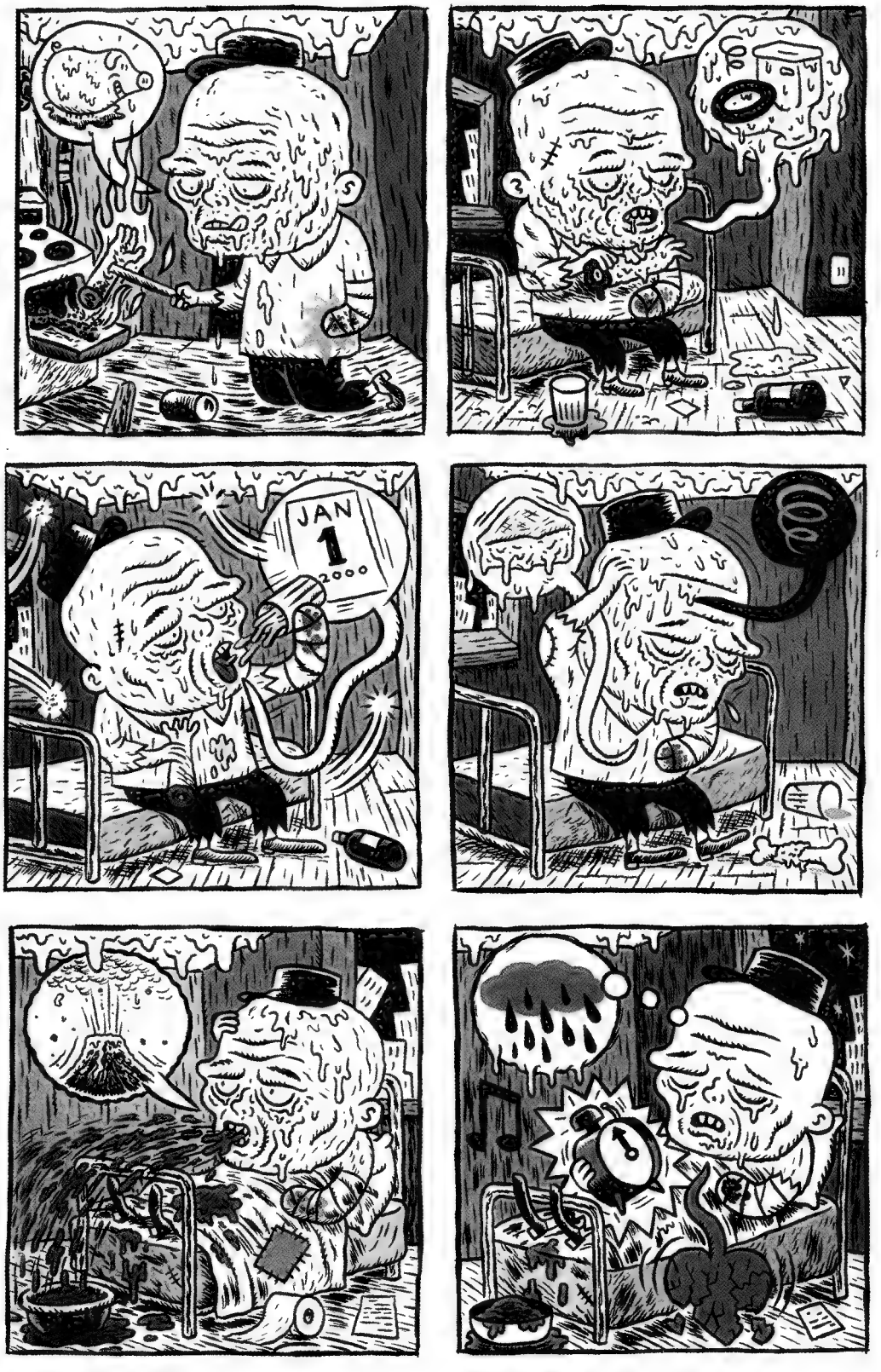
KRSCH!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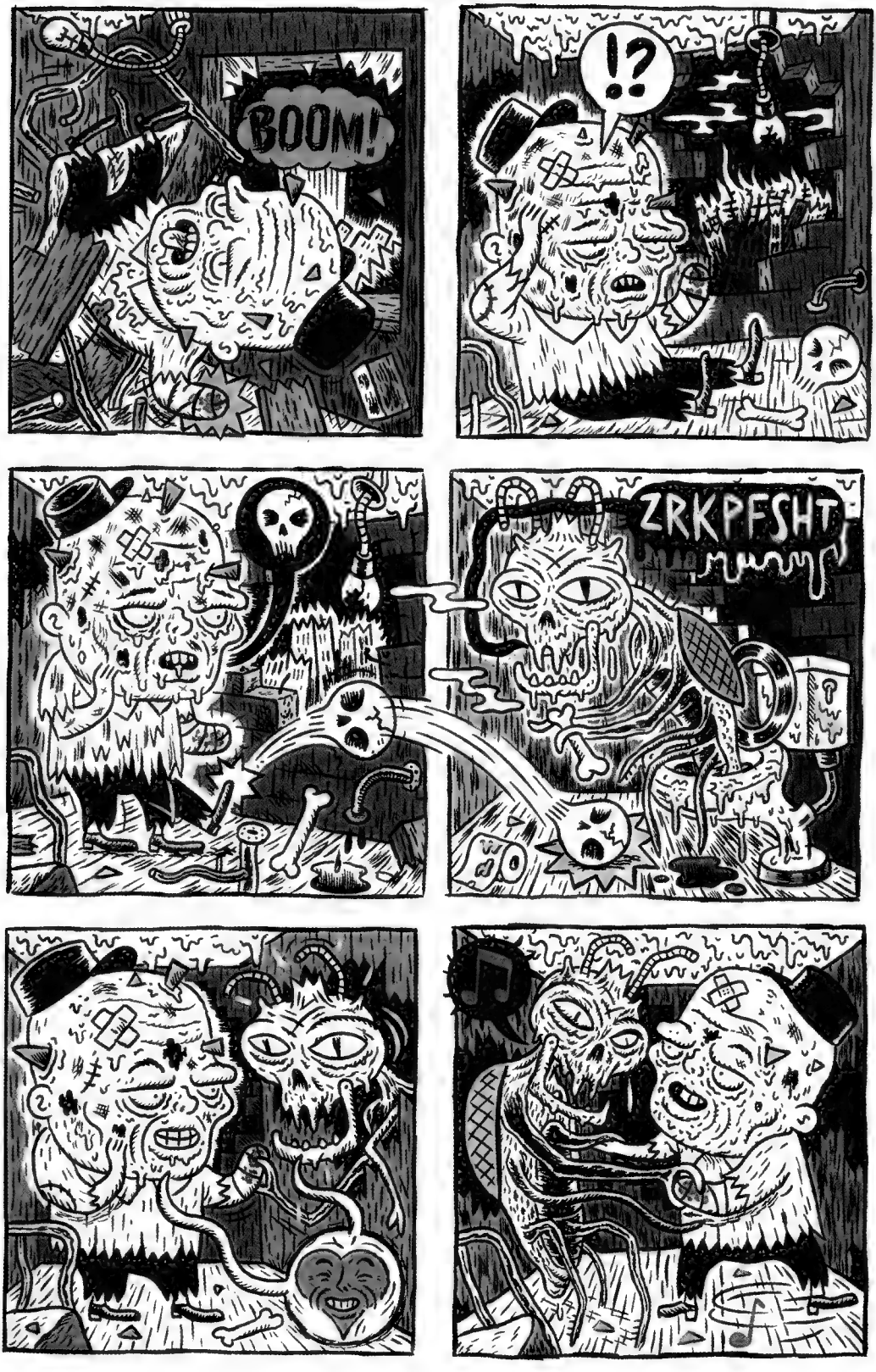
1
2000


BOOM!
!?
ZRKPFSHT

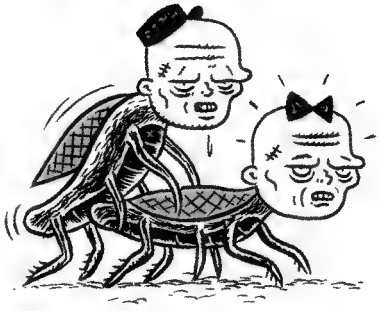
FKT

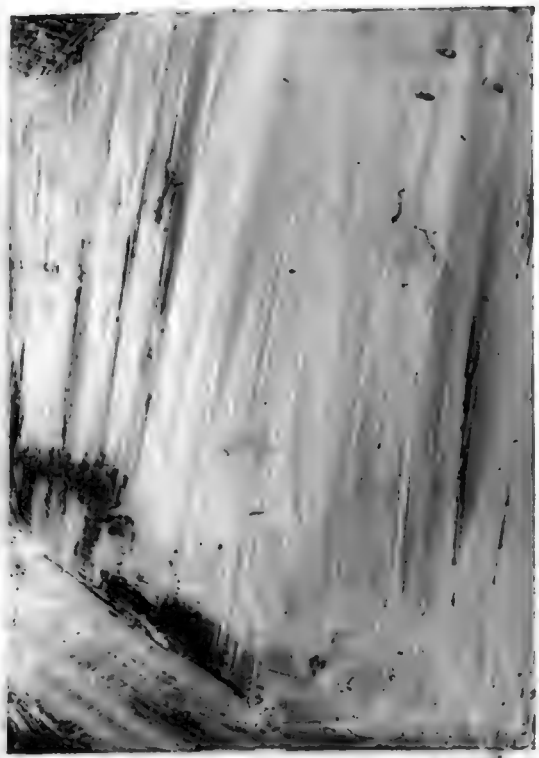
KRSHLRP

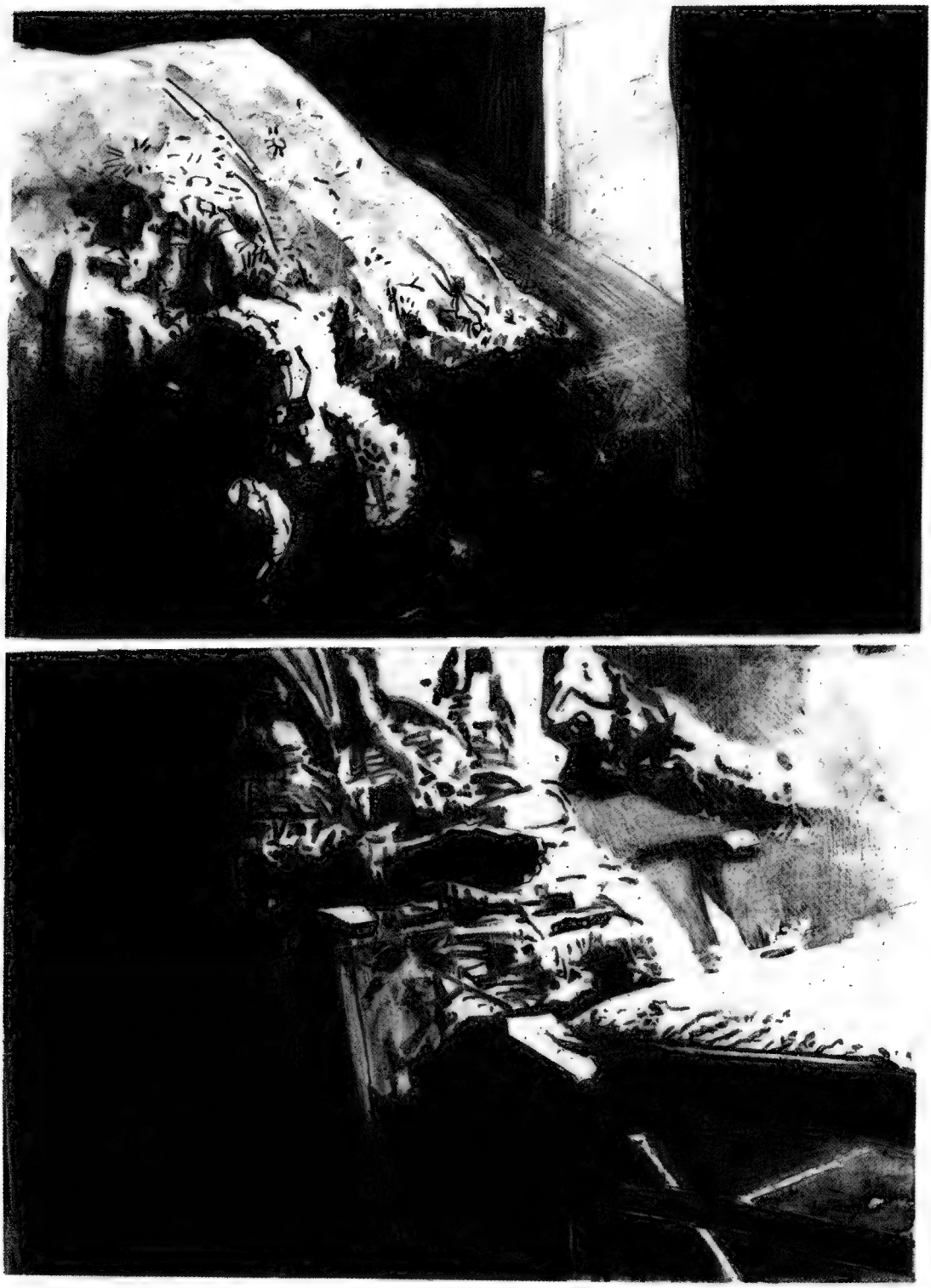
RVRSLNG
FLTSH
GNH!

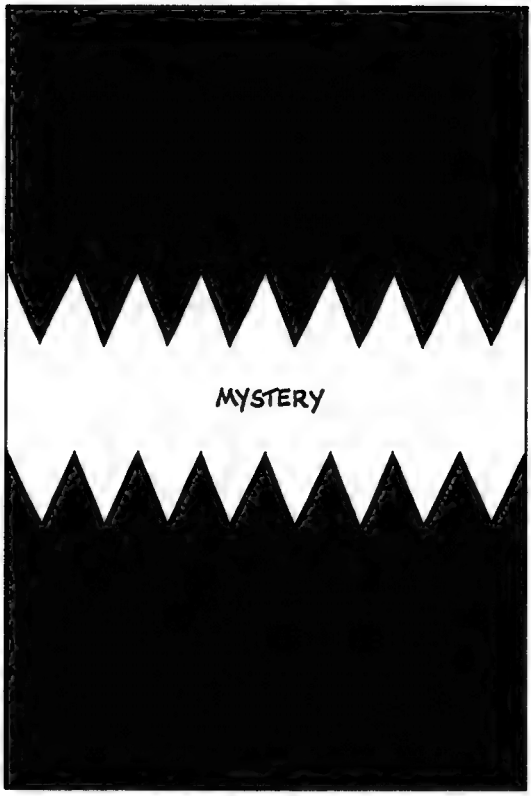
BWAAAH!

BRAARP





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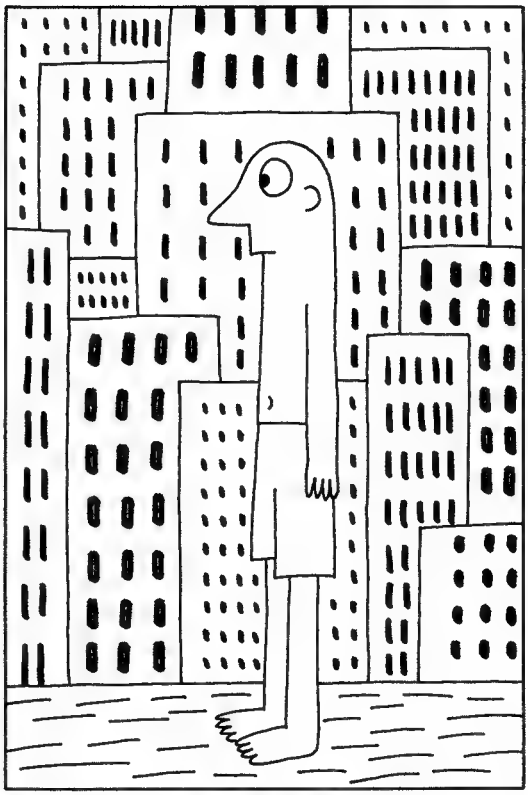
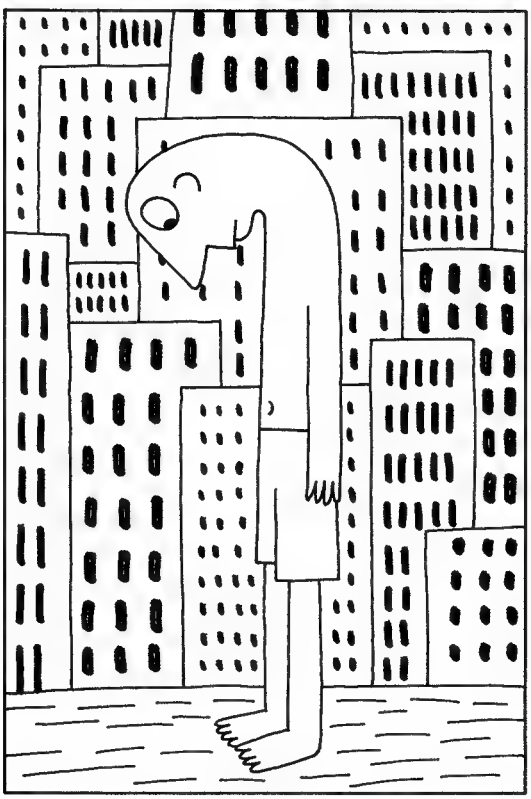
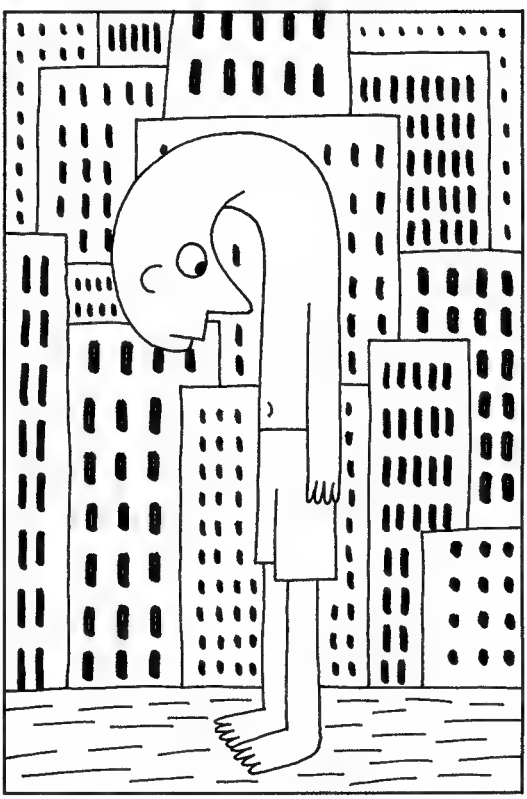
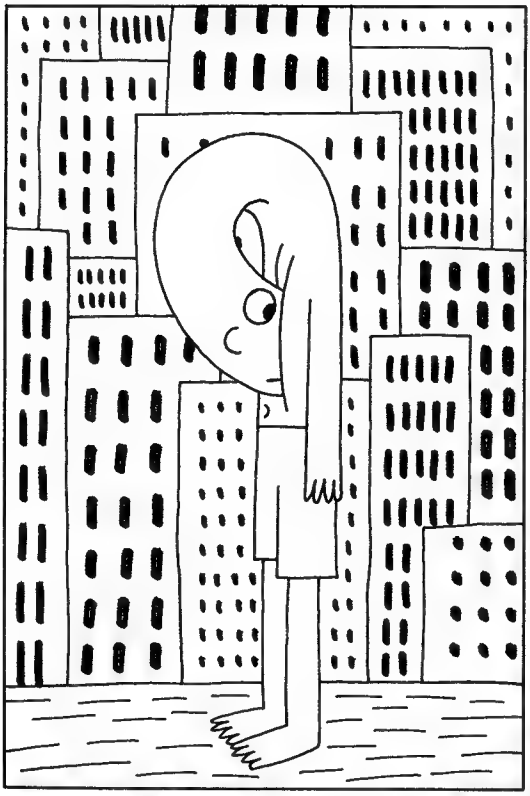
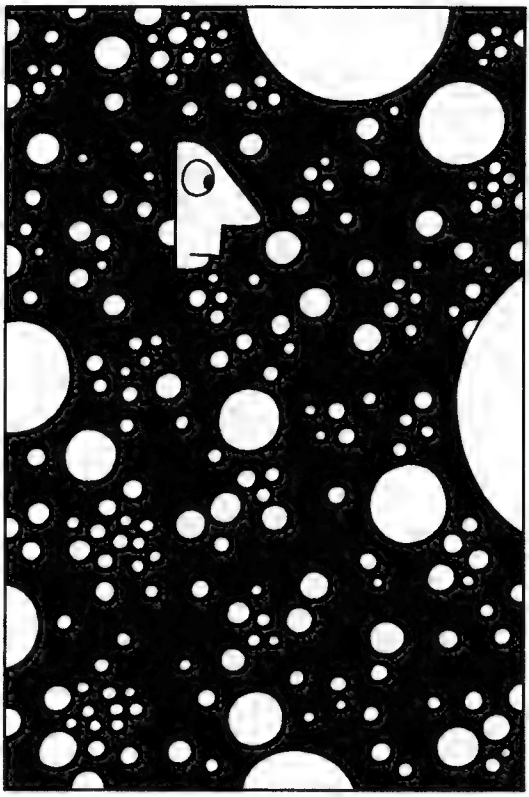
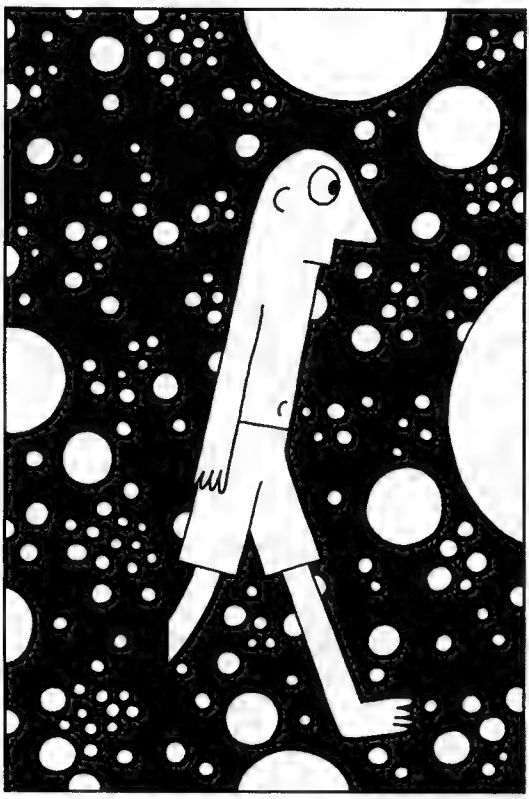


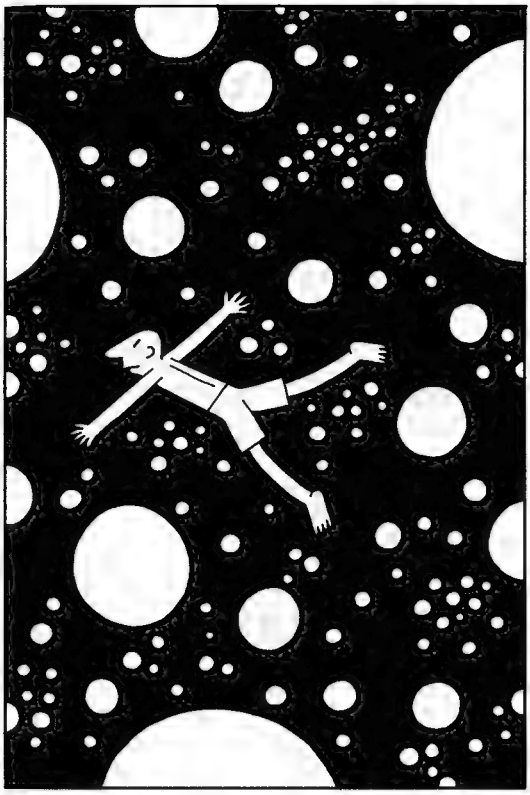


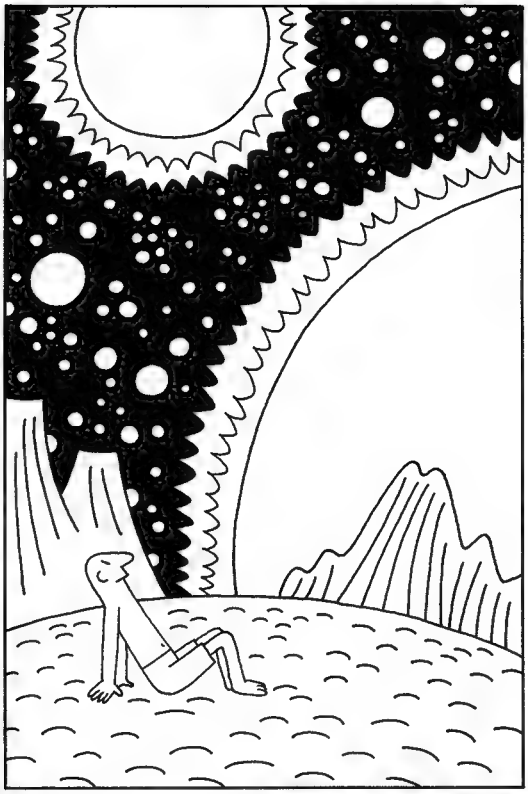


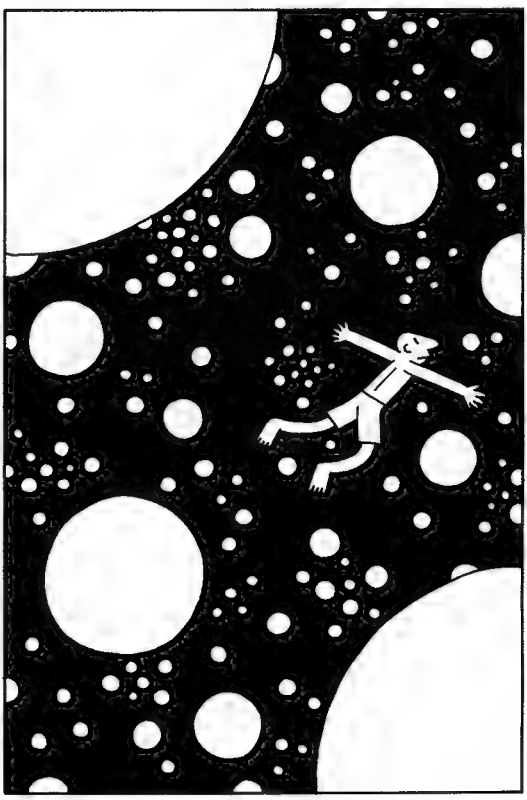


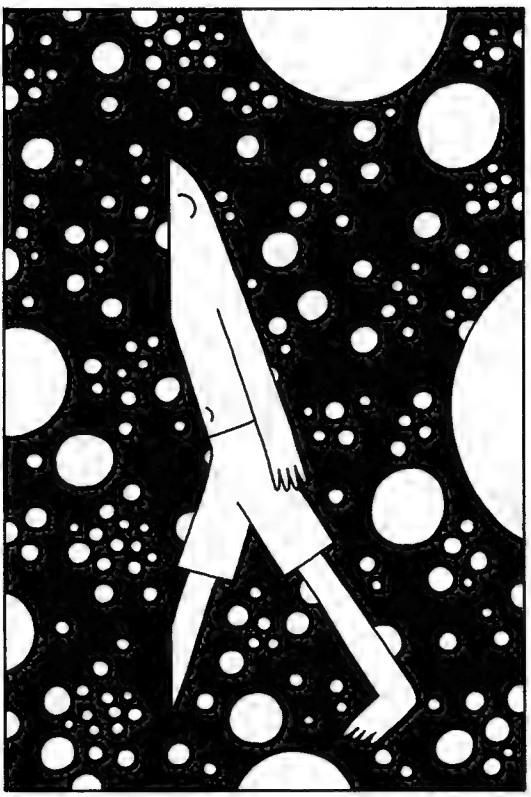


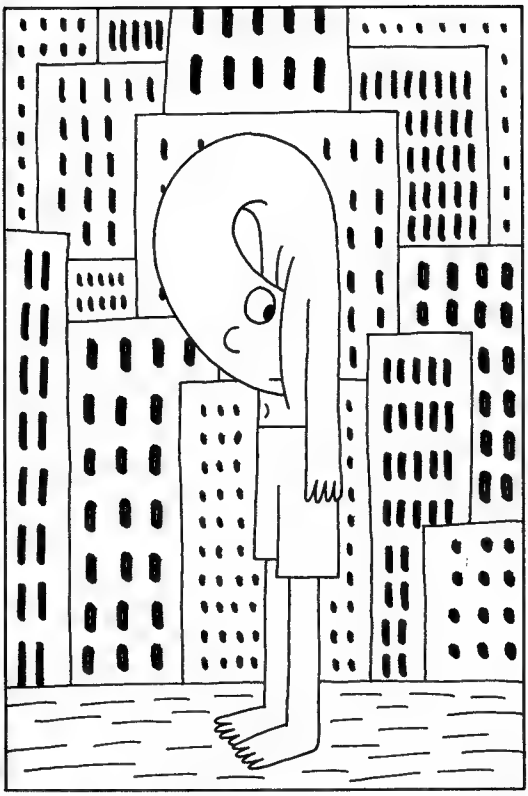


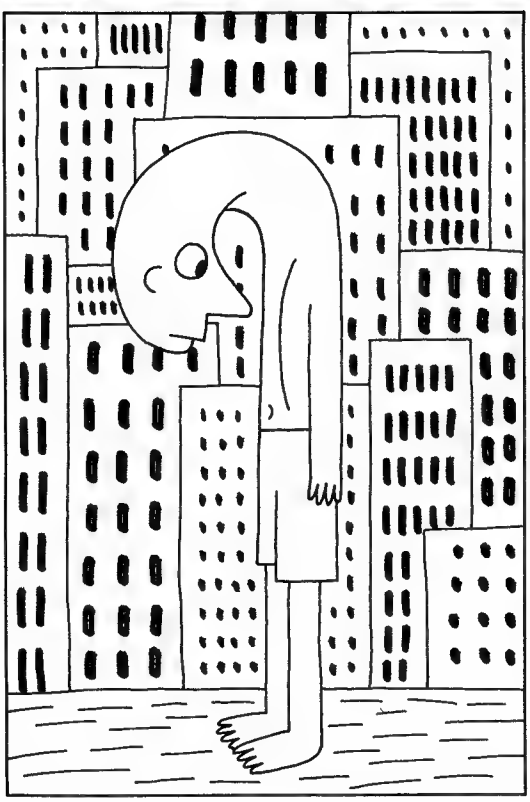


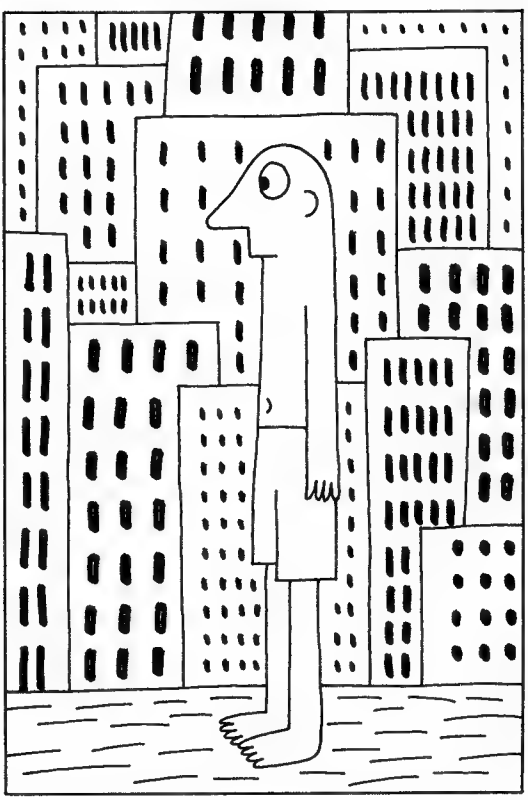




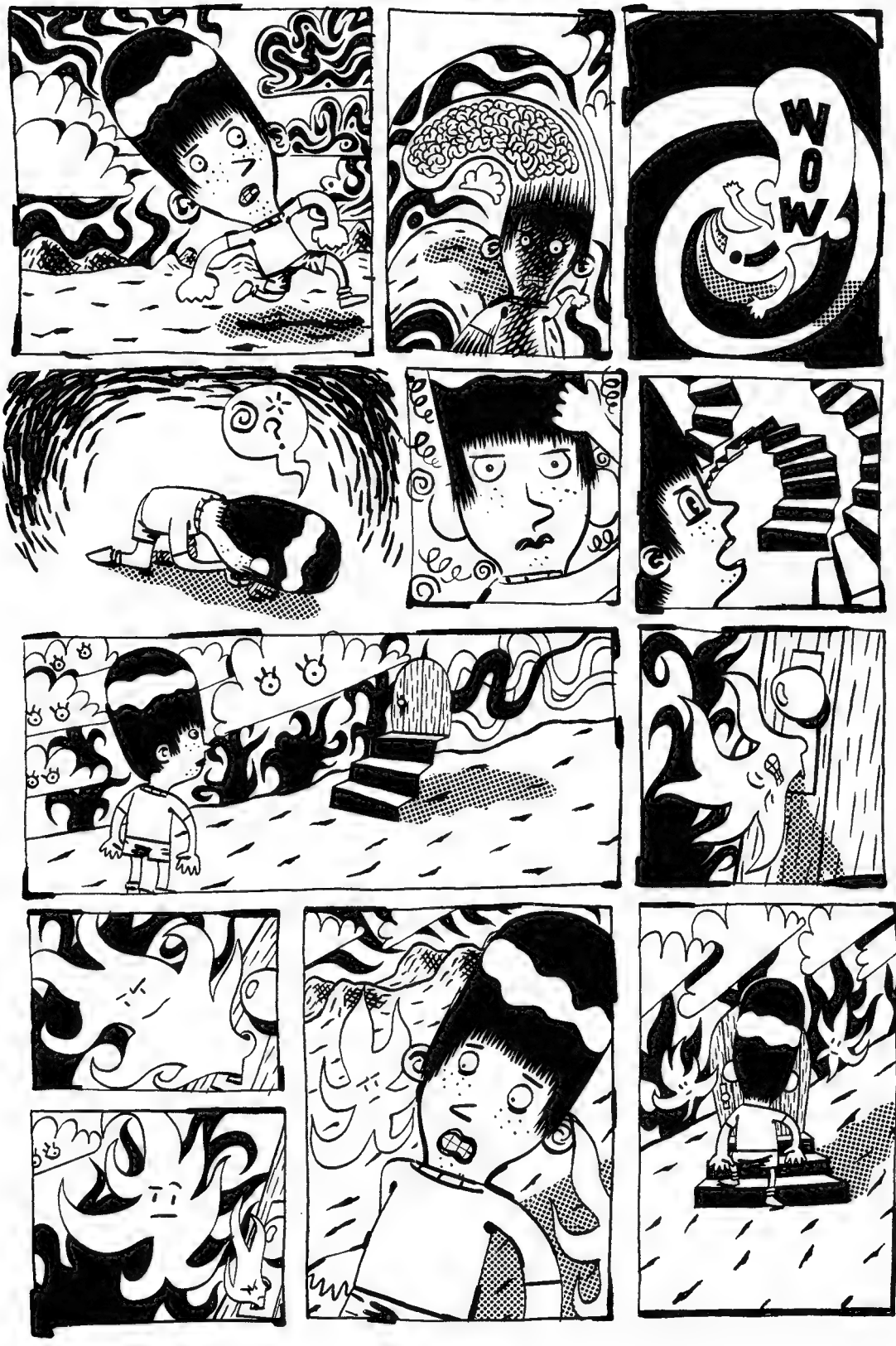








Mattioli '92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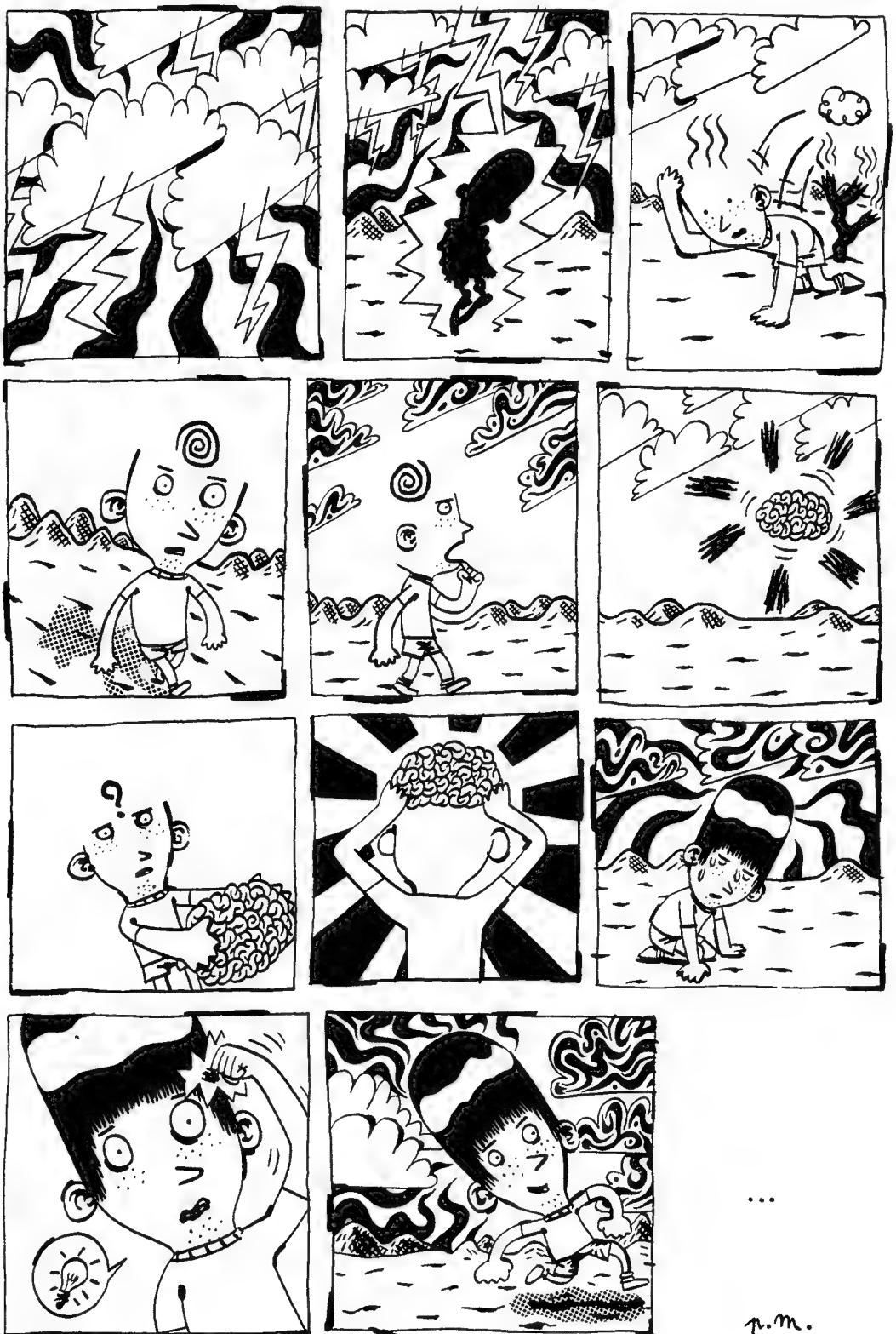
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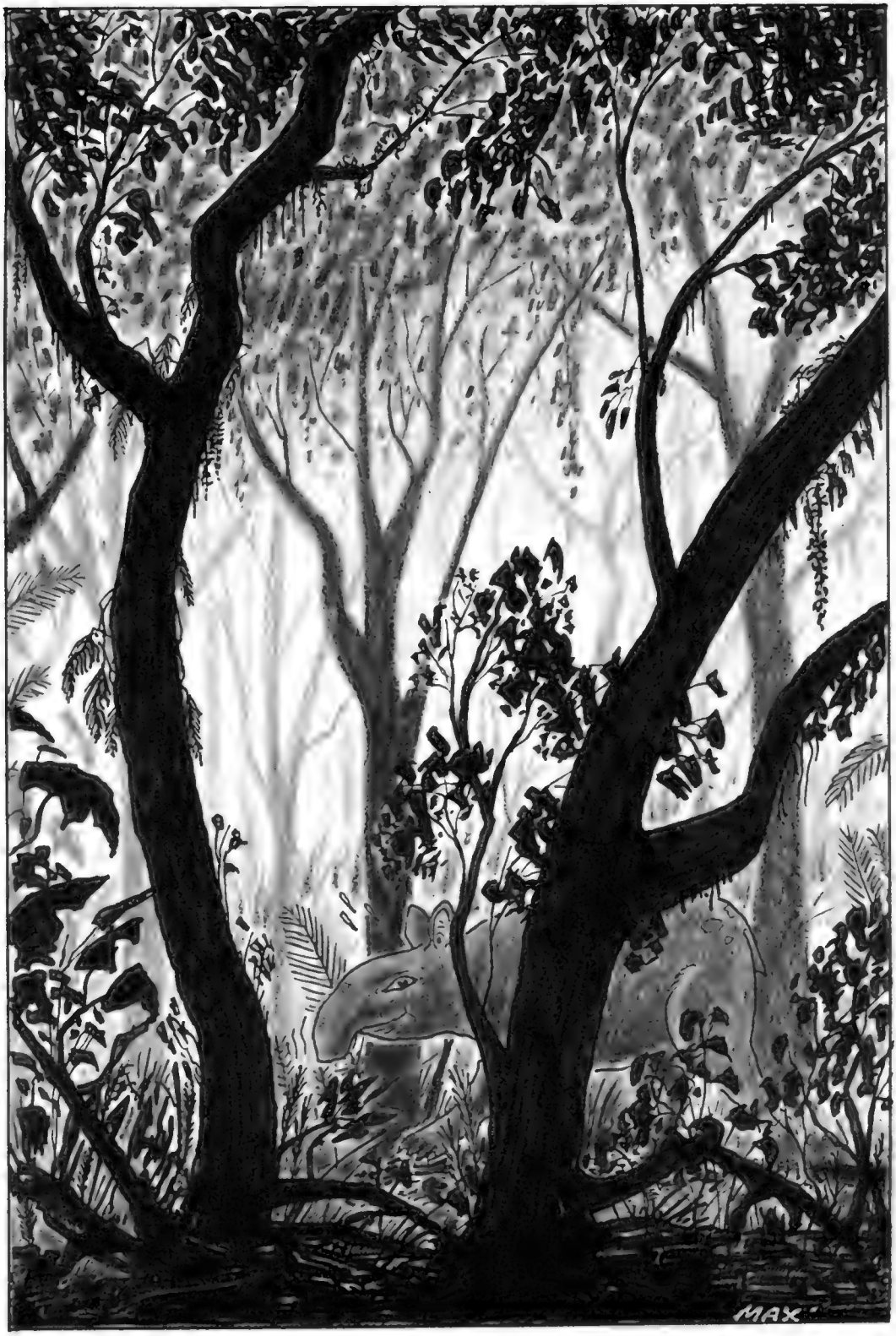
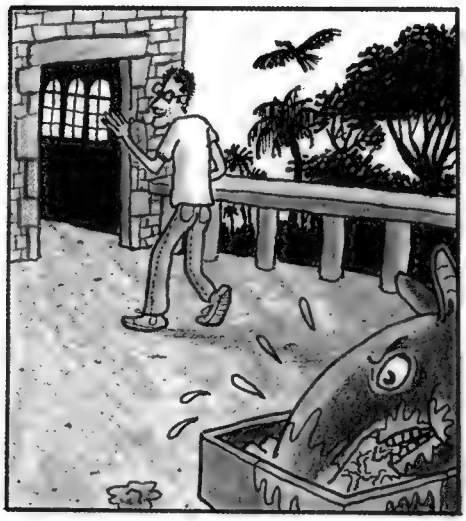
p.m.

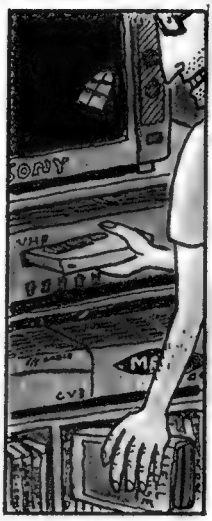

MAX

SNNFF
SNFF!?
?!
KRAAK
RAVIOLI
RAVIOLI
RAVIOLI
GRATT
GRATT



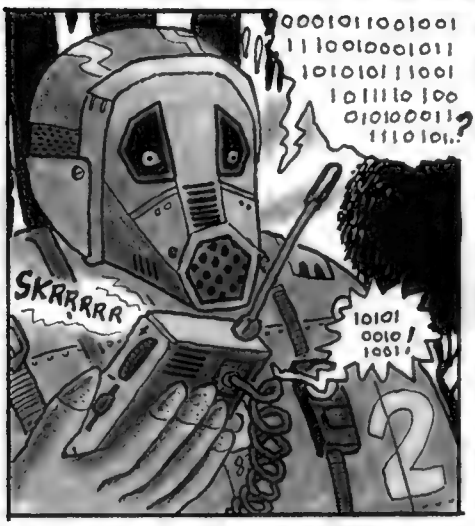
TIBURON

THE BLACK CAT
SUN DEMON
HELL HOUSE
DOCTOR PHIBES
MORROR
CAT PEOPLE
THE MOLEMEN
WHITE ZOMBIE
DRACU


SONY
VHF

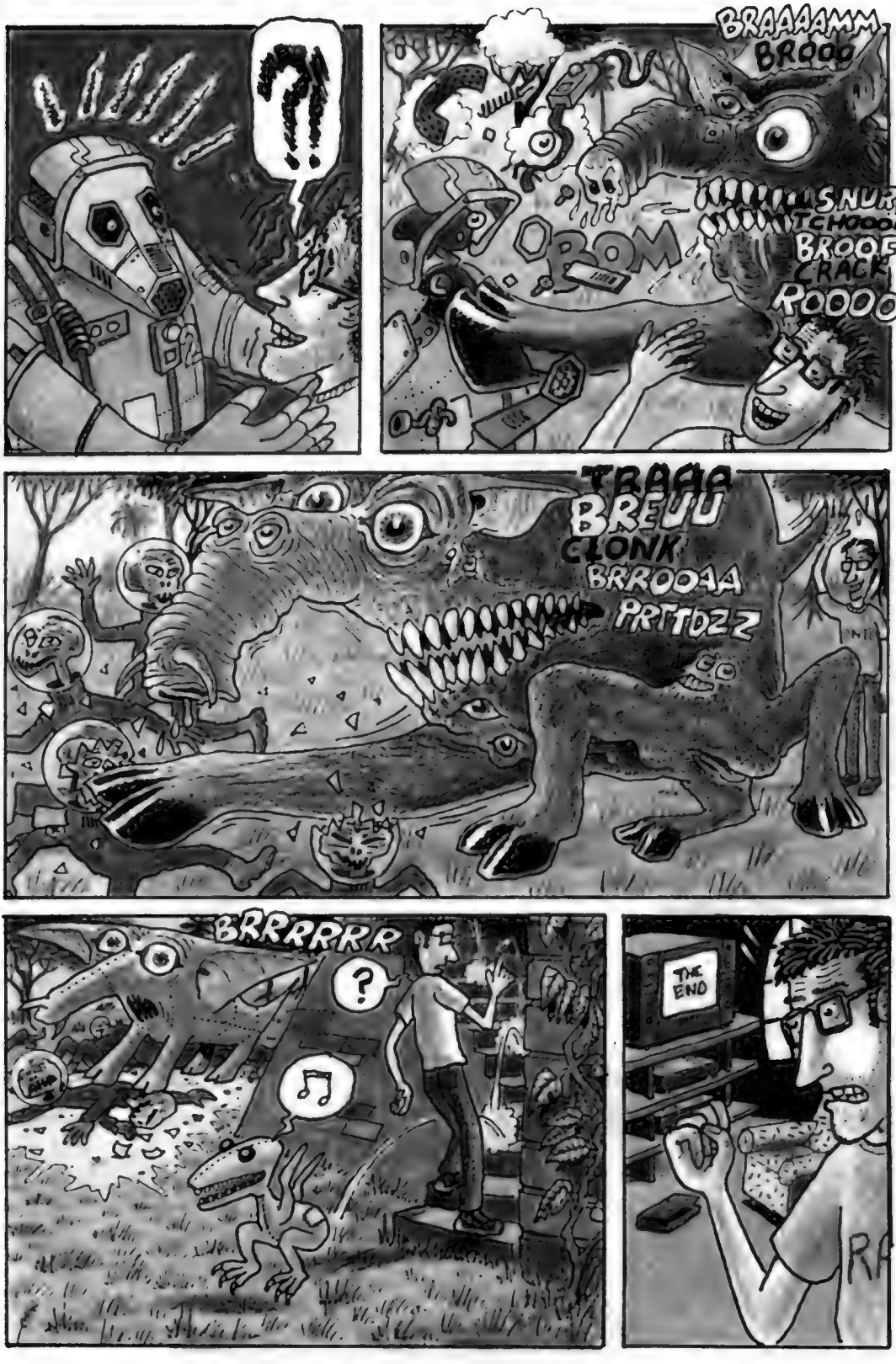
R-MATHESON
HELL
HOUSE
SONY
VHF

BZZZZZZZ
8257


SKRRRRA
10101 0010 1001

01010011 11011001

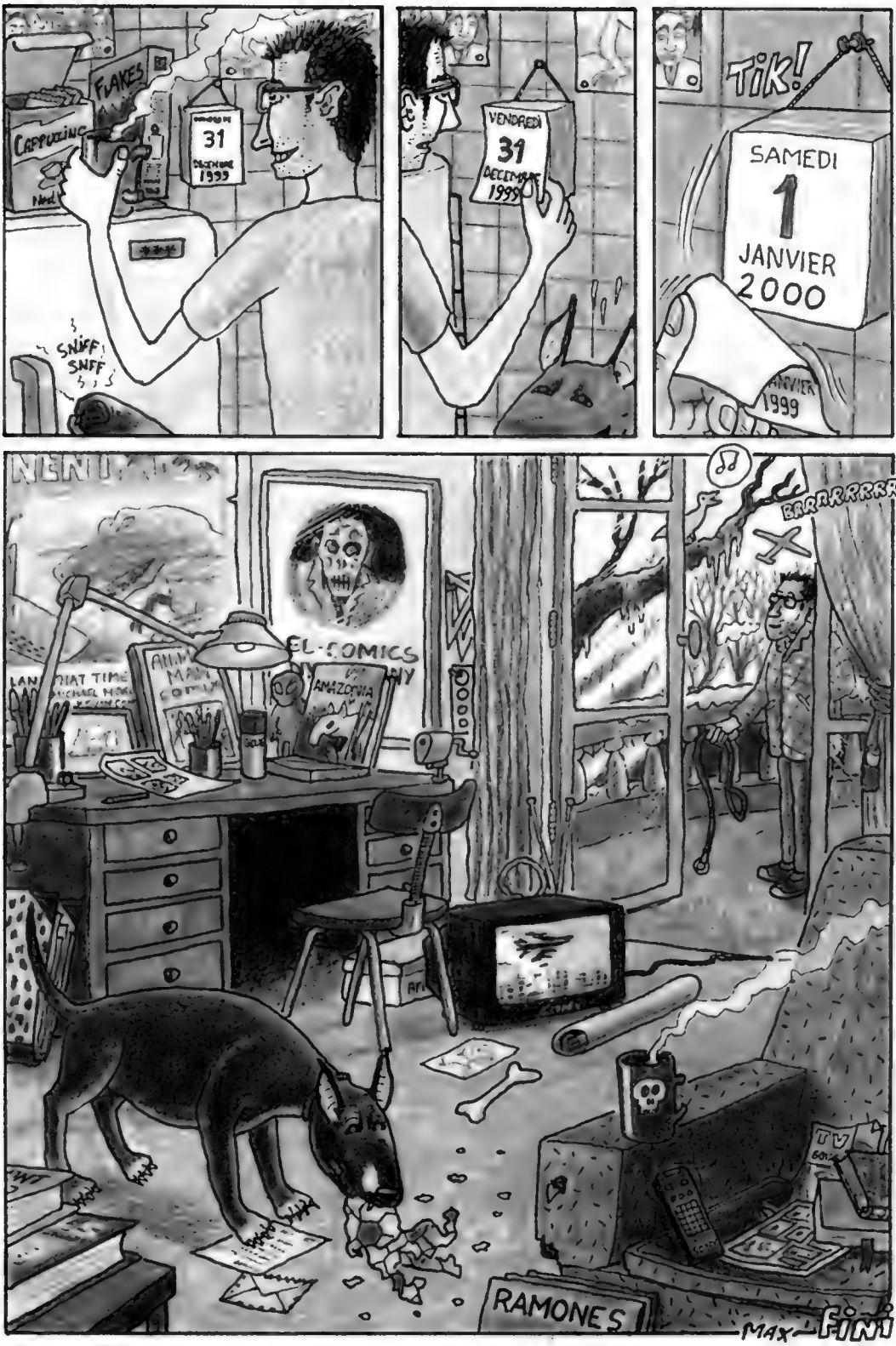
?!
BURO
?!
0010
1111!!
101000110
111010011
?
BLOOP
BLAP
SPROOTCH
GNFF...
PROOATT
BING
BOP!
10110...
8257

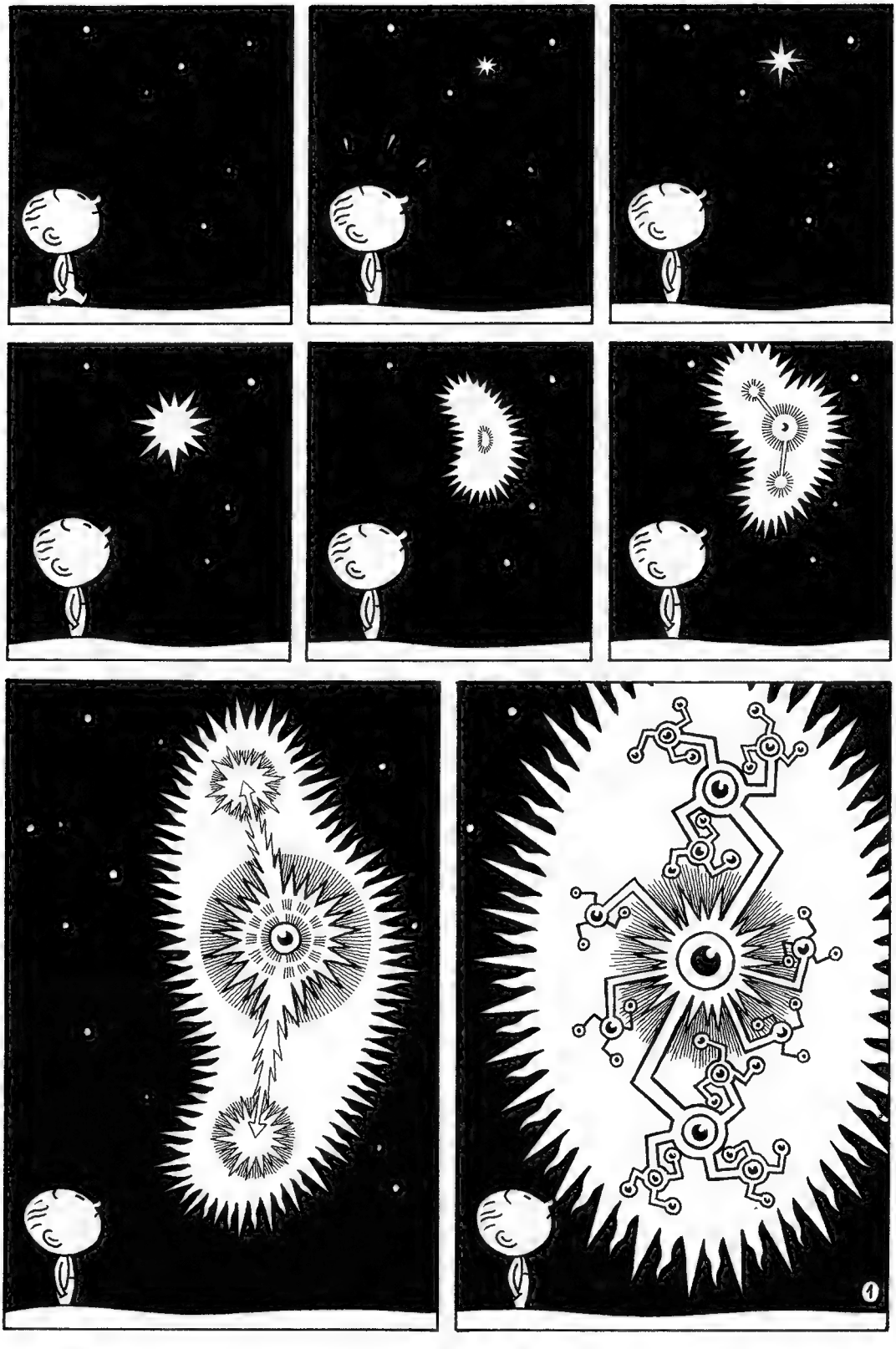

?
BRAAAAMM
BROOO
BOOM
SNURF
TCHOOOO
BROOF
CRACK
ROOOO
TRAAA
BREUU
CLONK
BRROOAA
PRTTDZZ
BRRRRRR
?
THE END

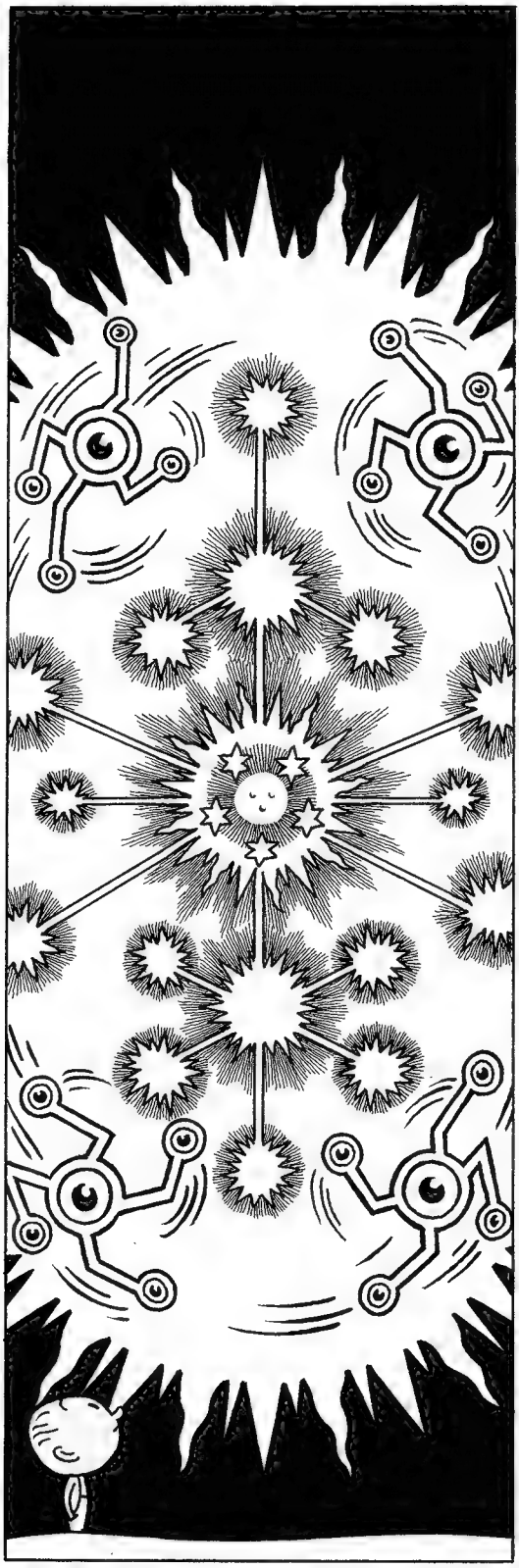
BRRR

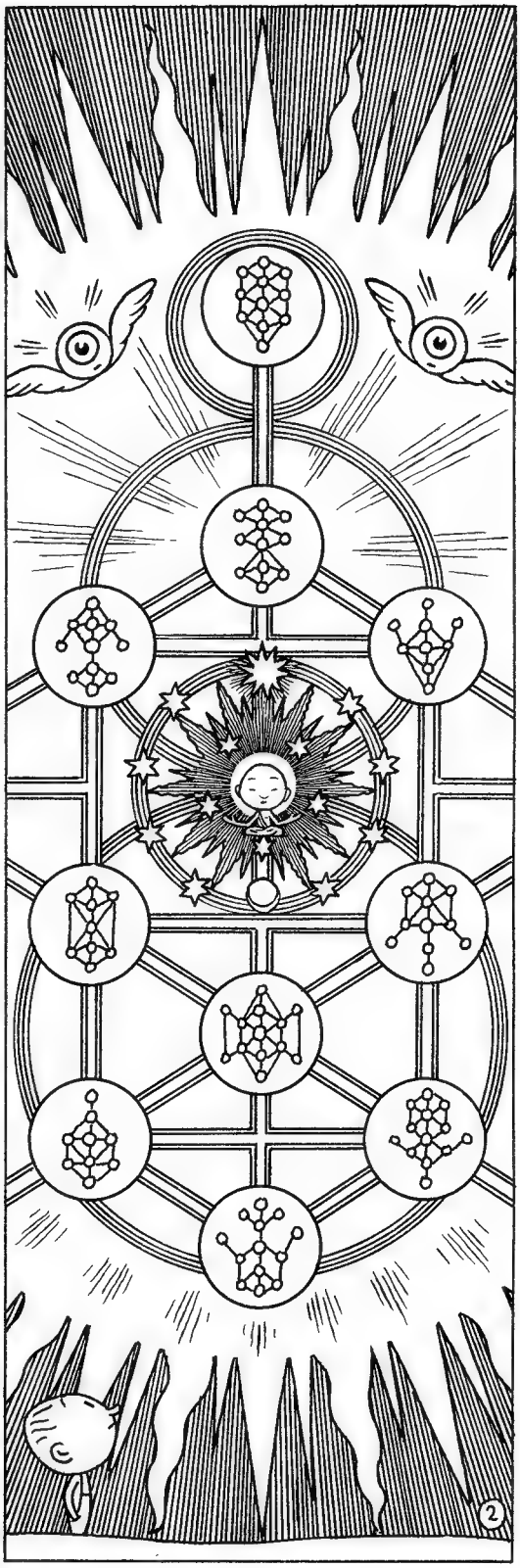
BRRRRRRRRRRRRRR
TONTO
CLAP!
CLAC! CLACLAC!
CLAP!
RRR
RATO
BRRRRRRR
CLAC!
CLAP!
***
FRIO
RRRRR
LECHE MILK LAIT
?
?!
SHOOT

!!??
CLARO
BOM!
?
PEE-WEE
HERMAN
PEE-WEE HERMAN


FLAKES
CAPPUCINO
31
DECEMBRE 1999
SNIFF SNIFF
VENDREDI
31
DECEMBRE 1999
TIK!
SAMEDI
1
JANVIER
2000
1999
BRRRRRRRRRRR!
EL-COMICS
RAMONES
MAX
FIN!



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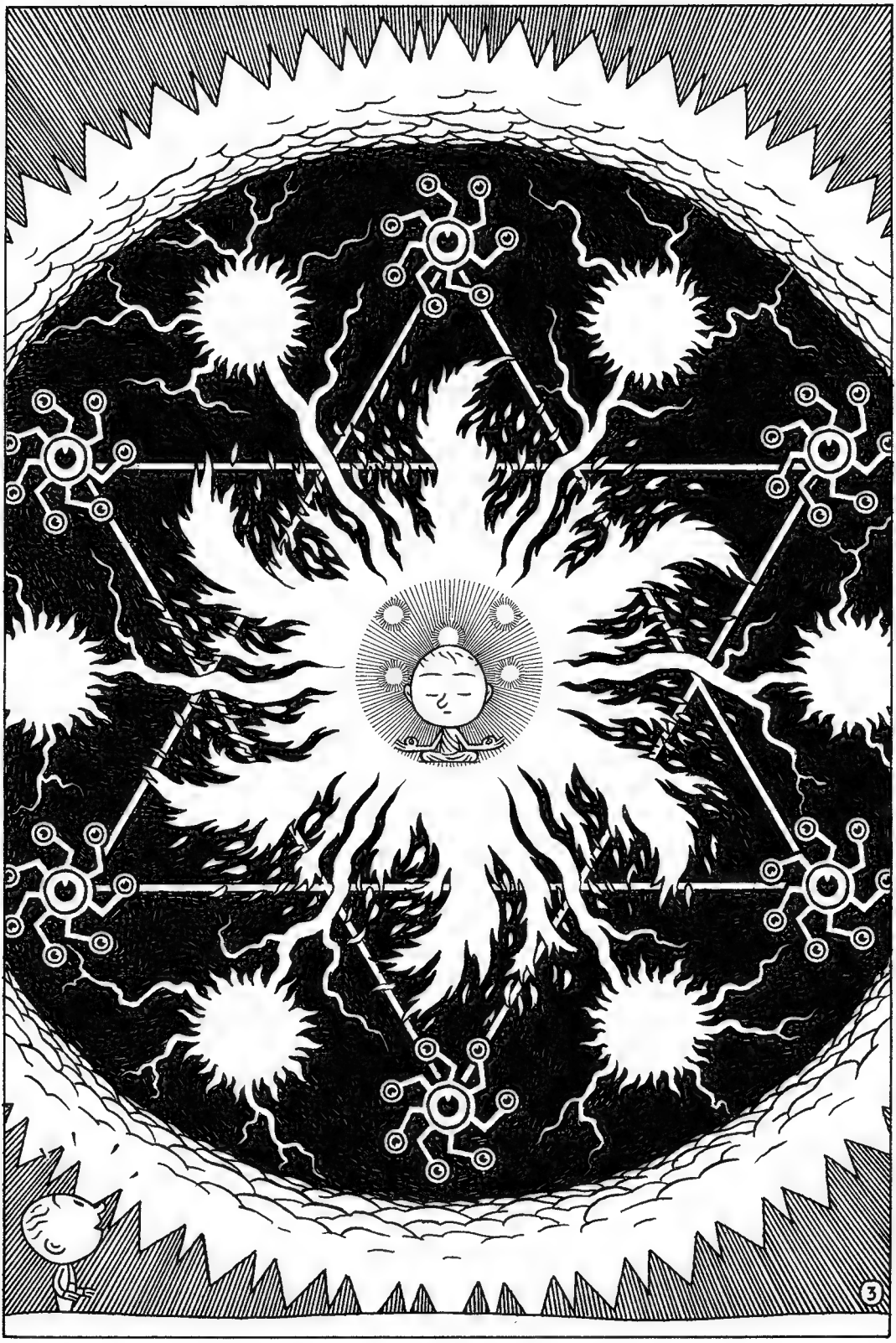
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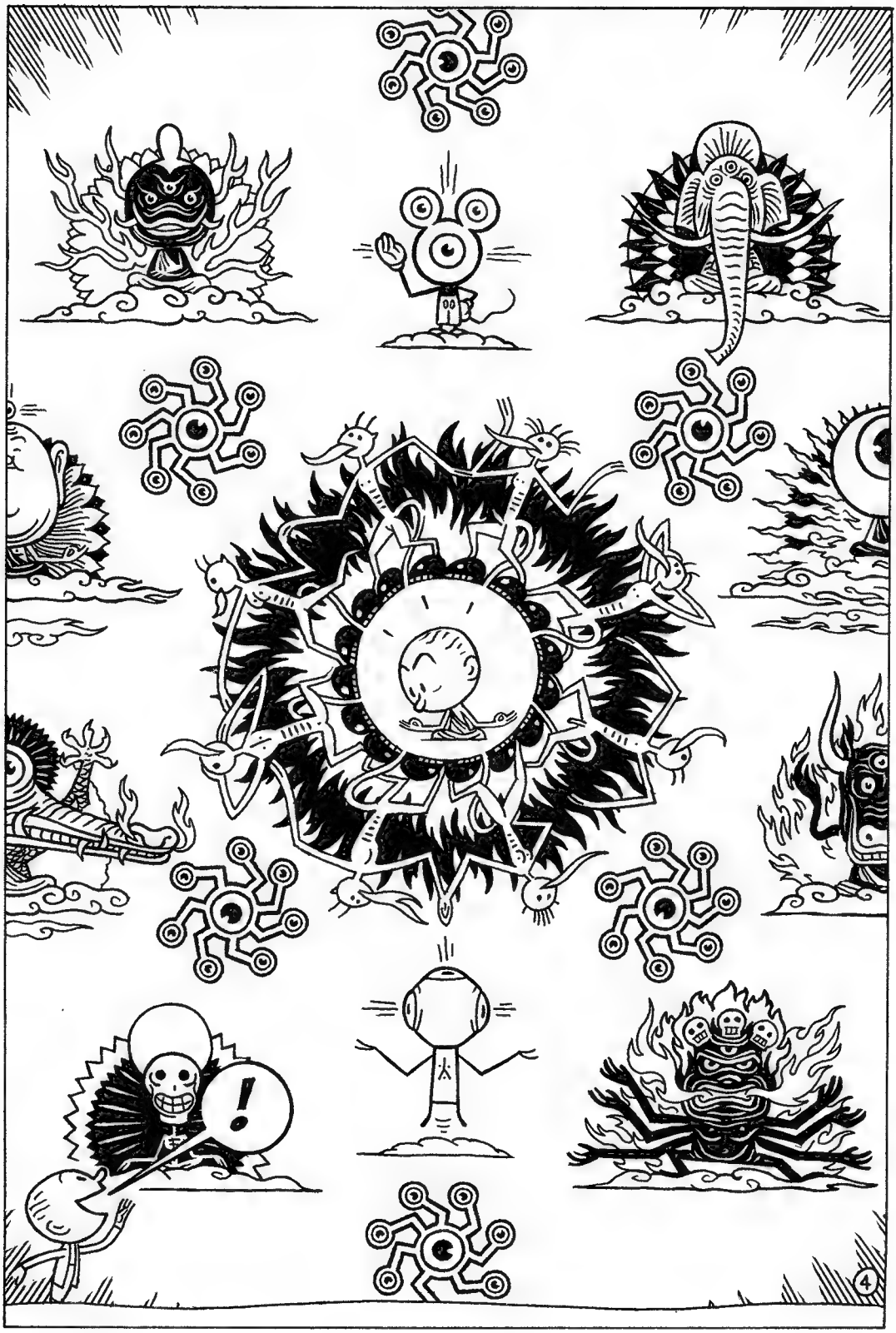
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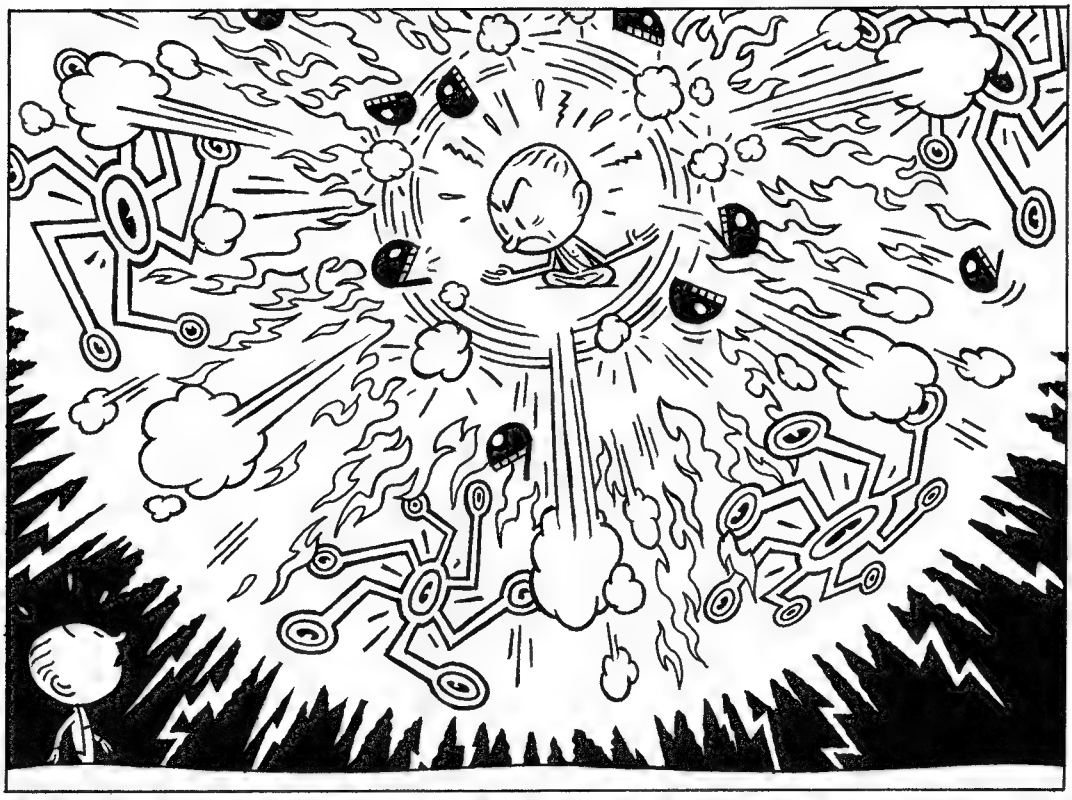

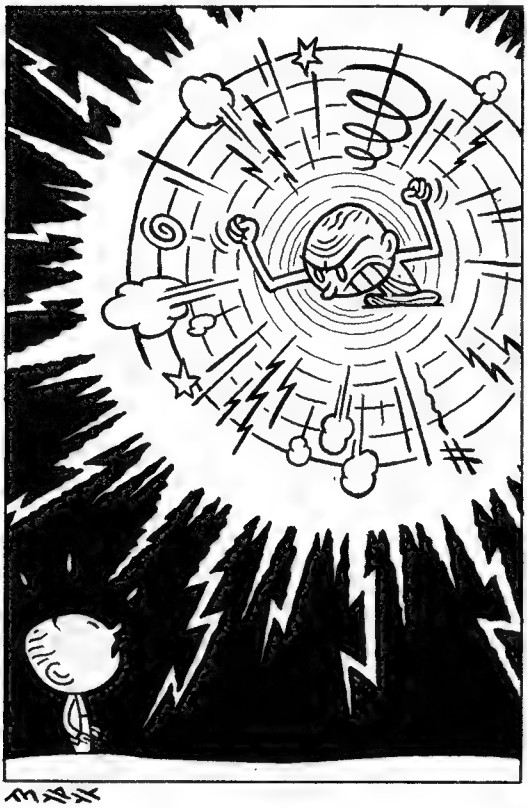

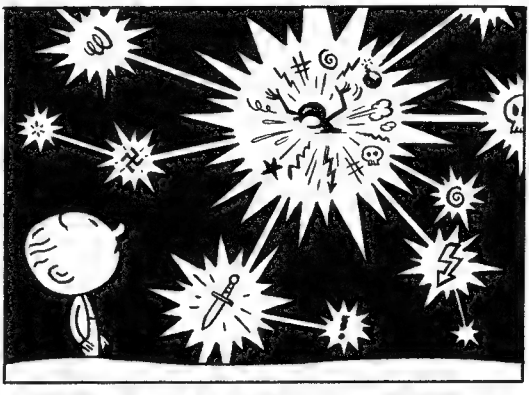

MAX

FLASH
5
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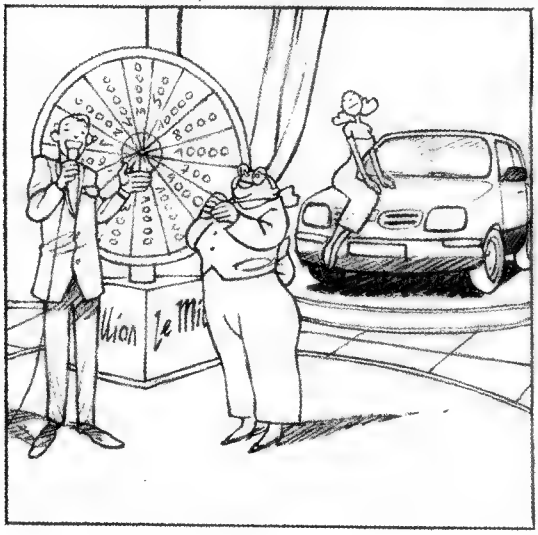

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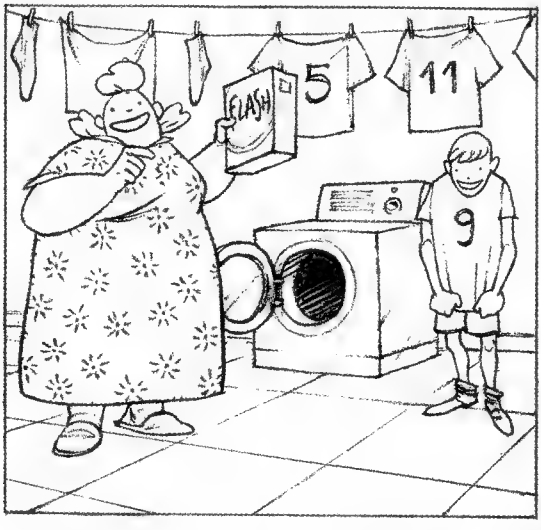
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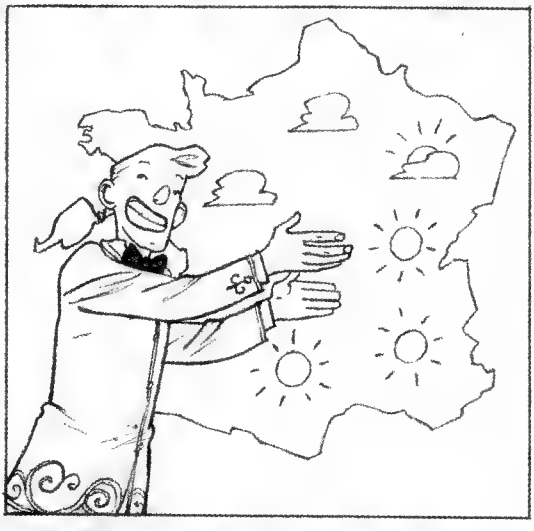

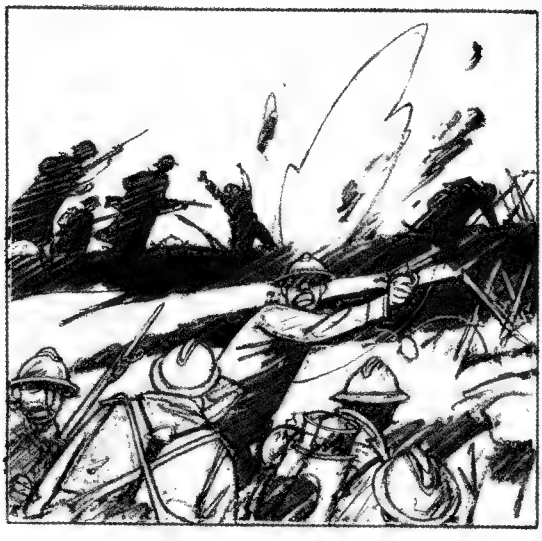

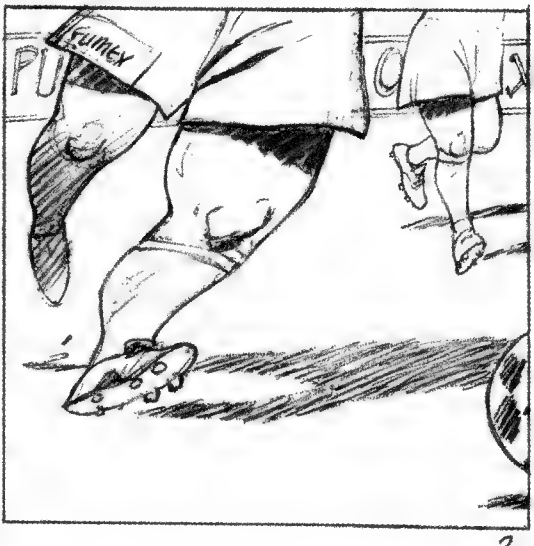
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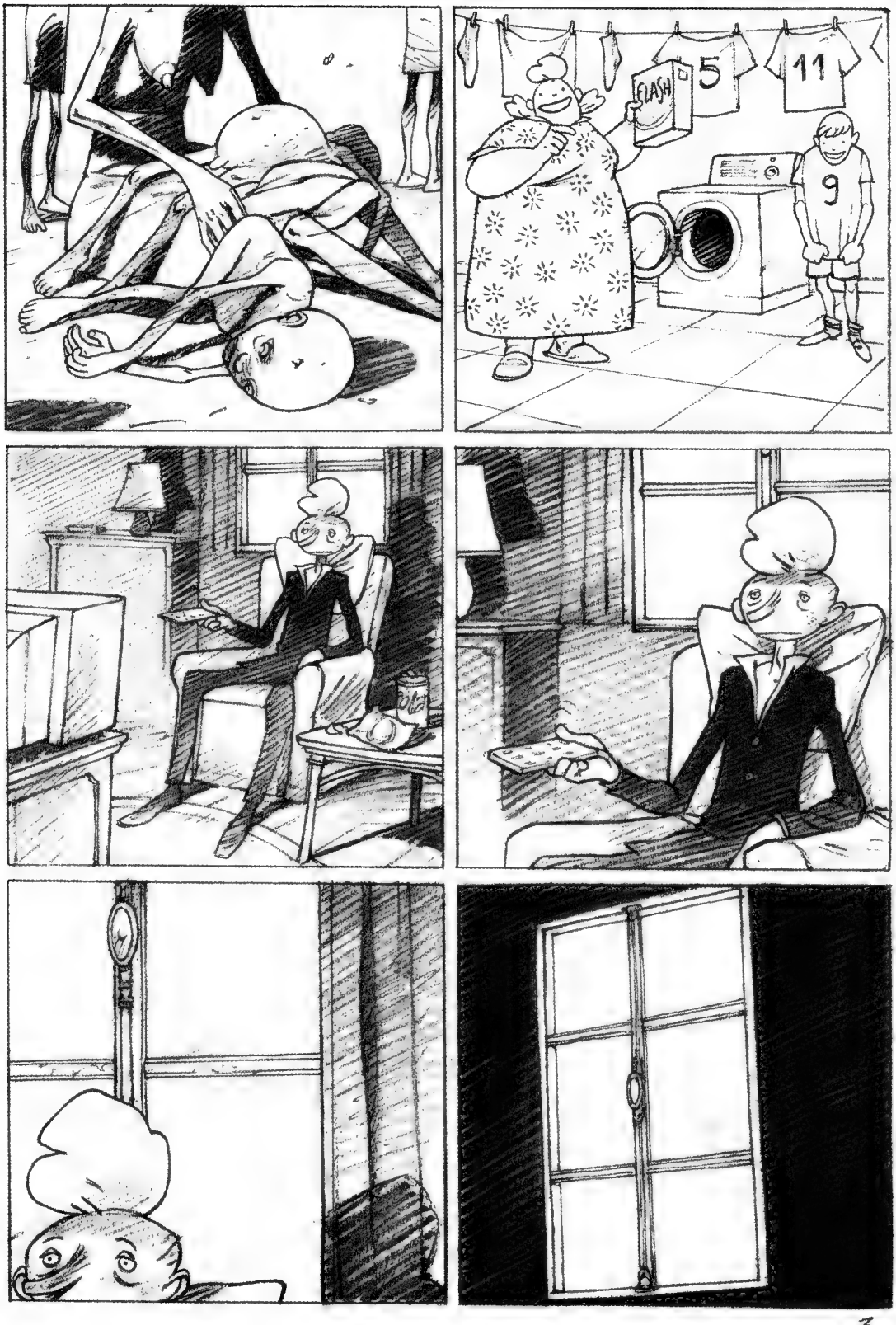
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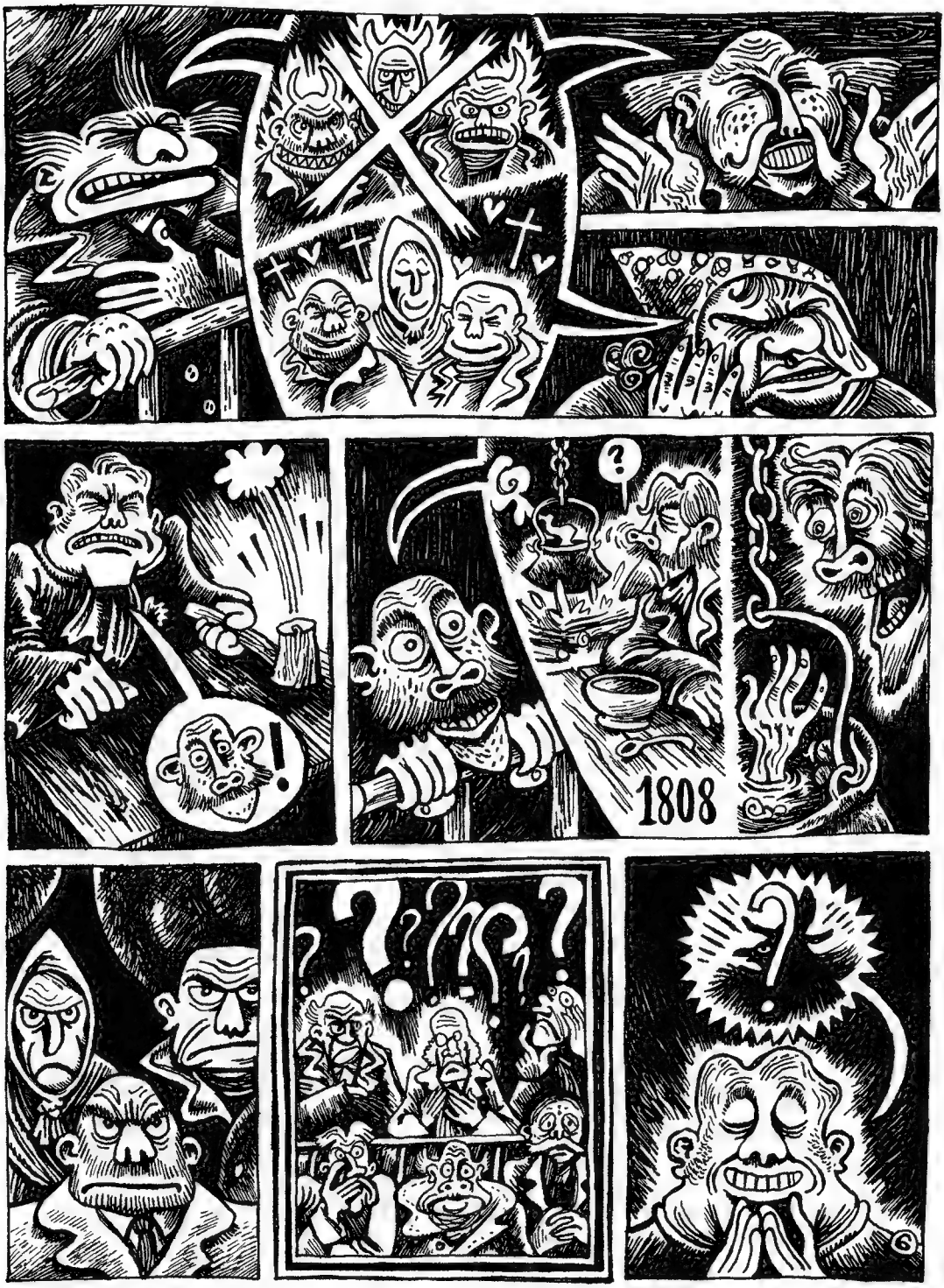
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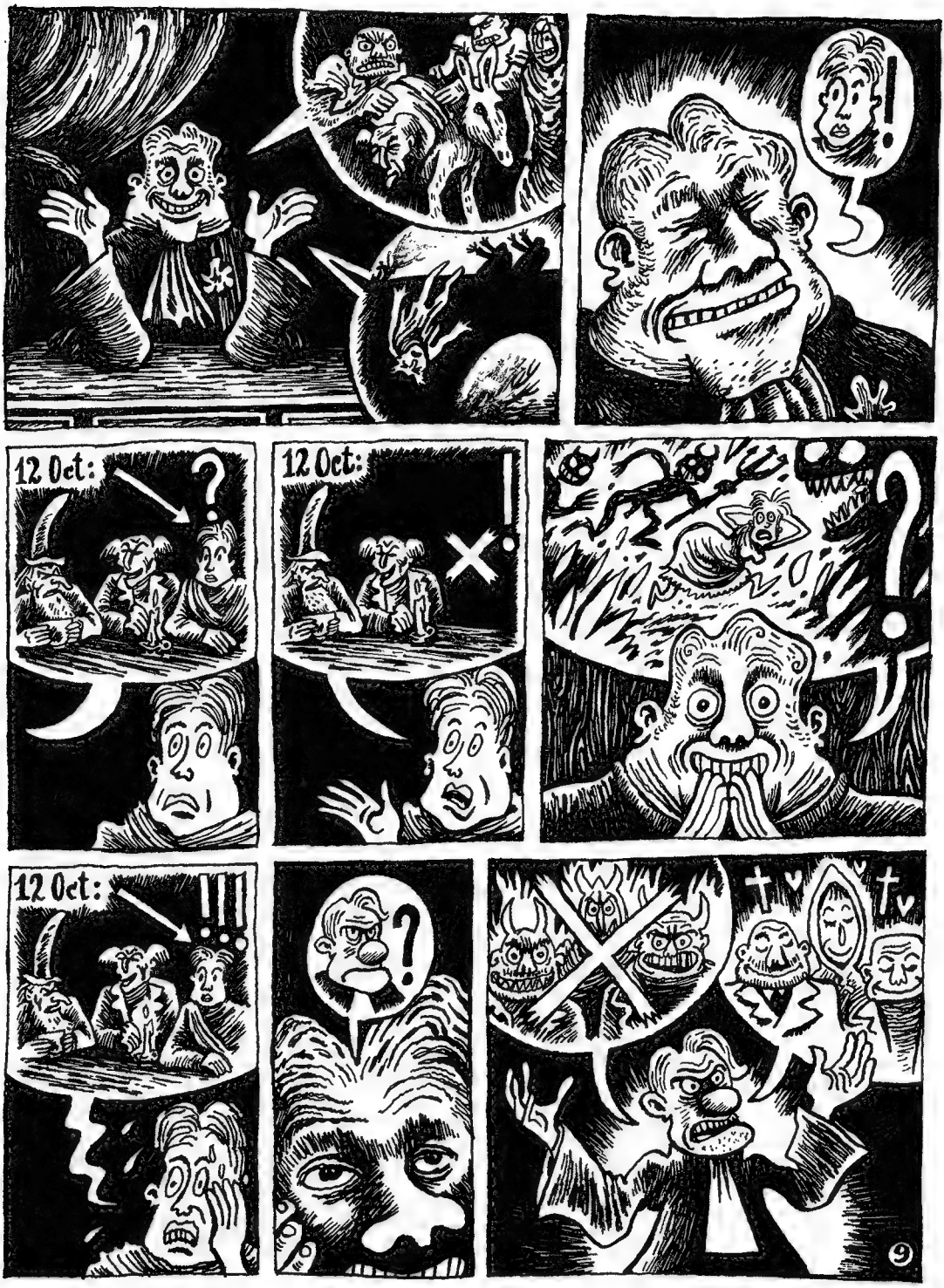
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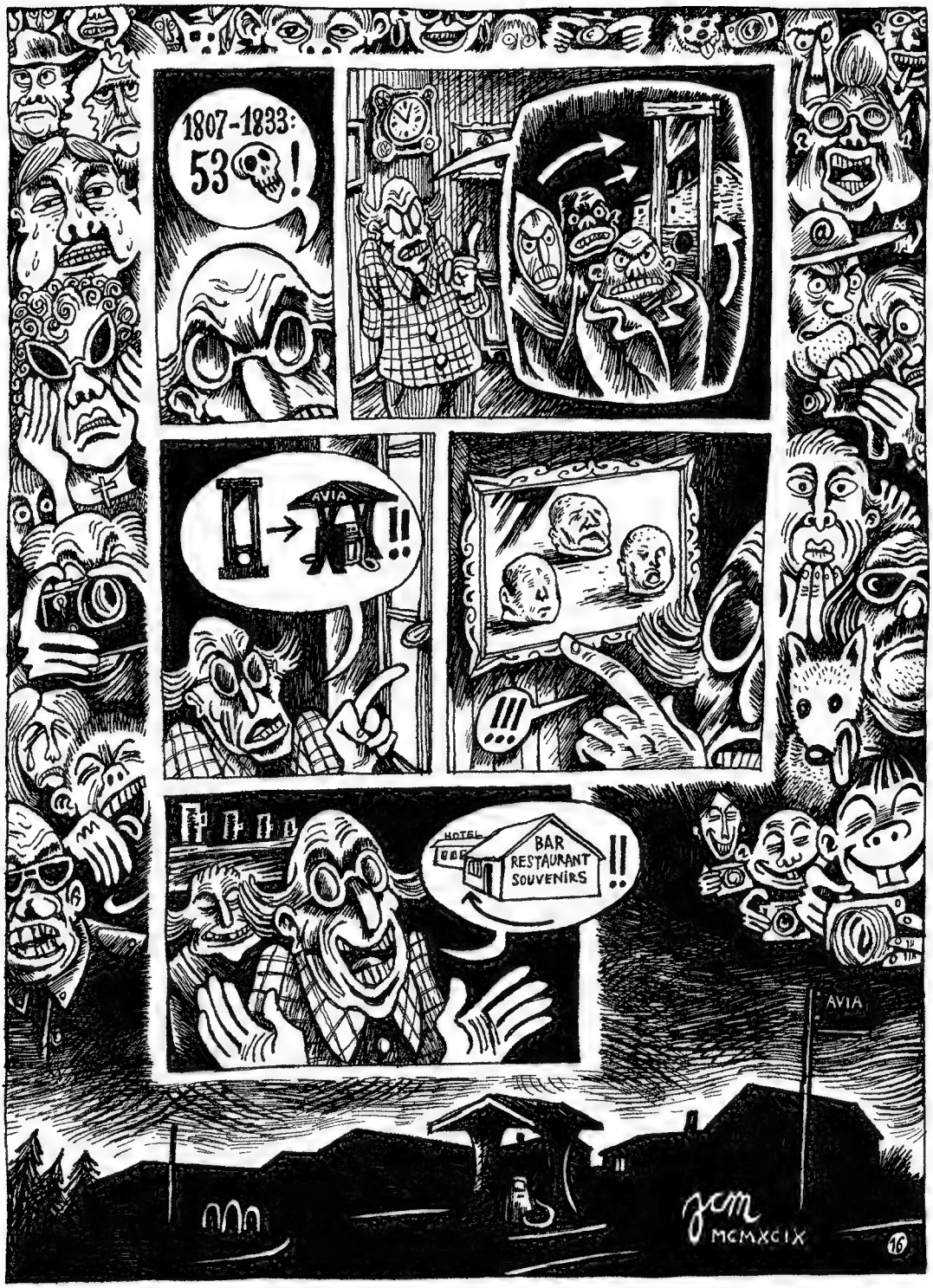
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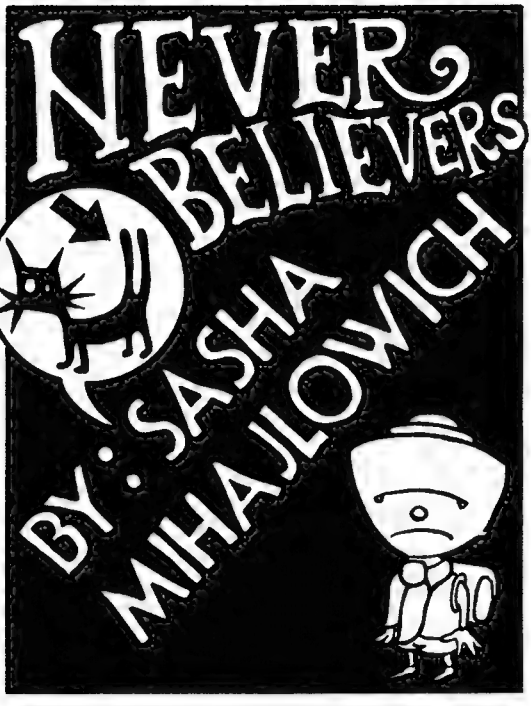
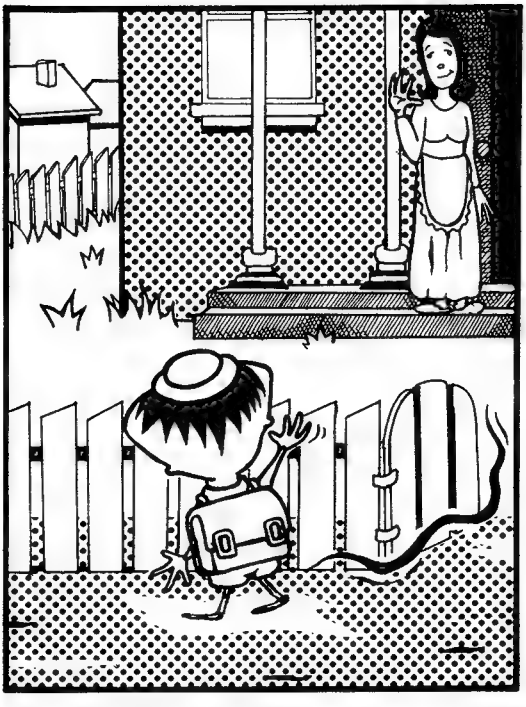
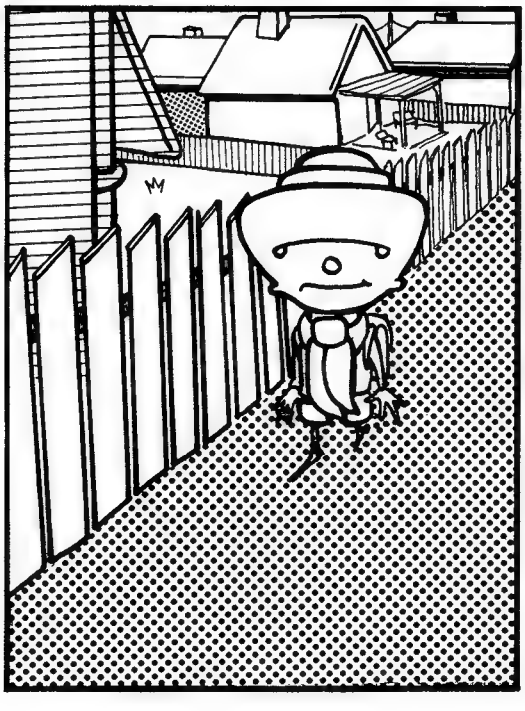
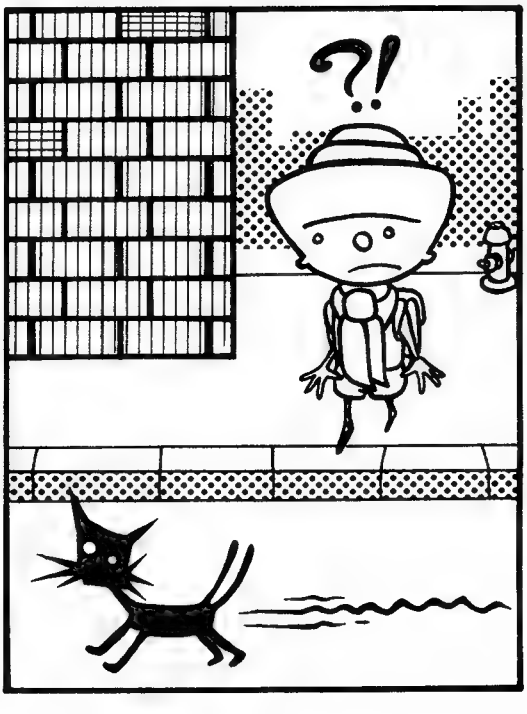

NEVER BELIEVERS
BY: SASHA MIHAJLOWICH



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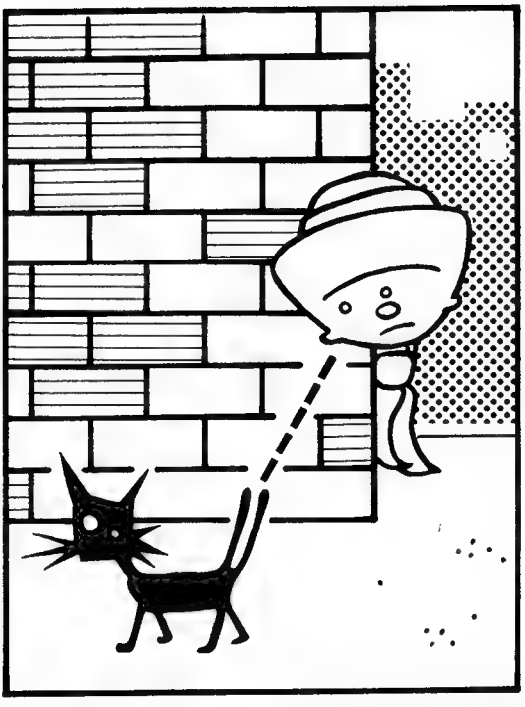

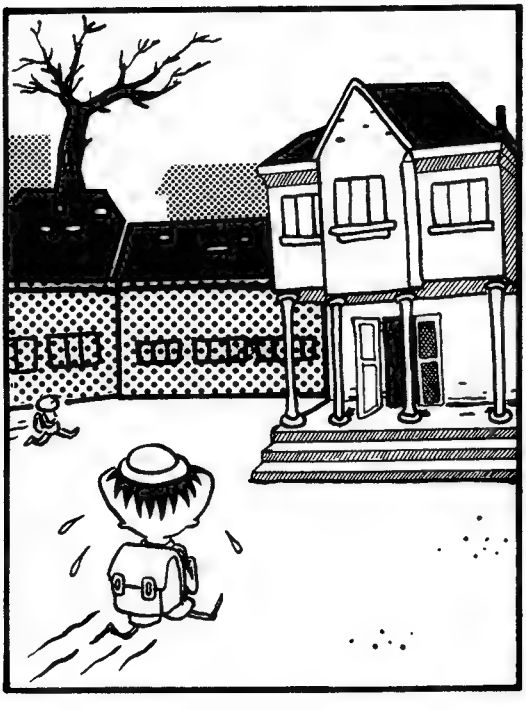

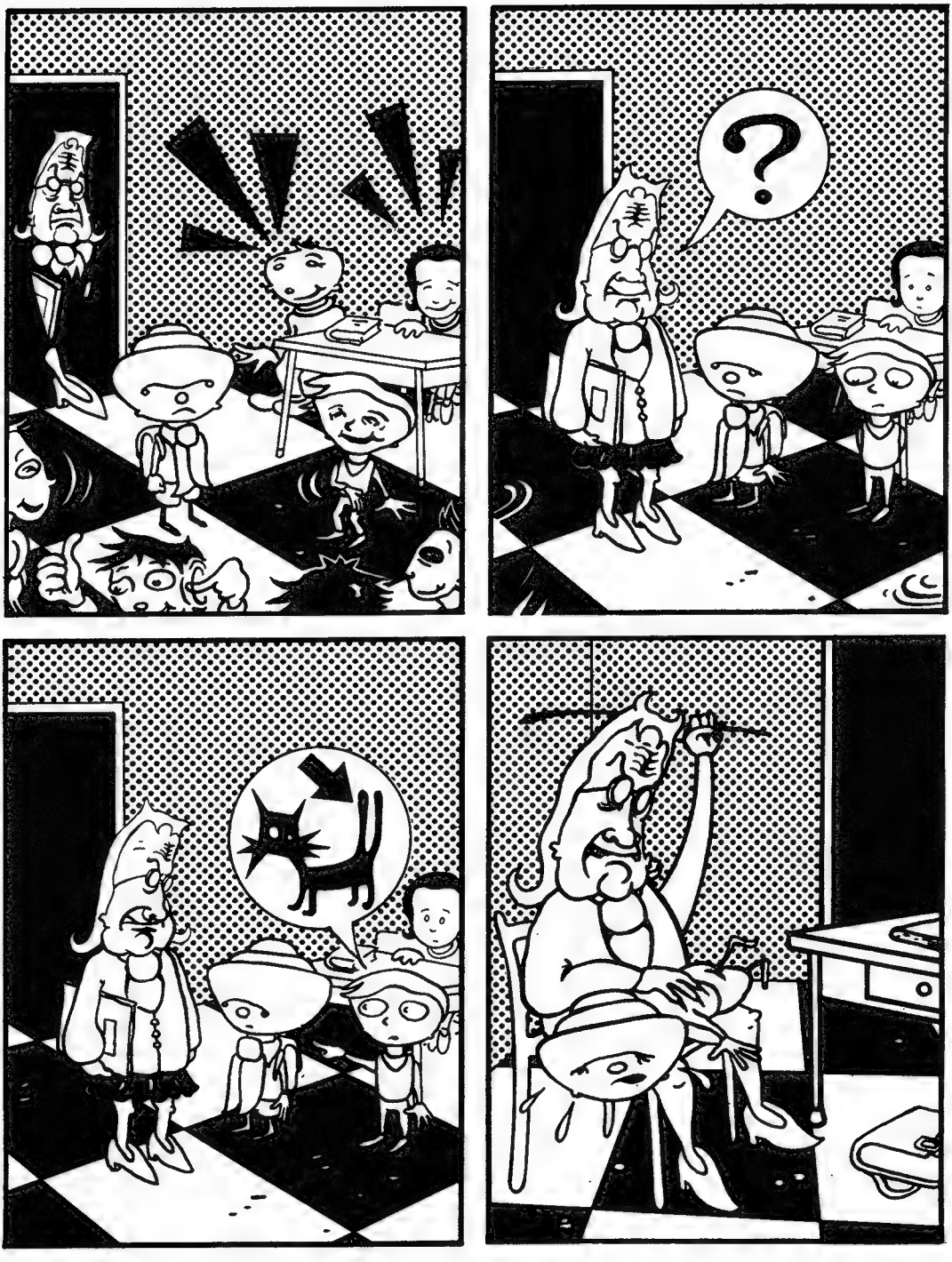

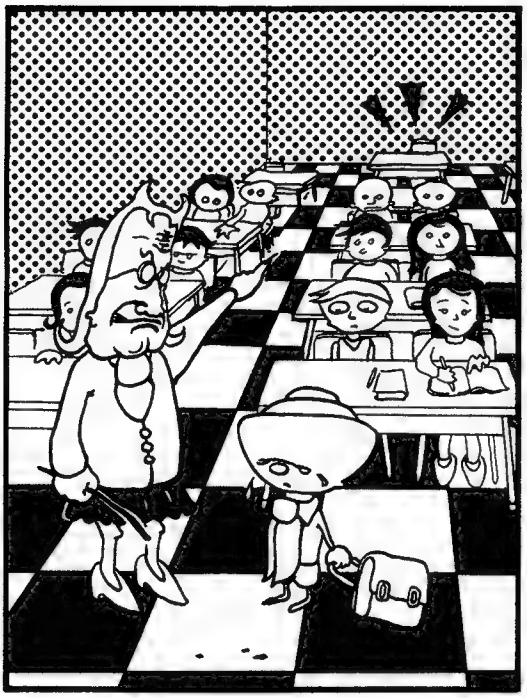

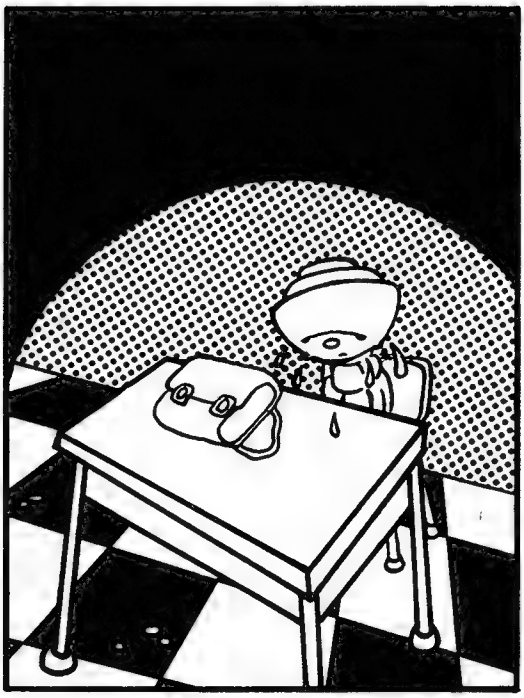

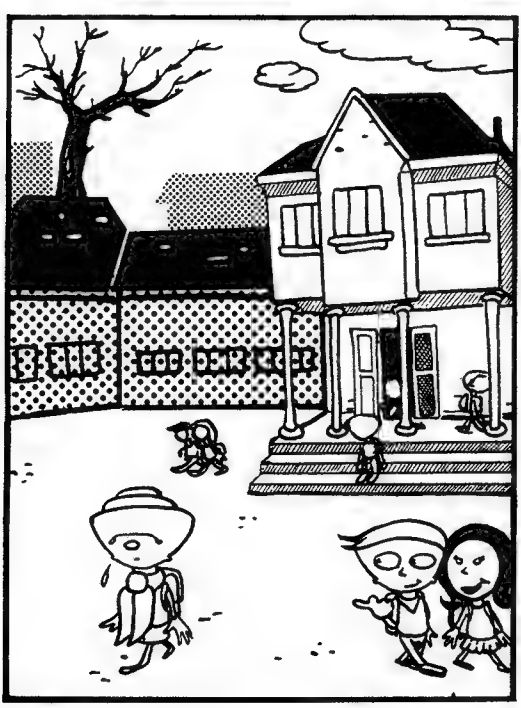

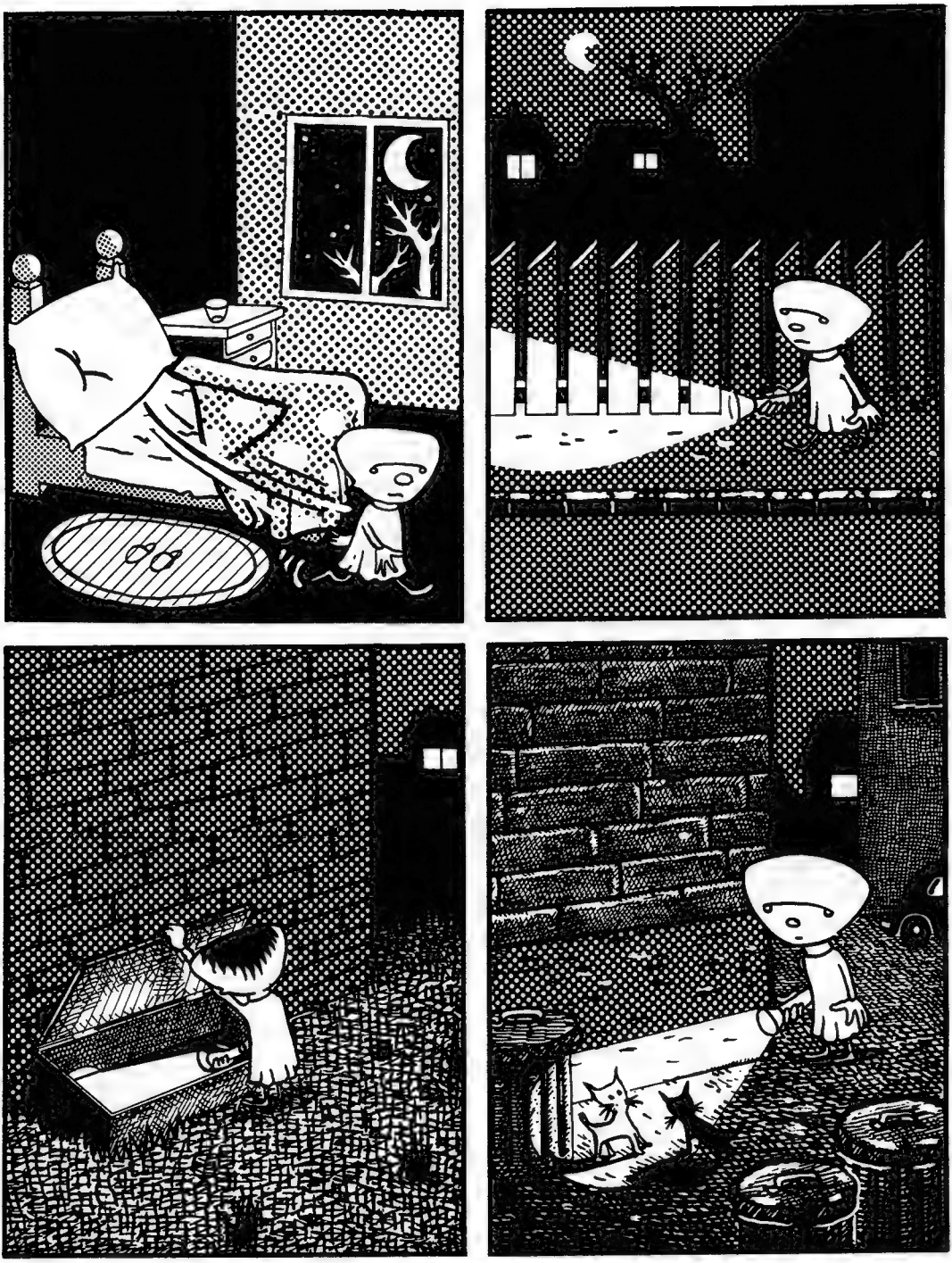

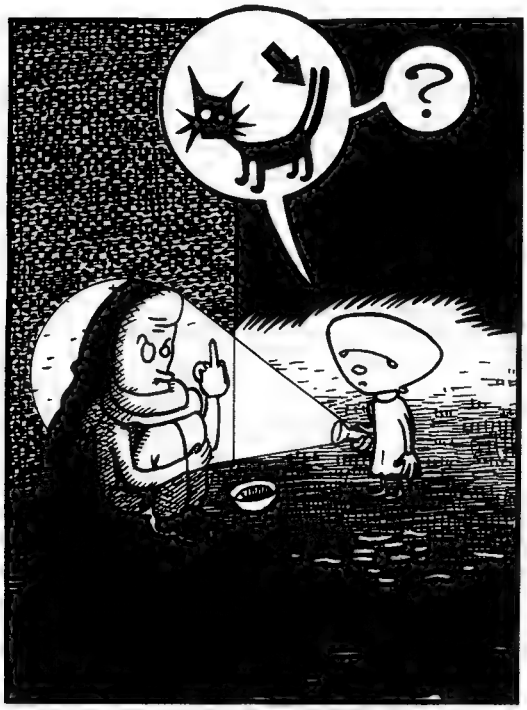

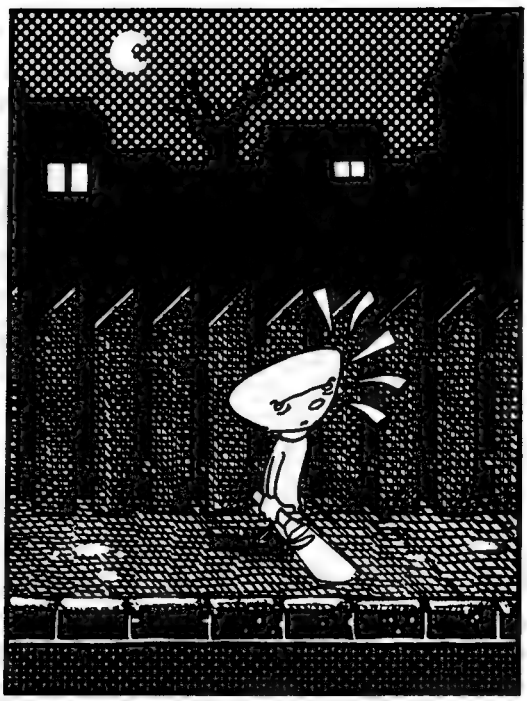

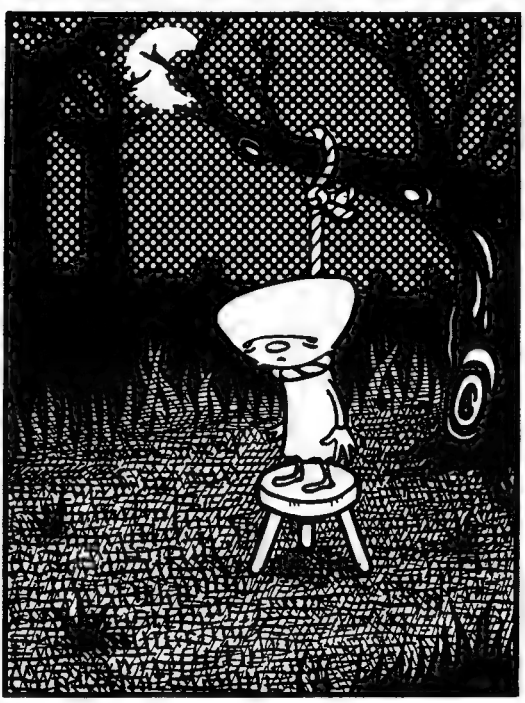

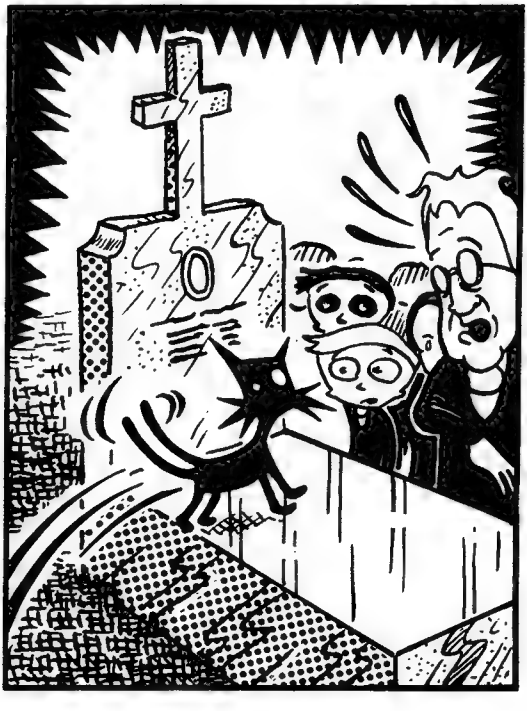

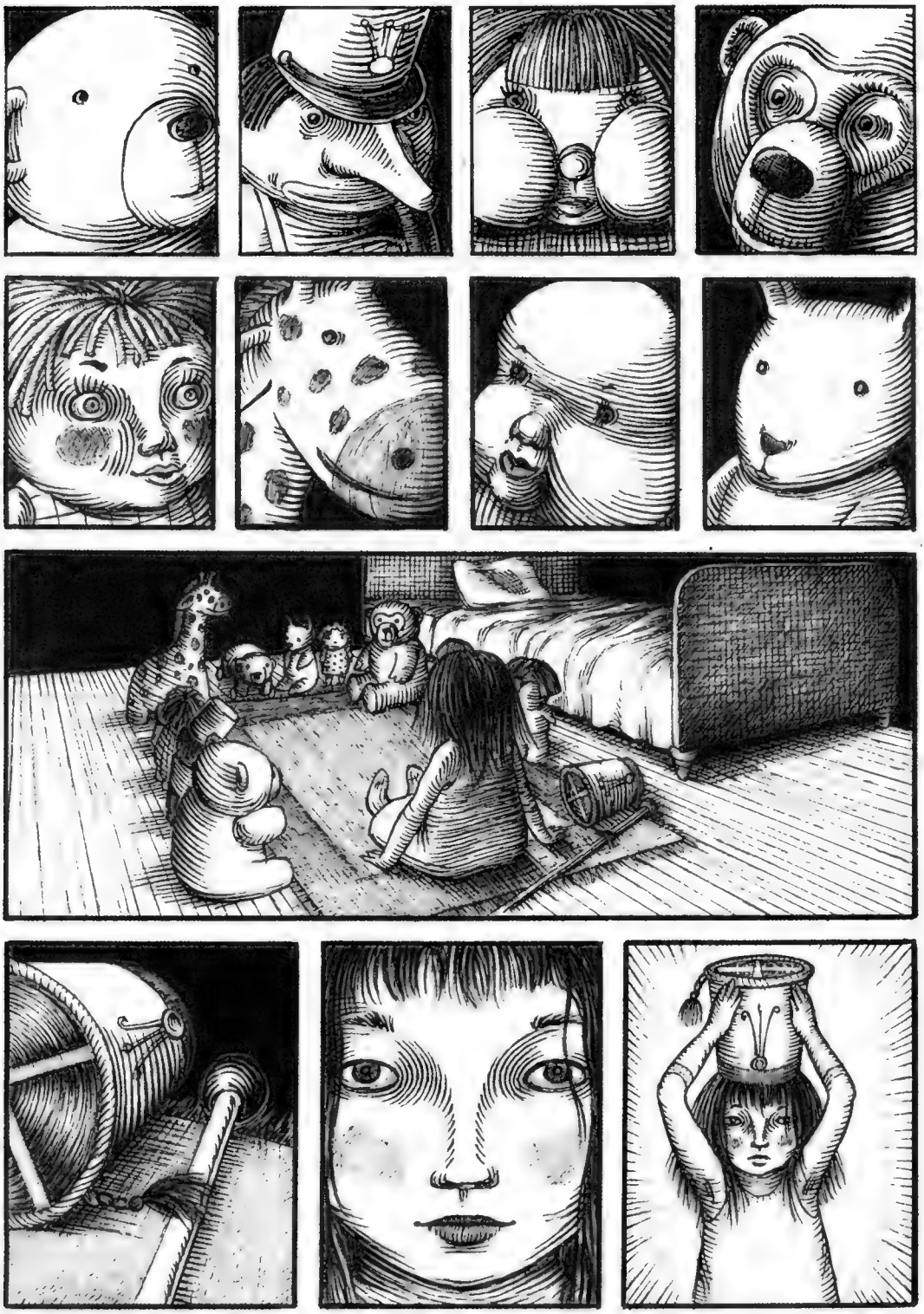

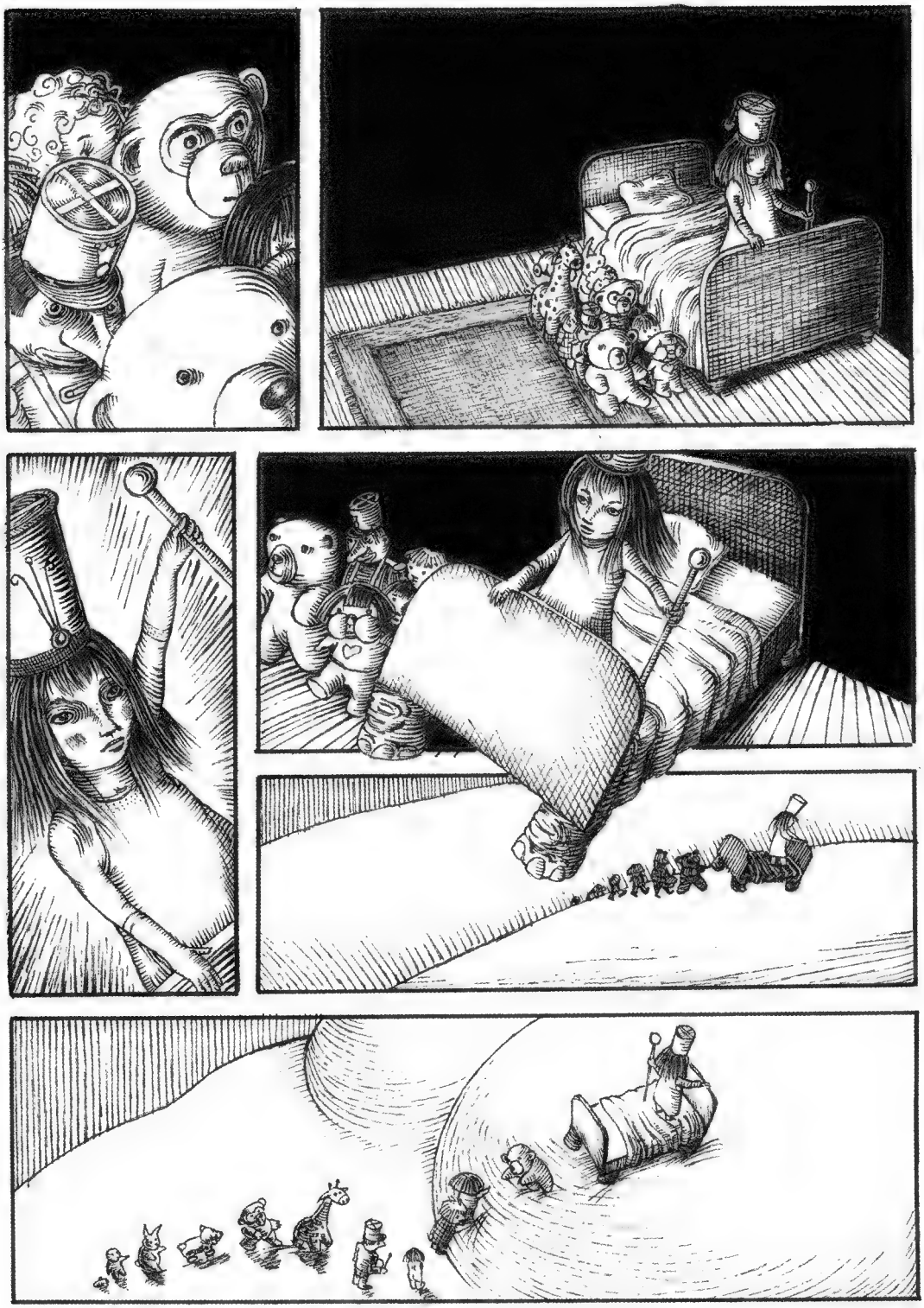

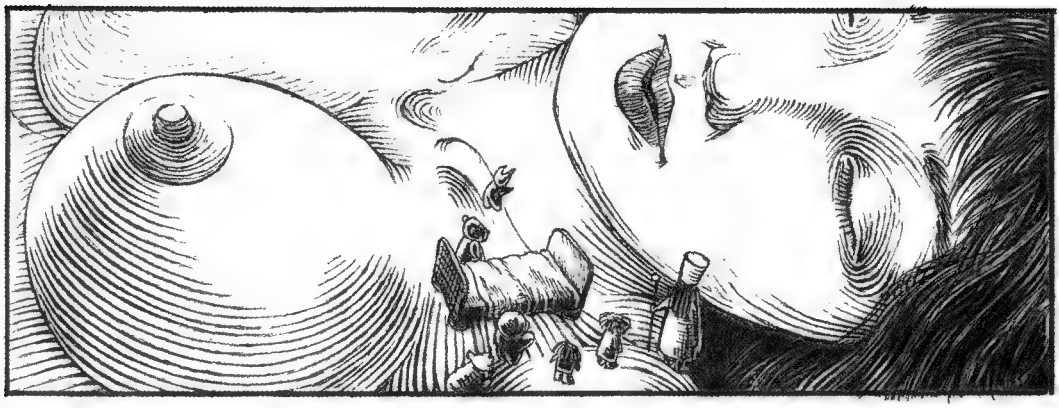

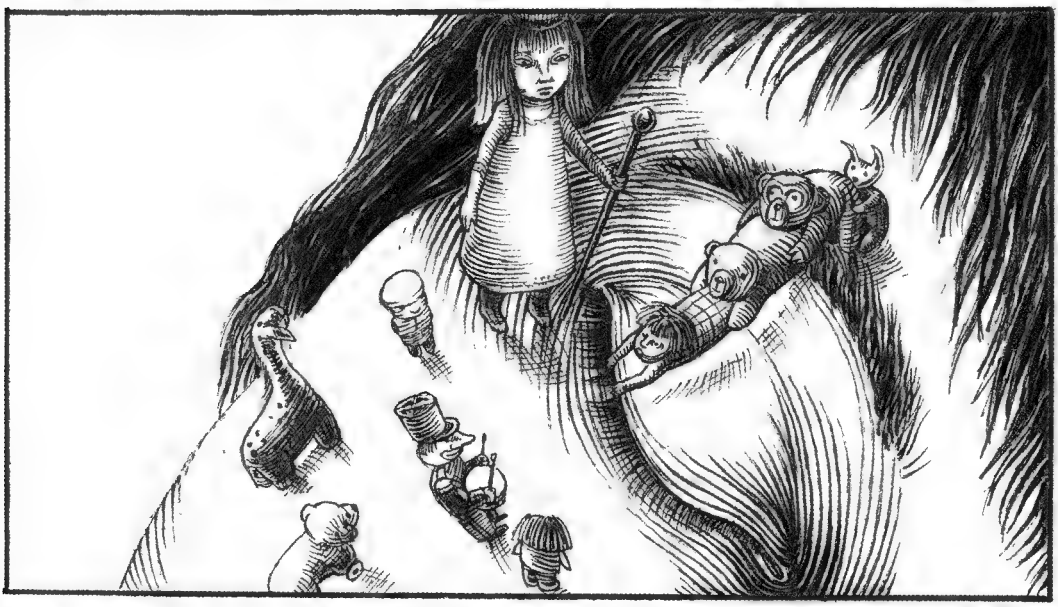

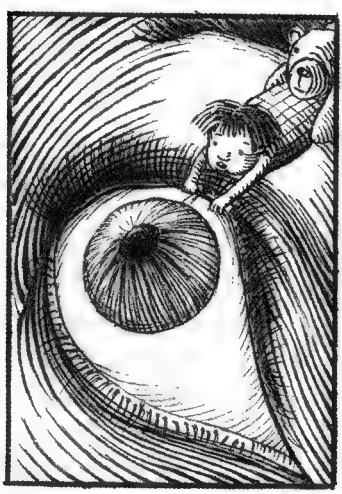

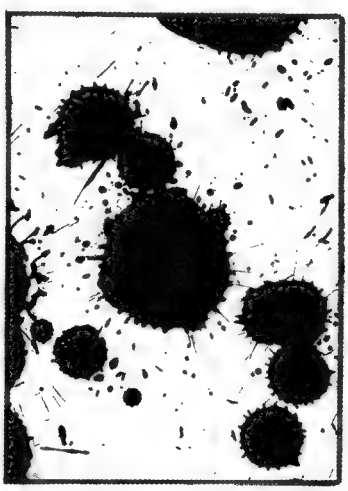

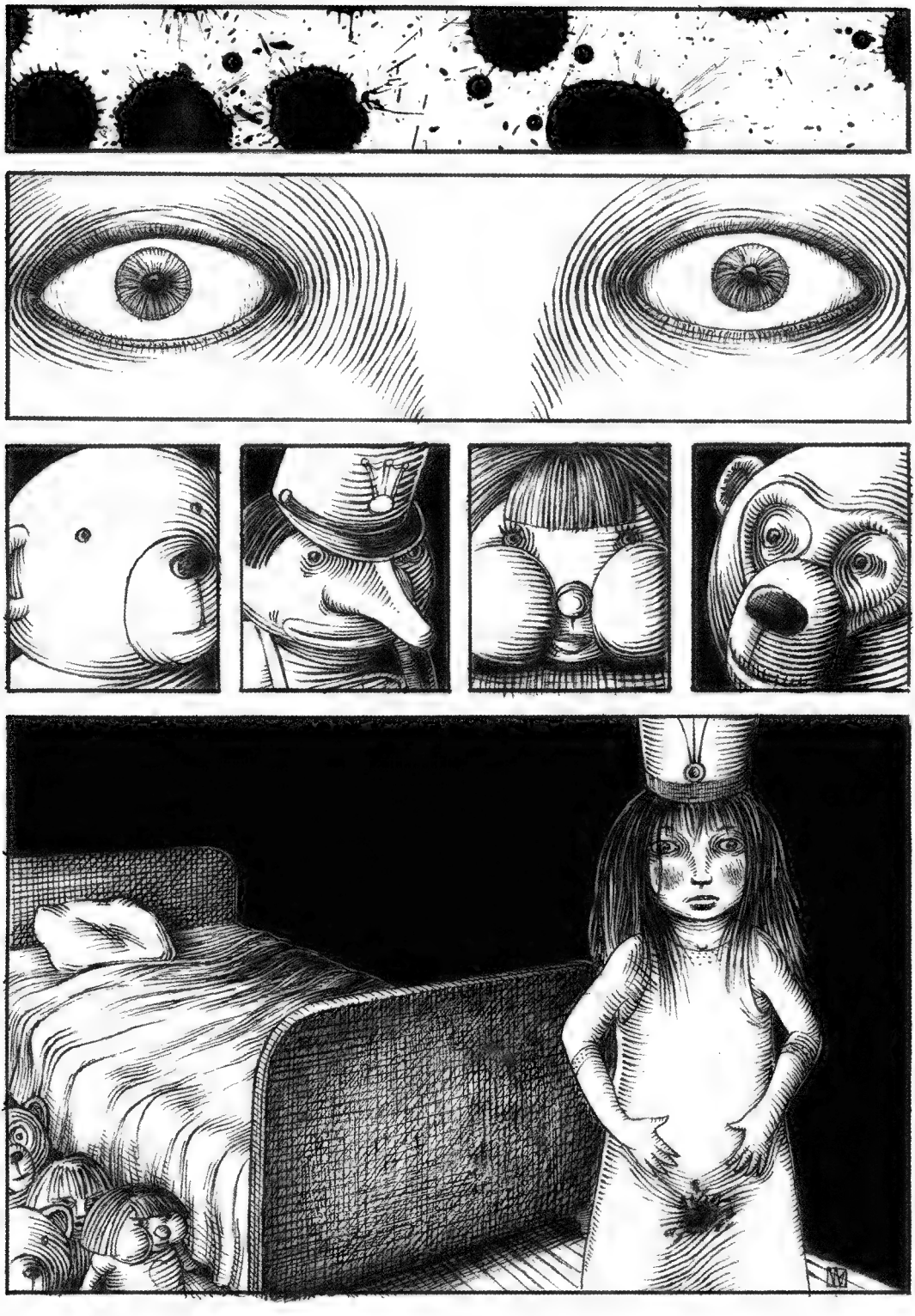

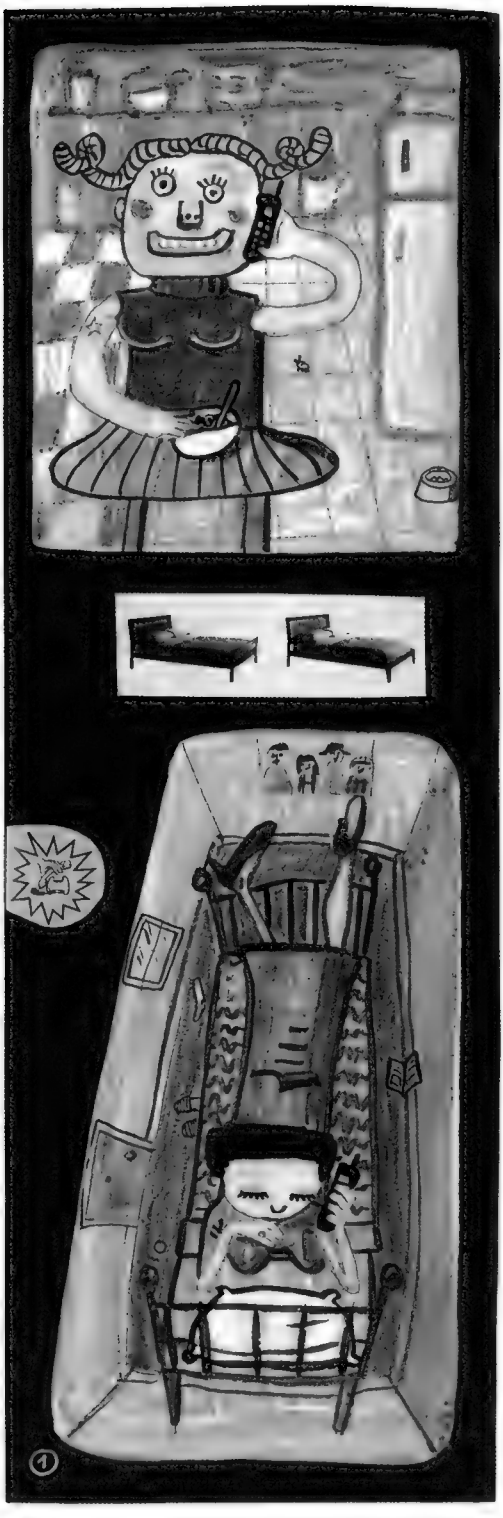
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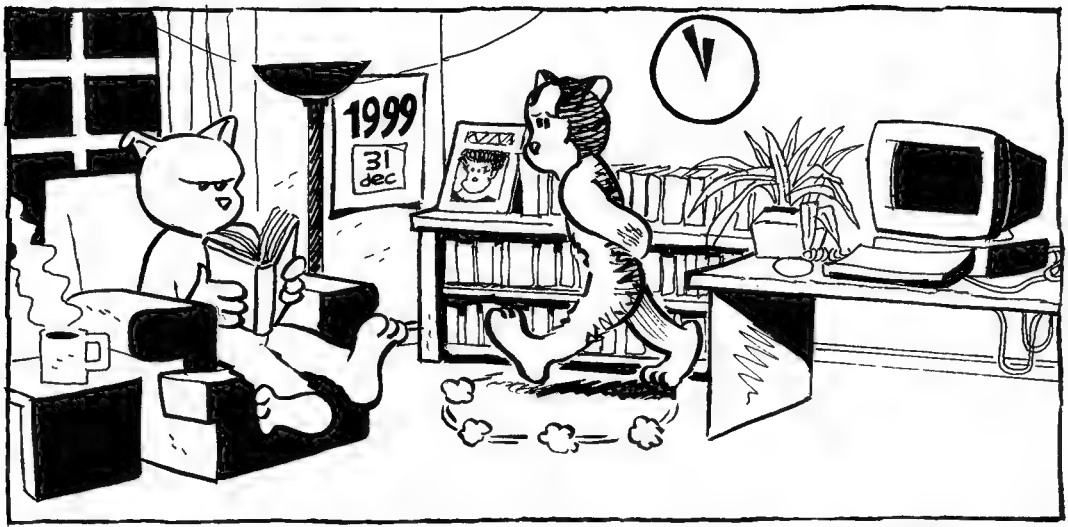
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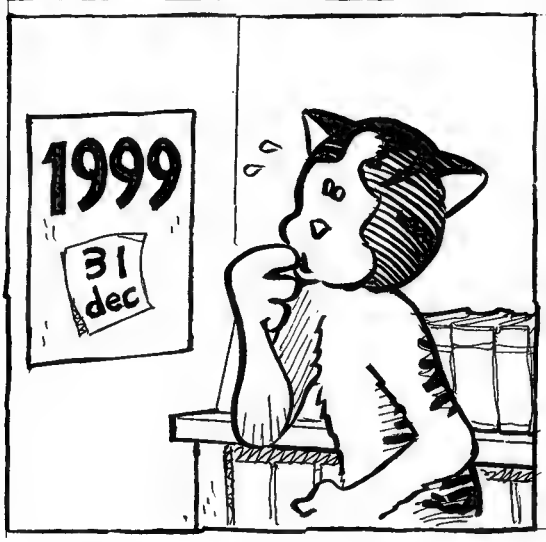
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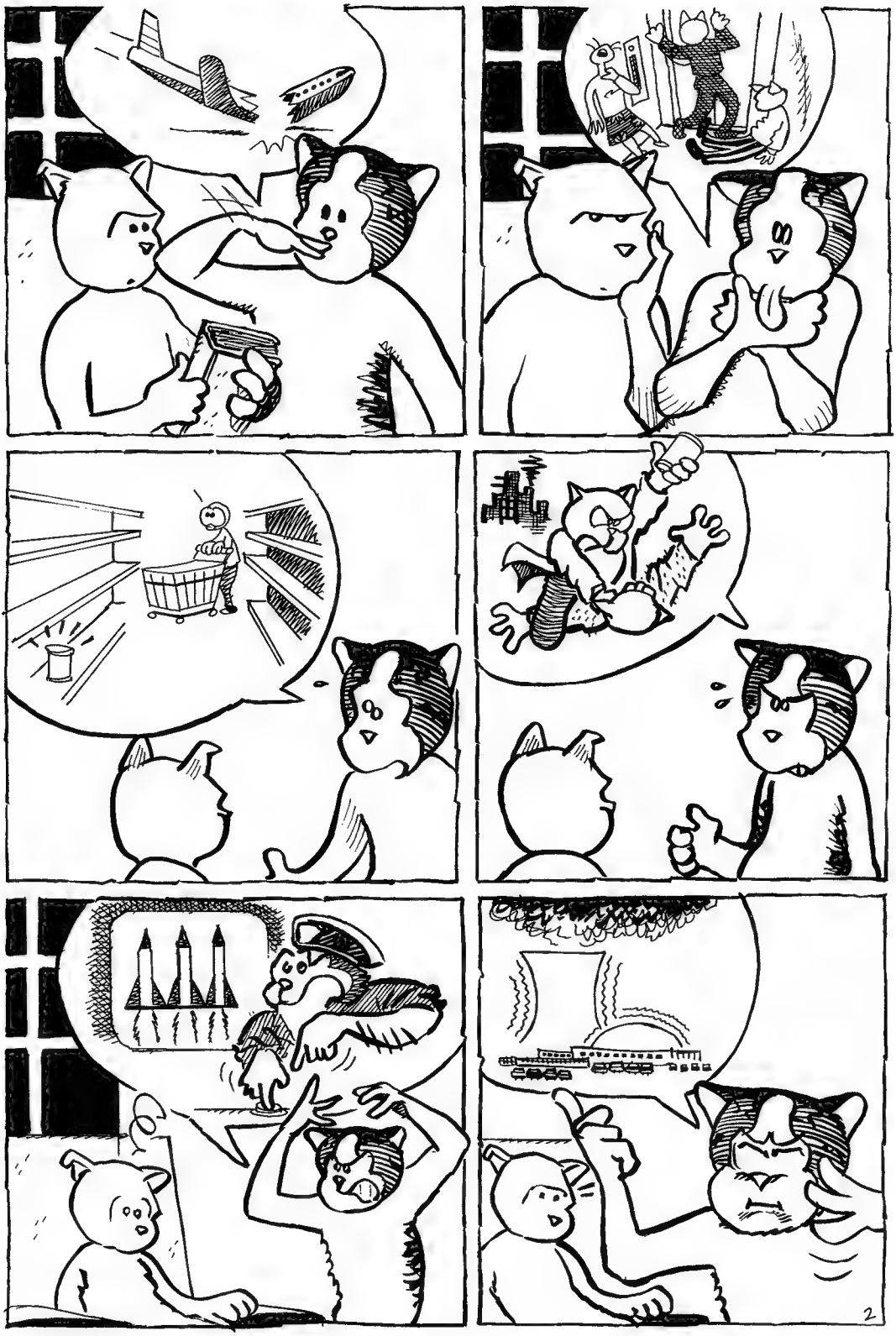
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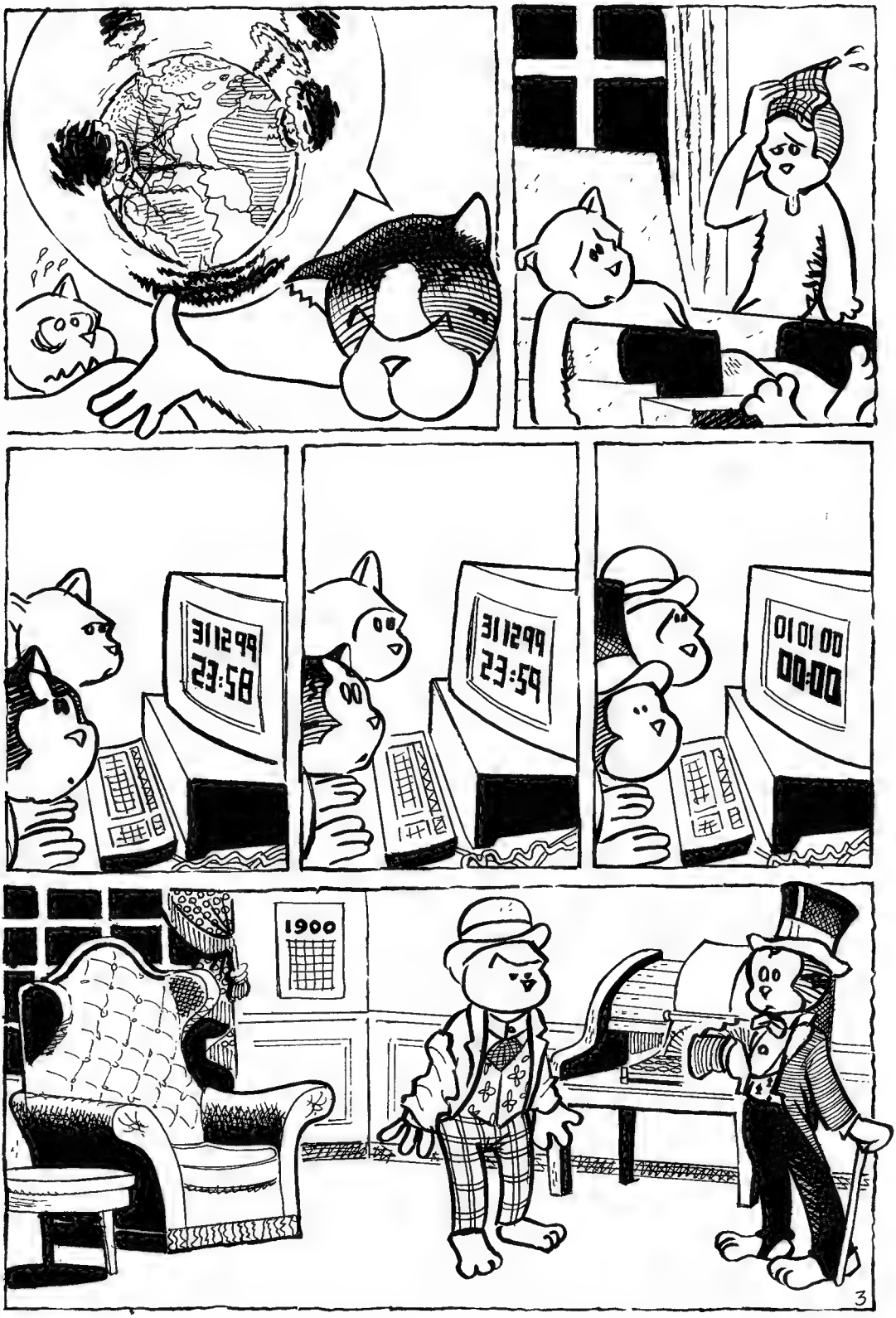
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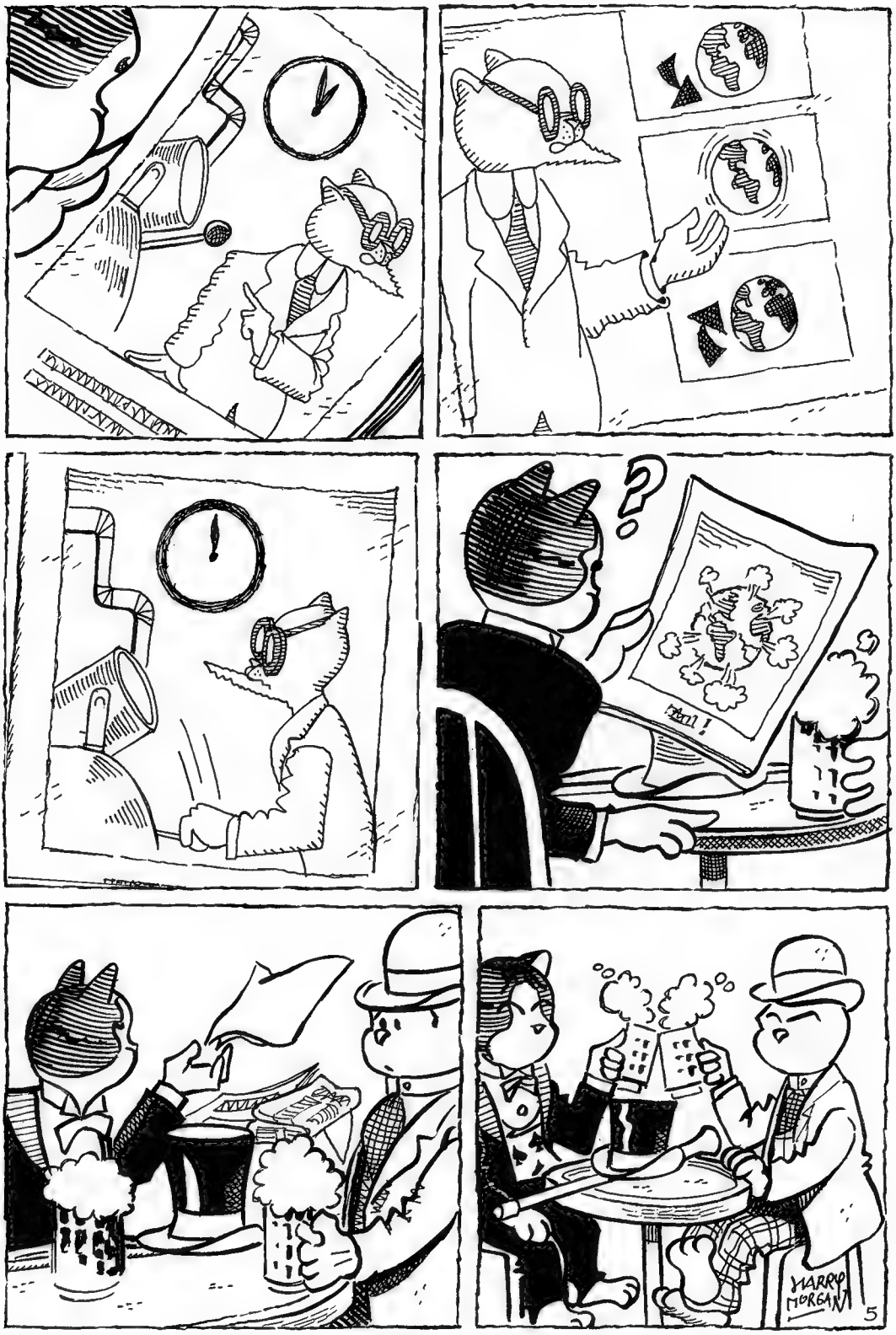
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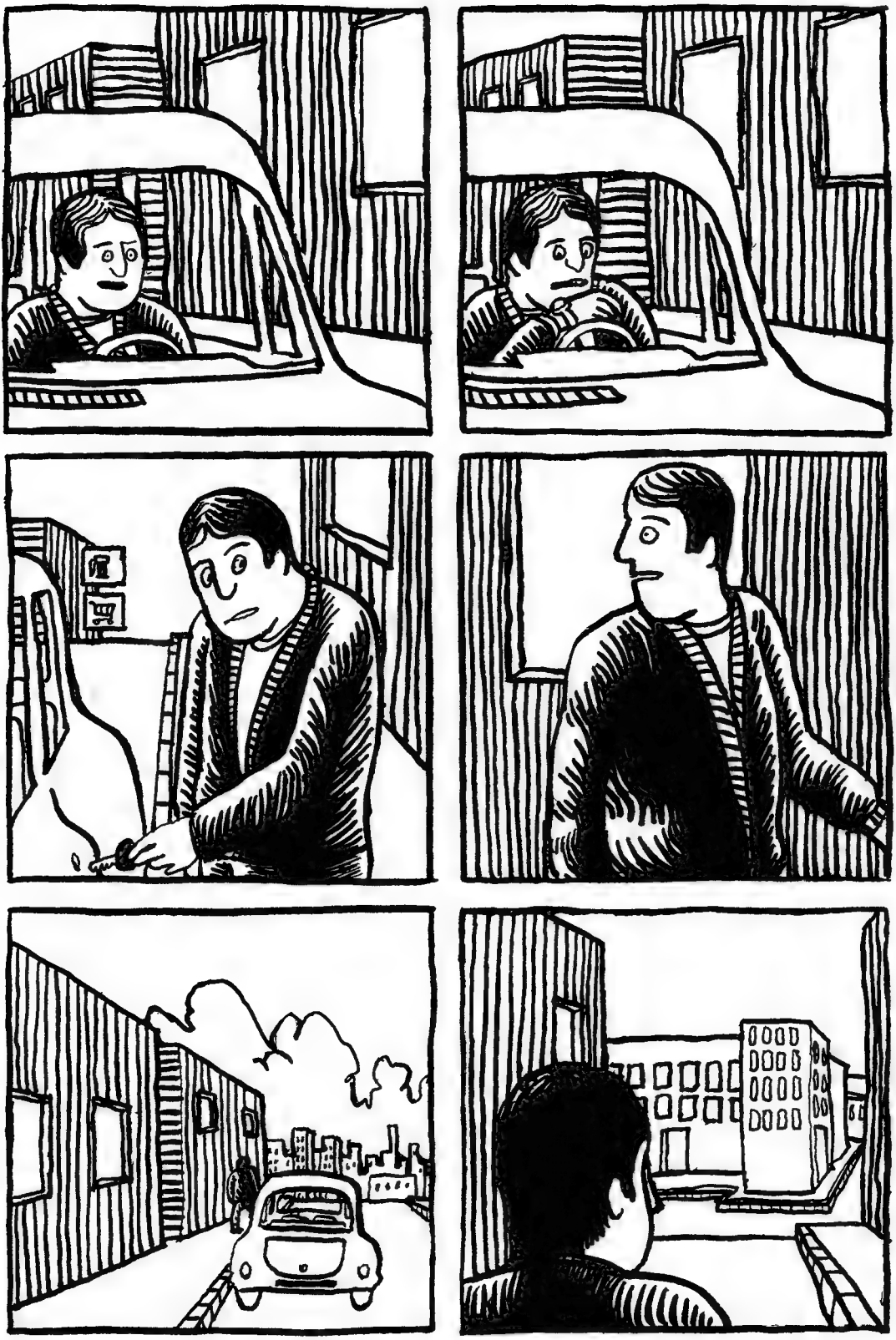

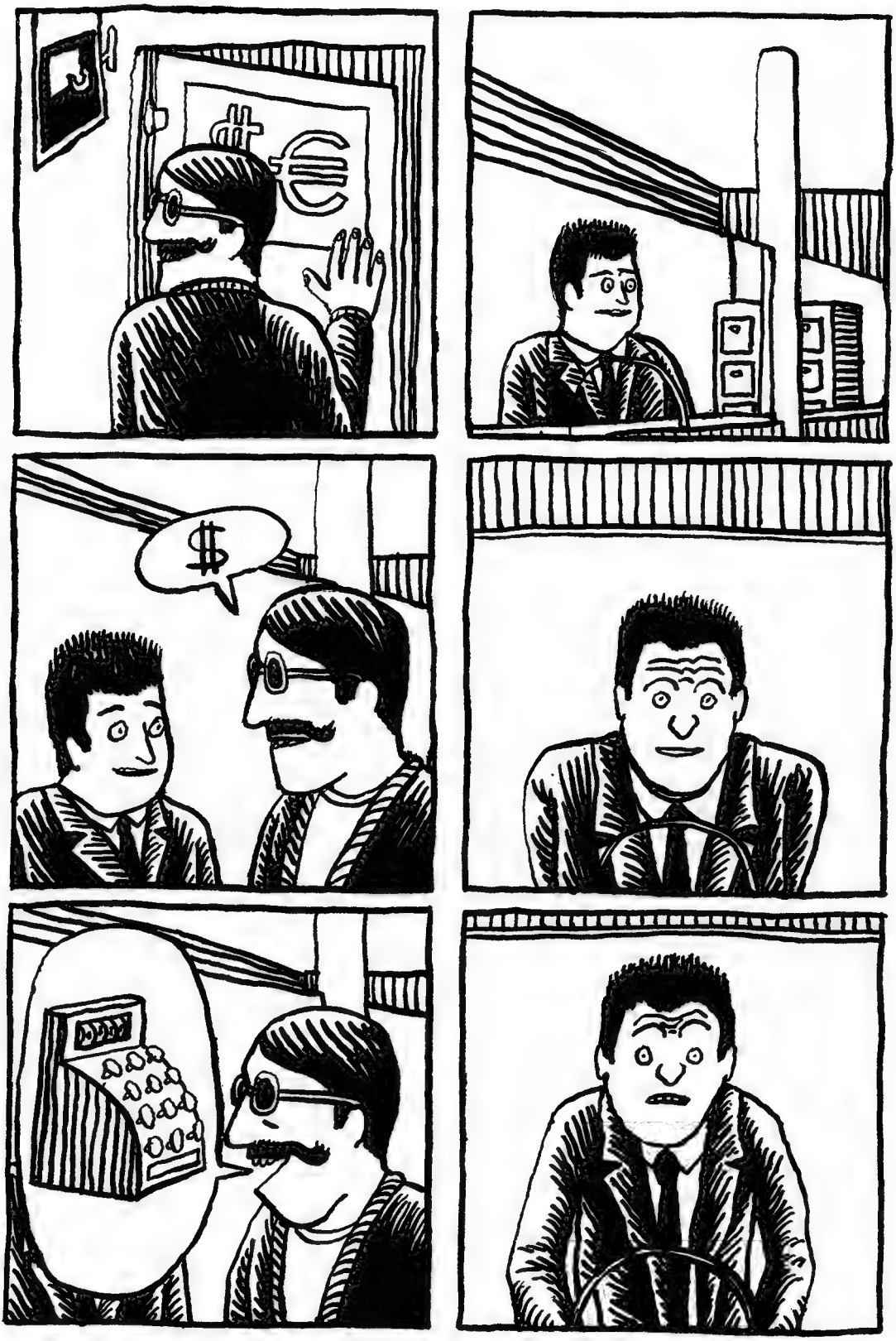

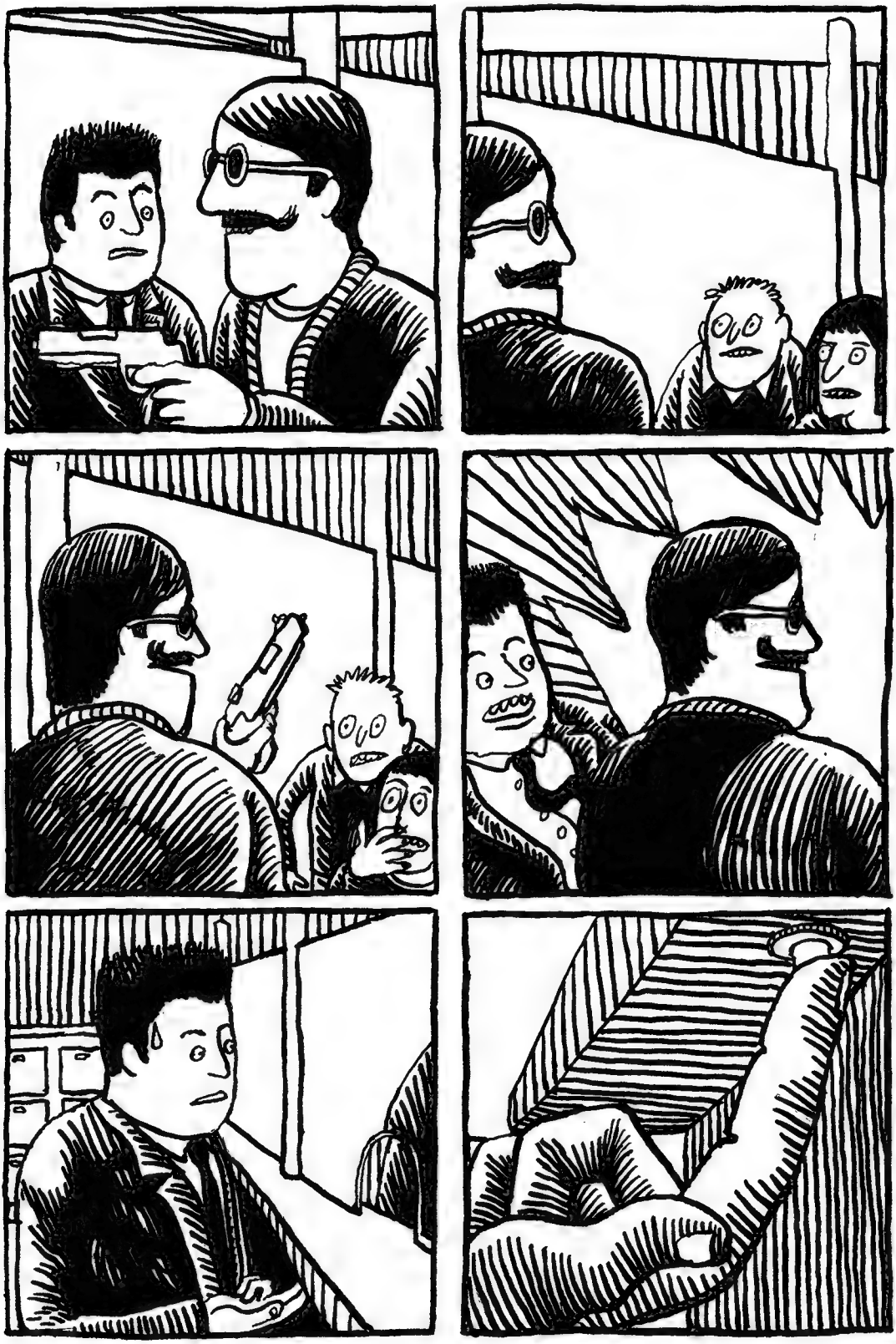

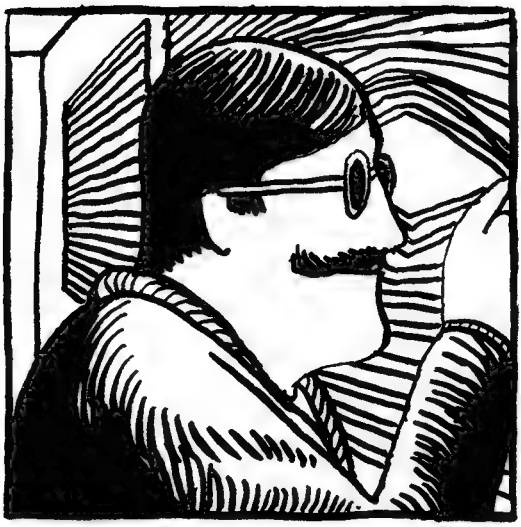

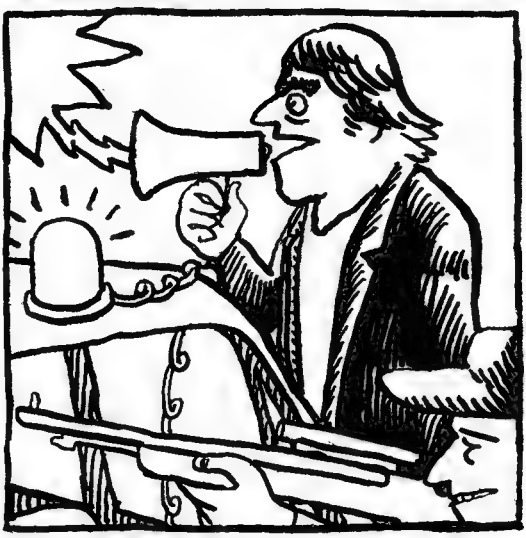

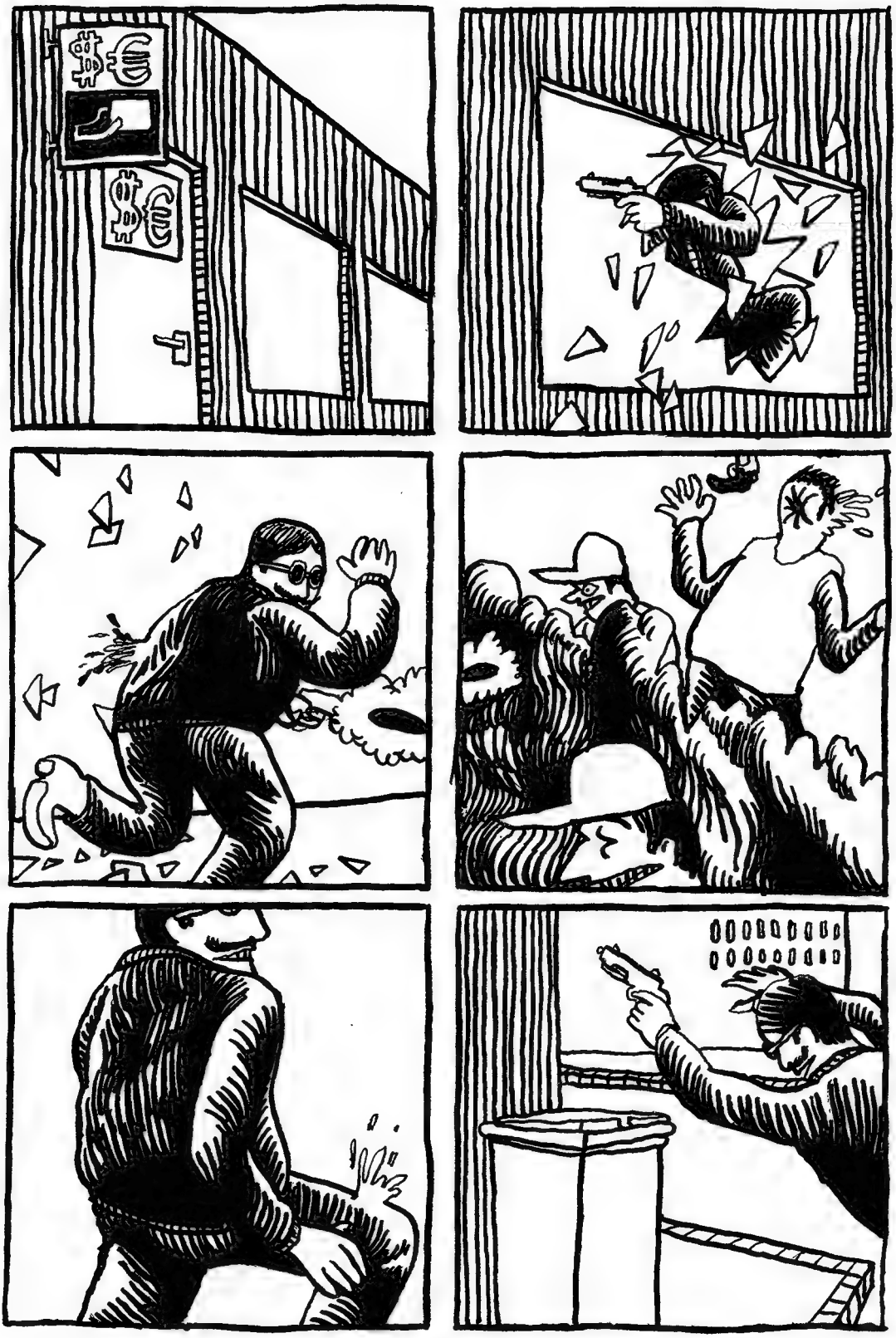

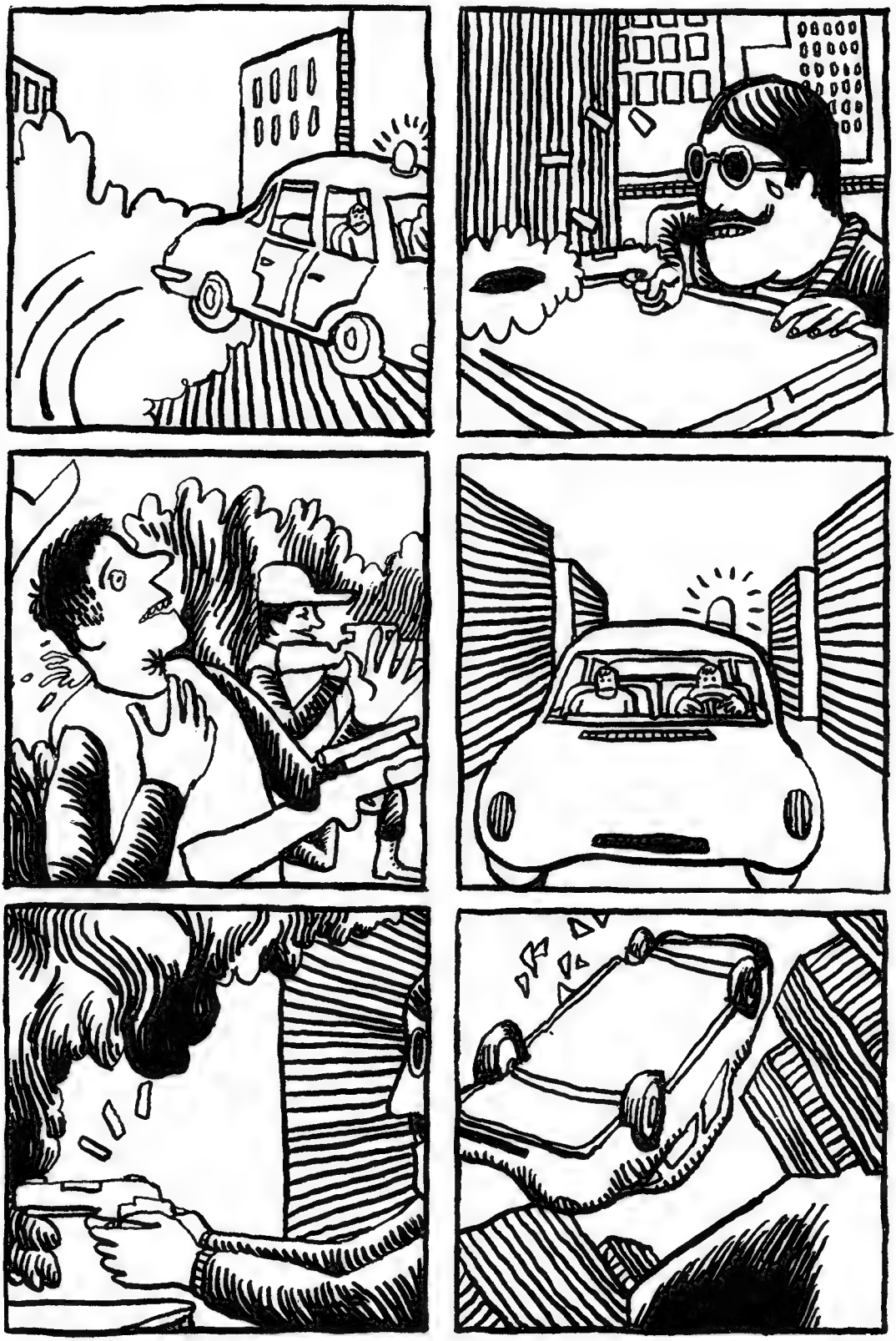

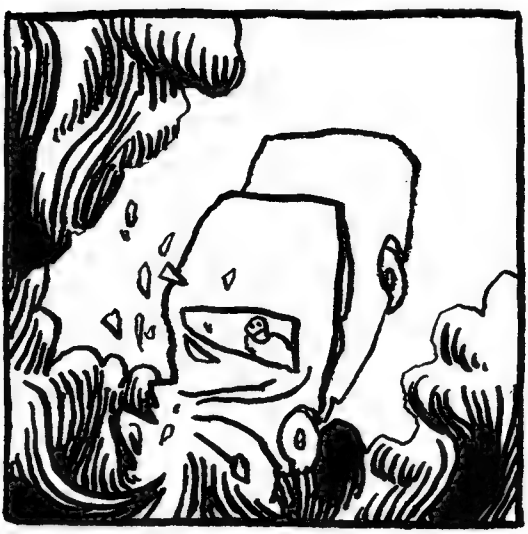

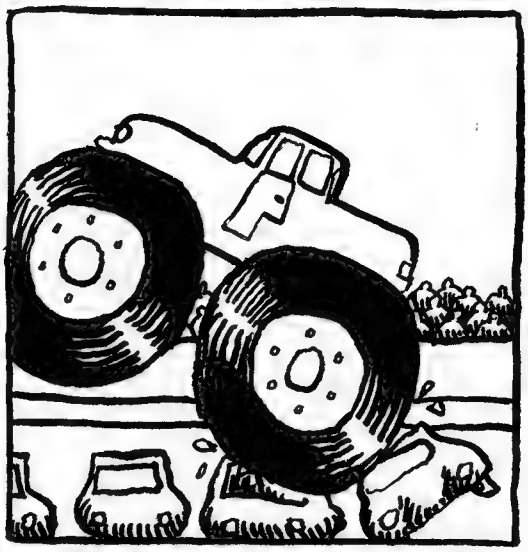

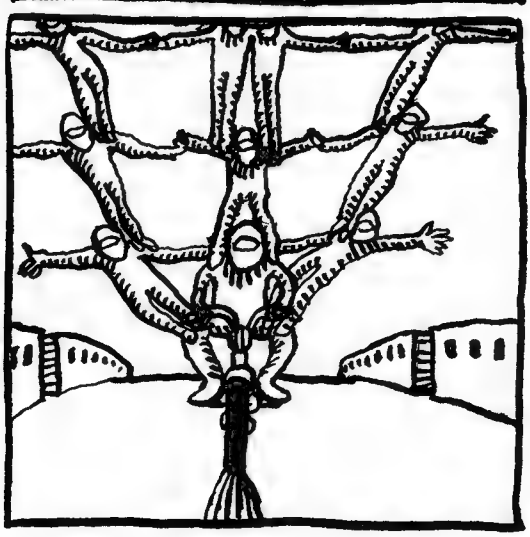

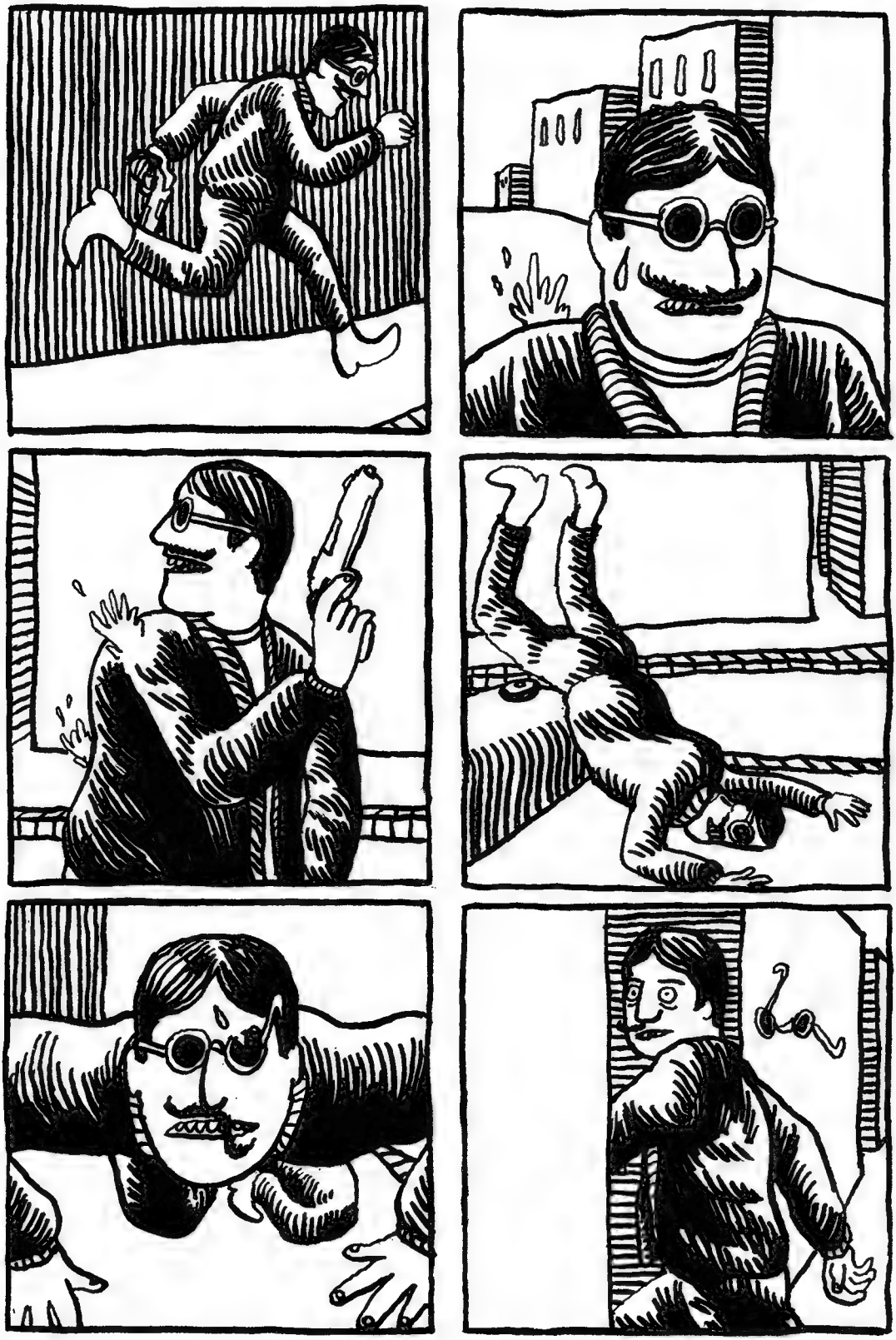

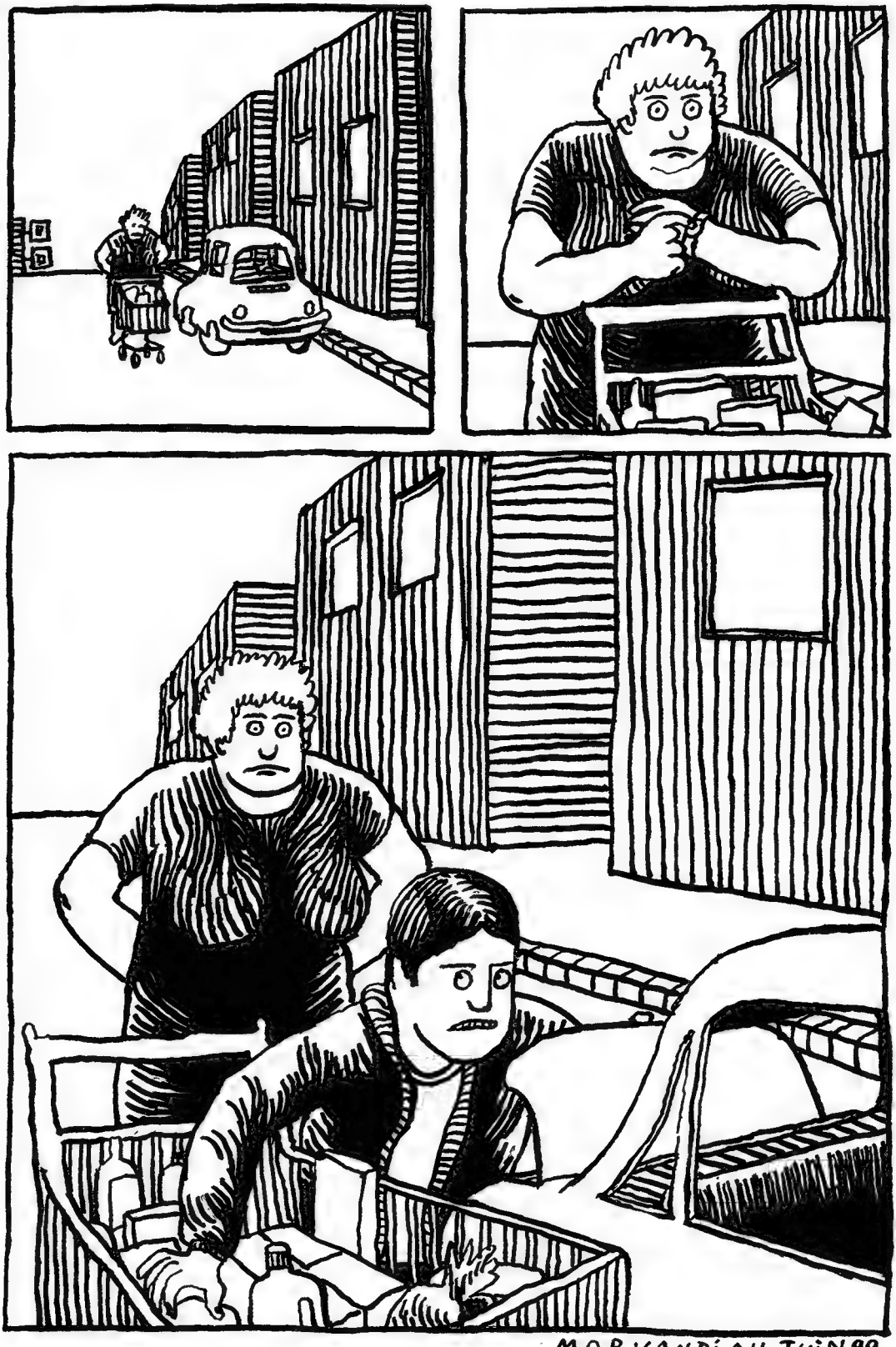
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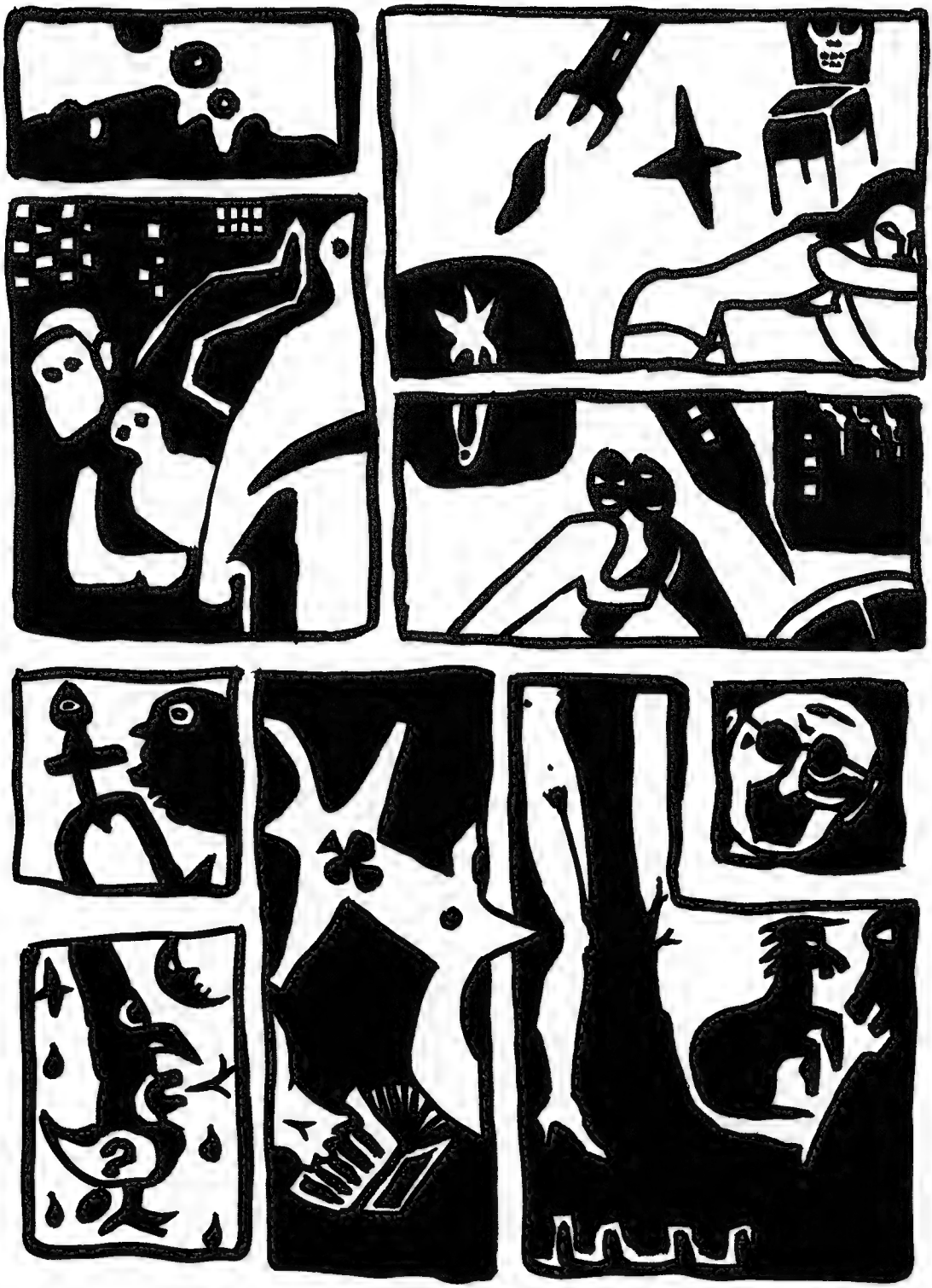

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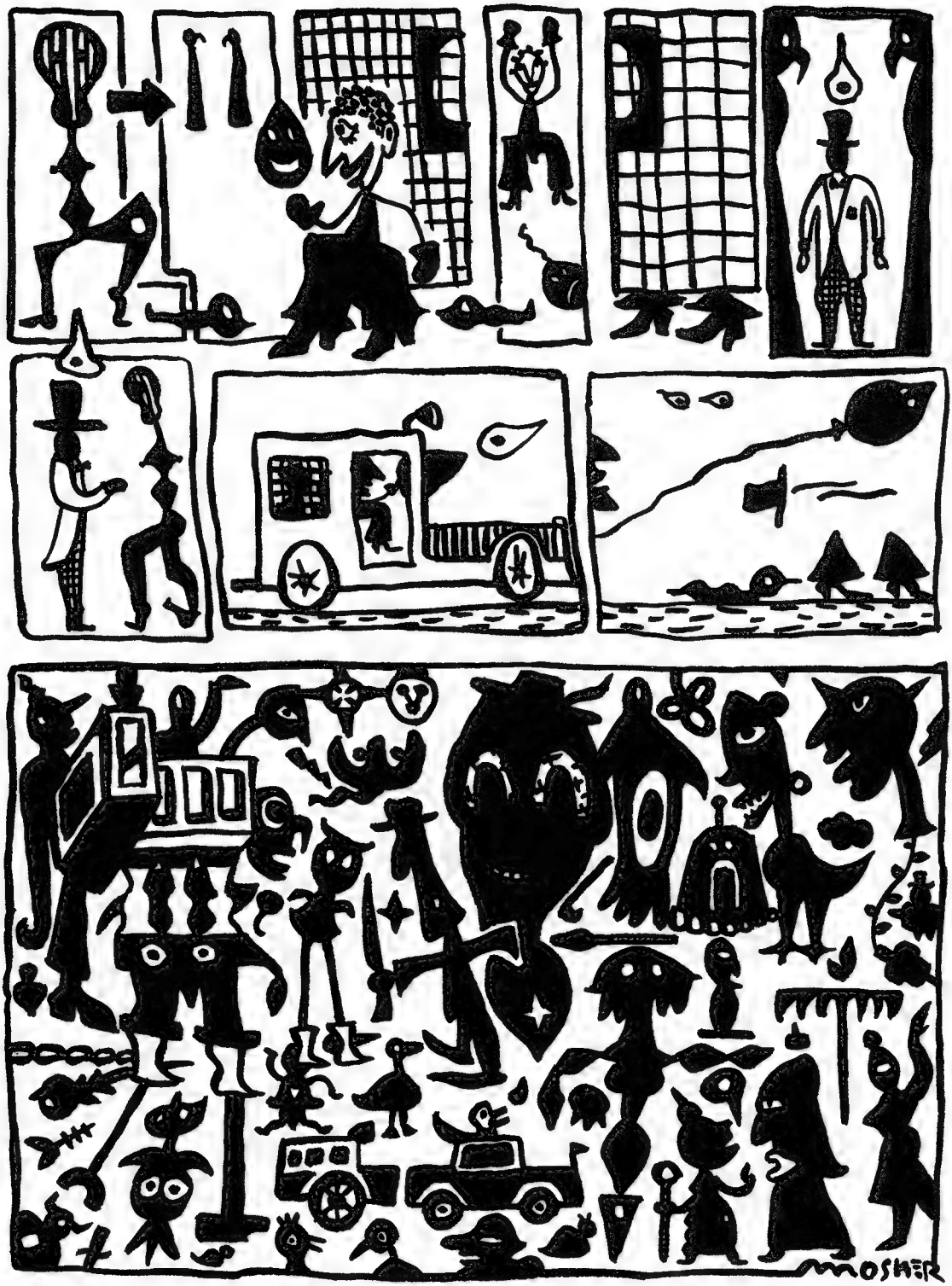
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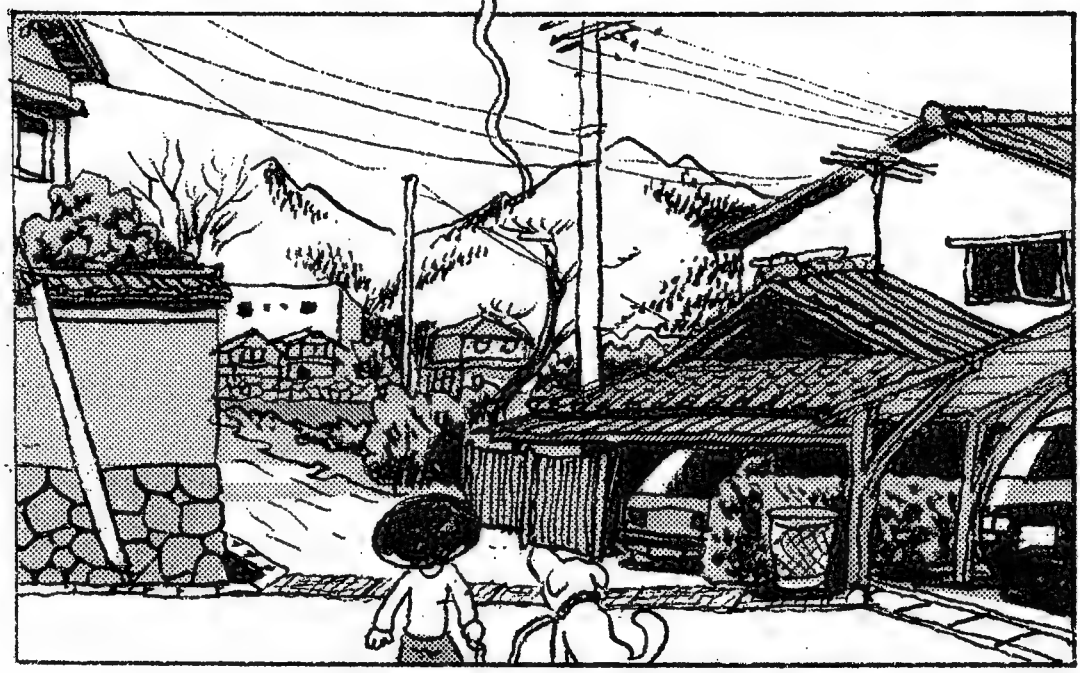

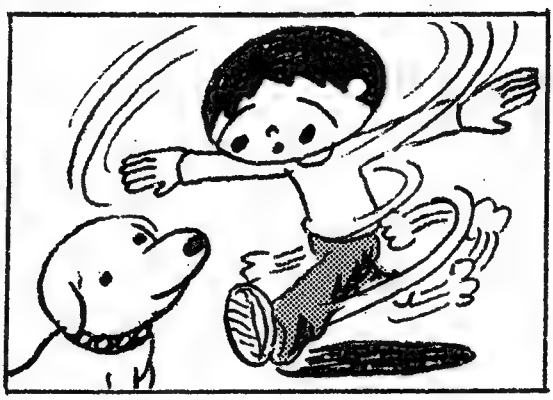

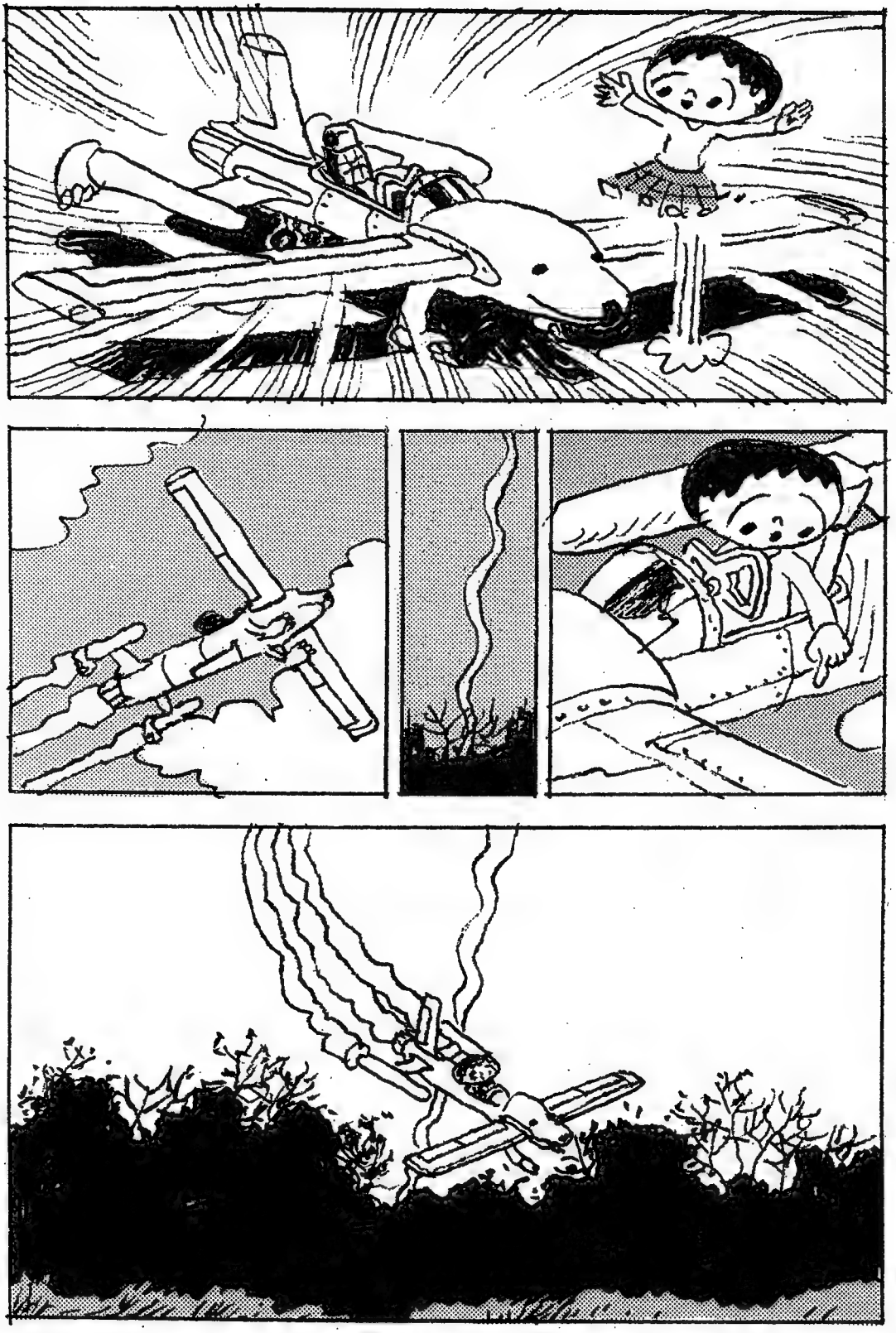

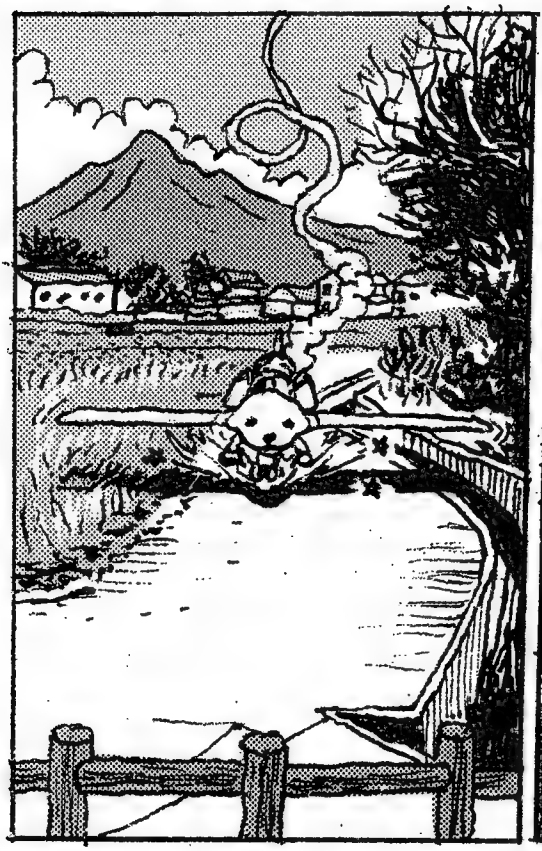

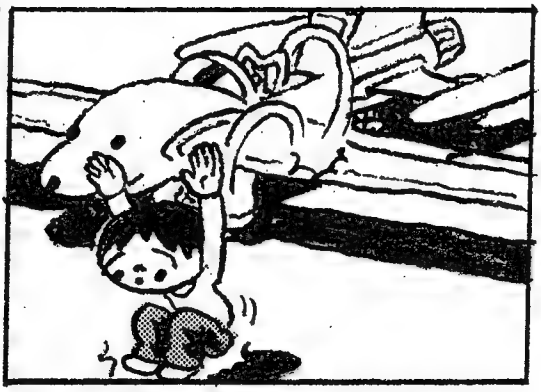

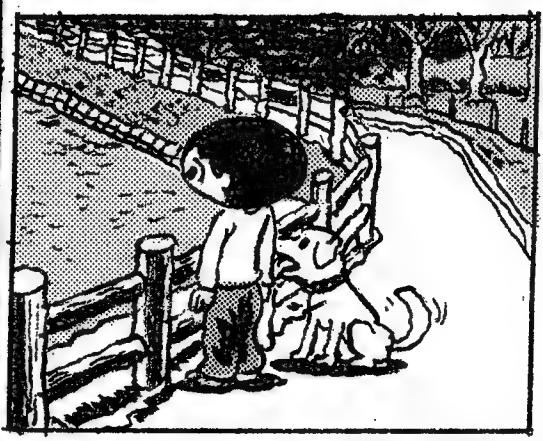

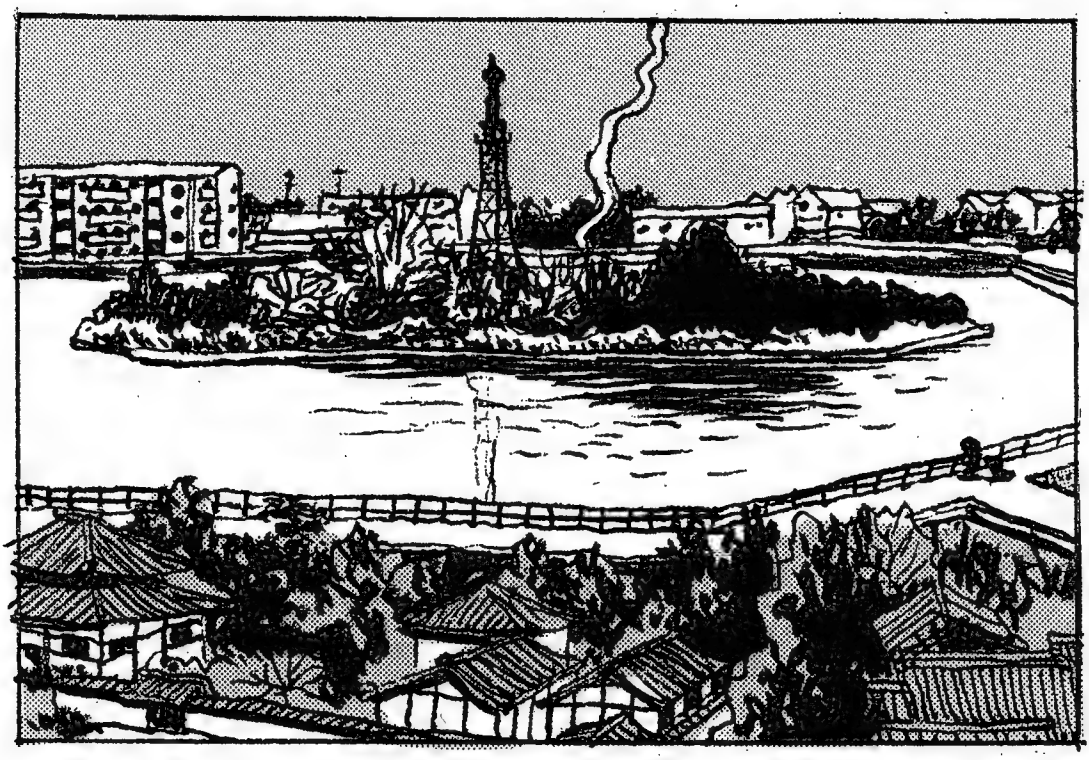

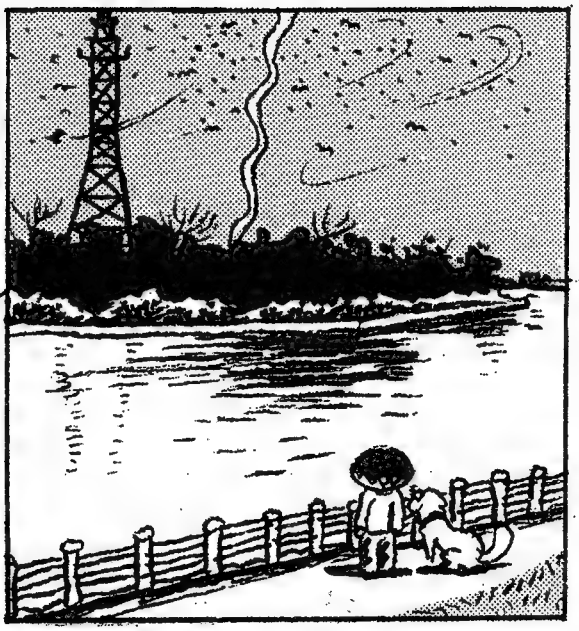

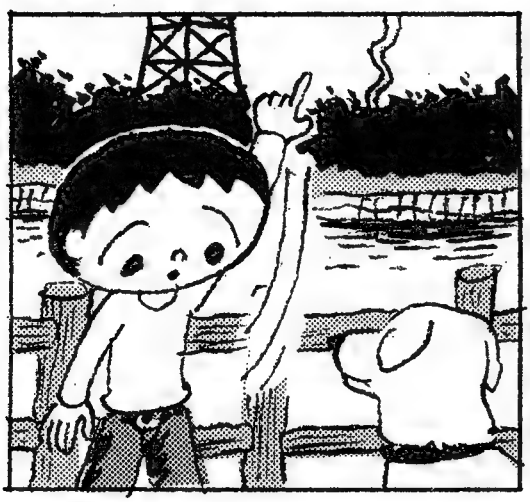

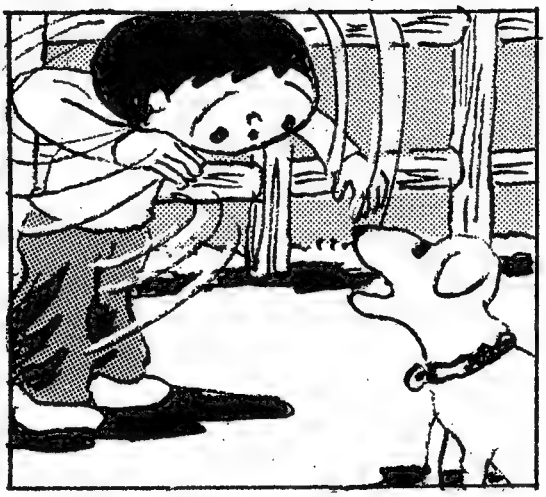

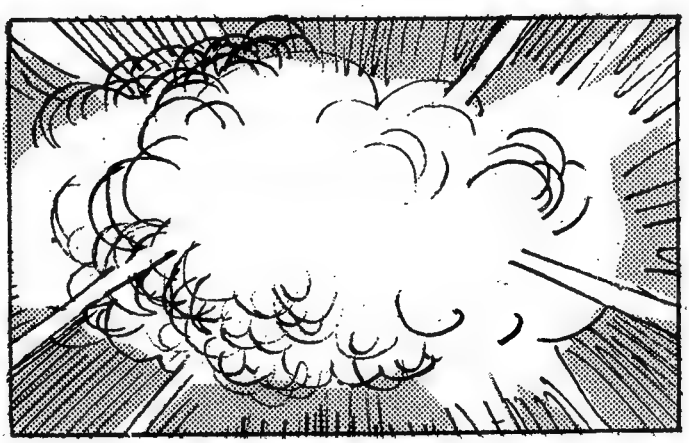

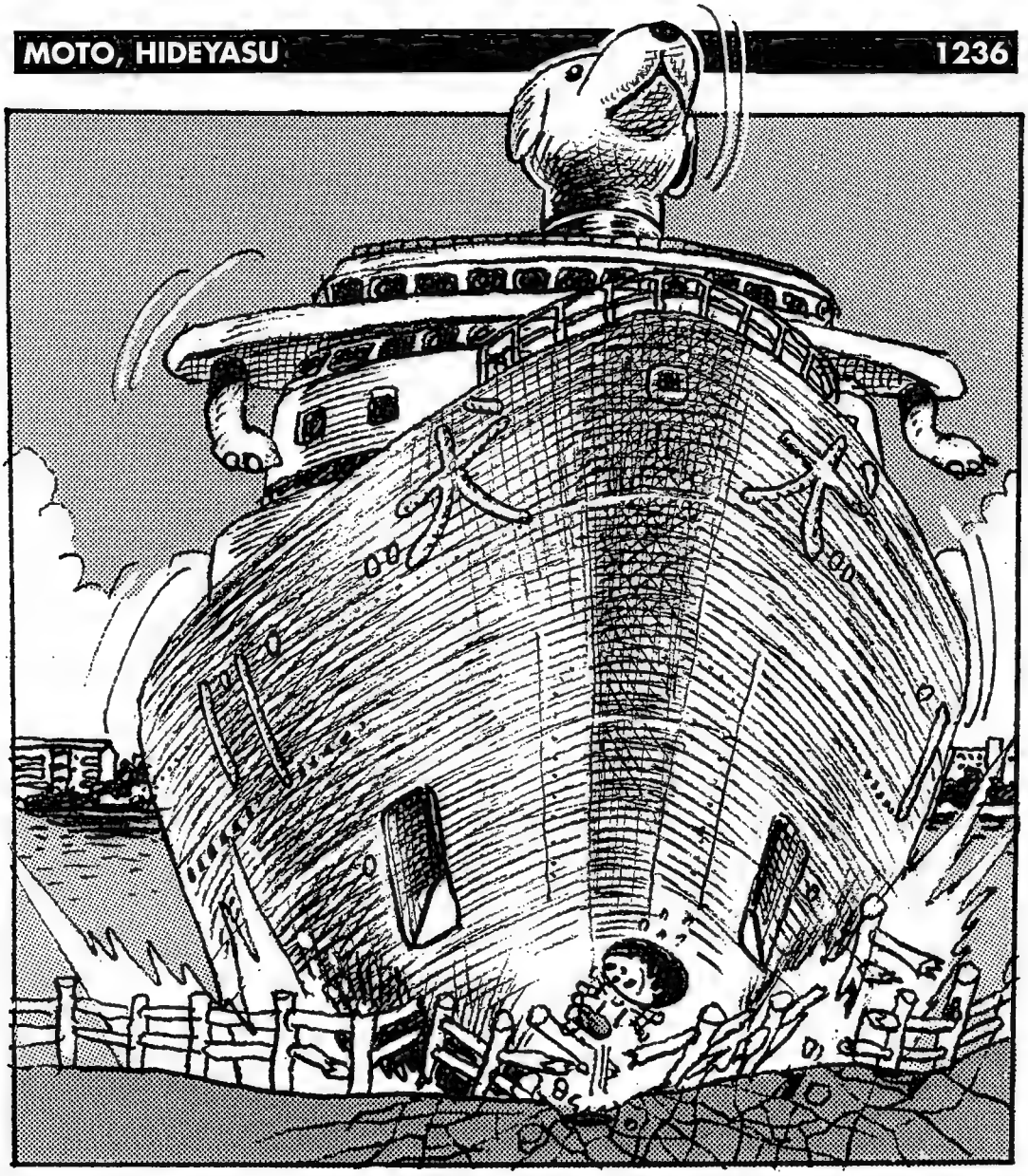

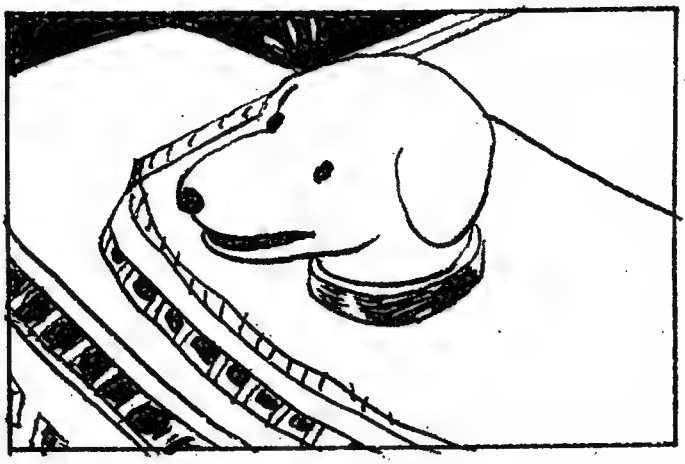

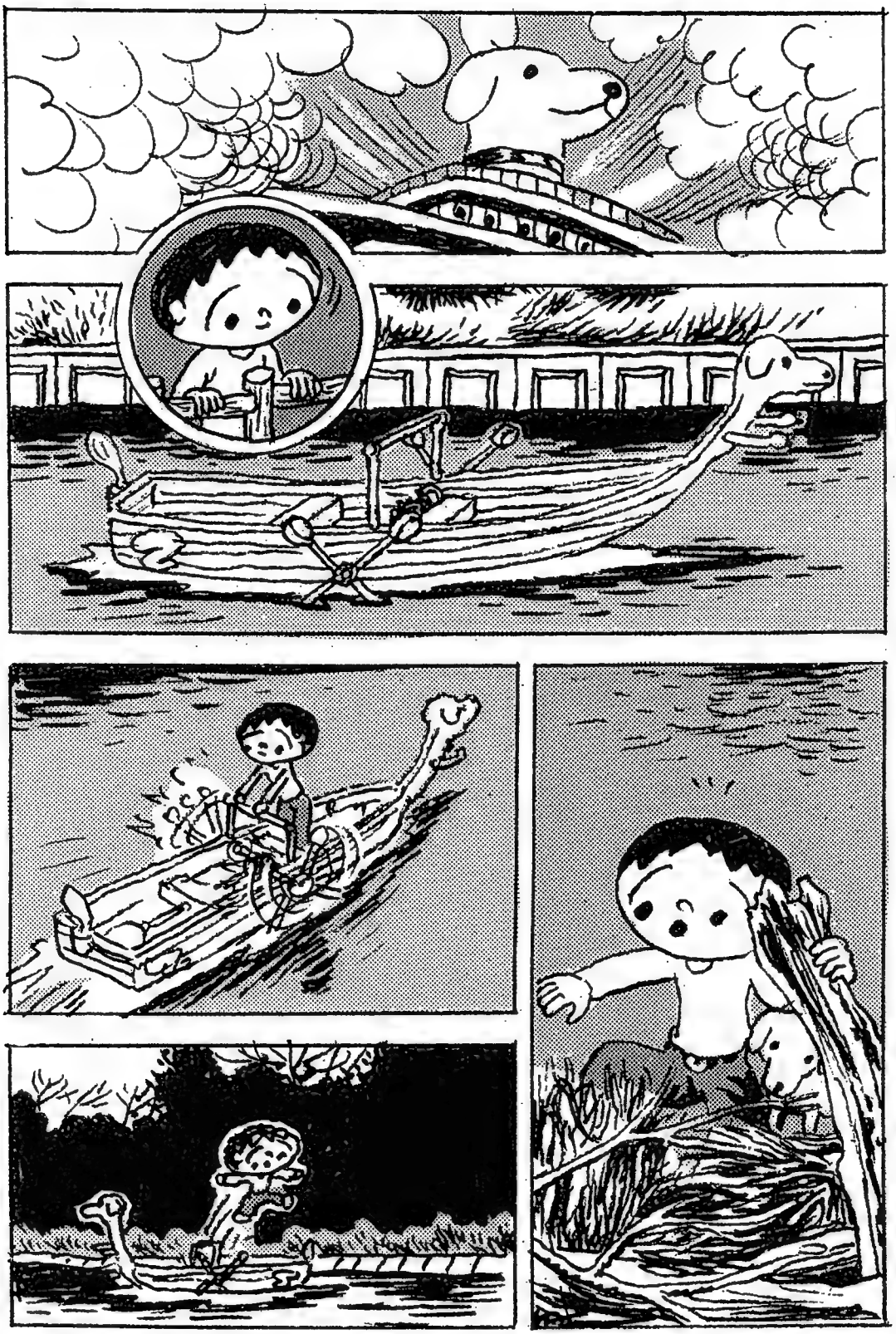

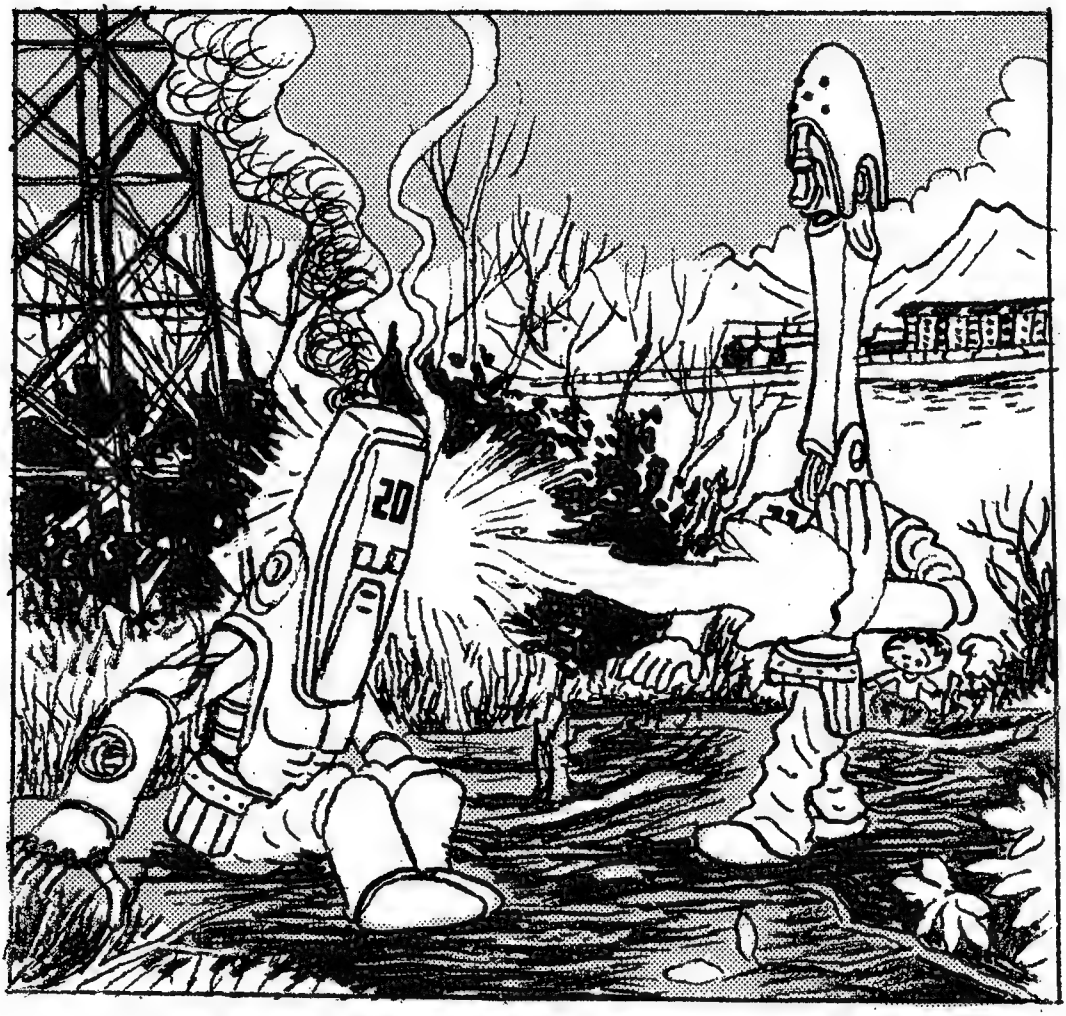
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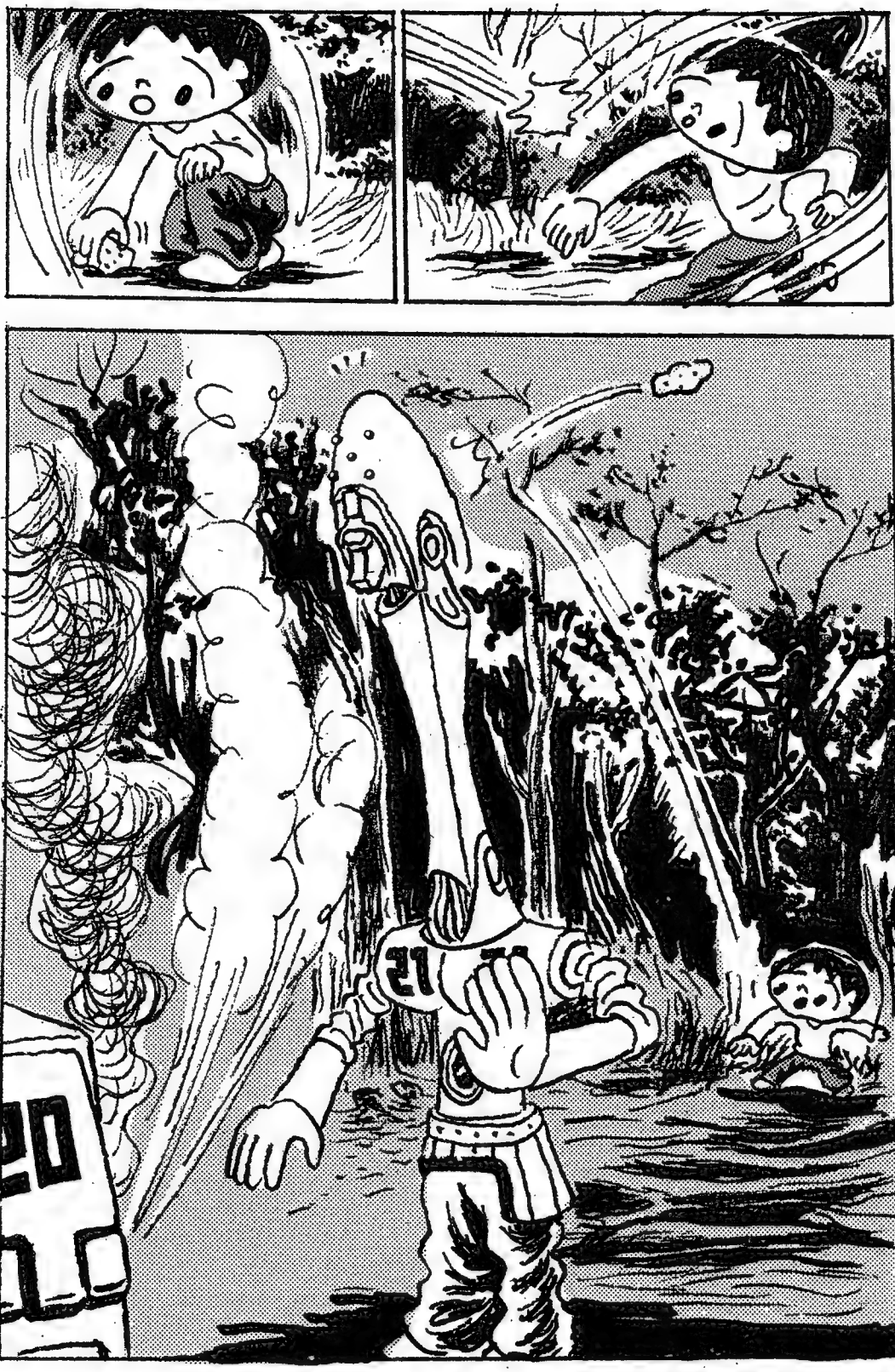

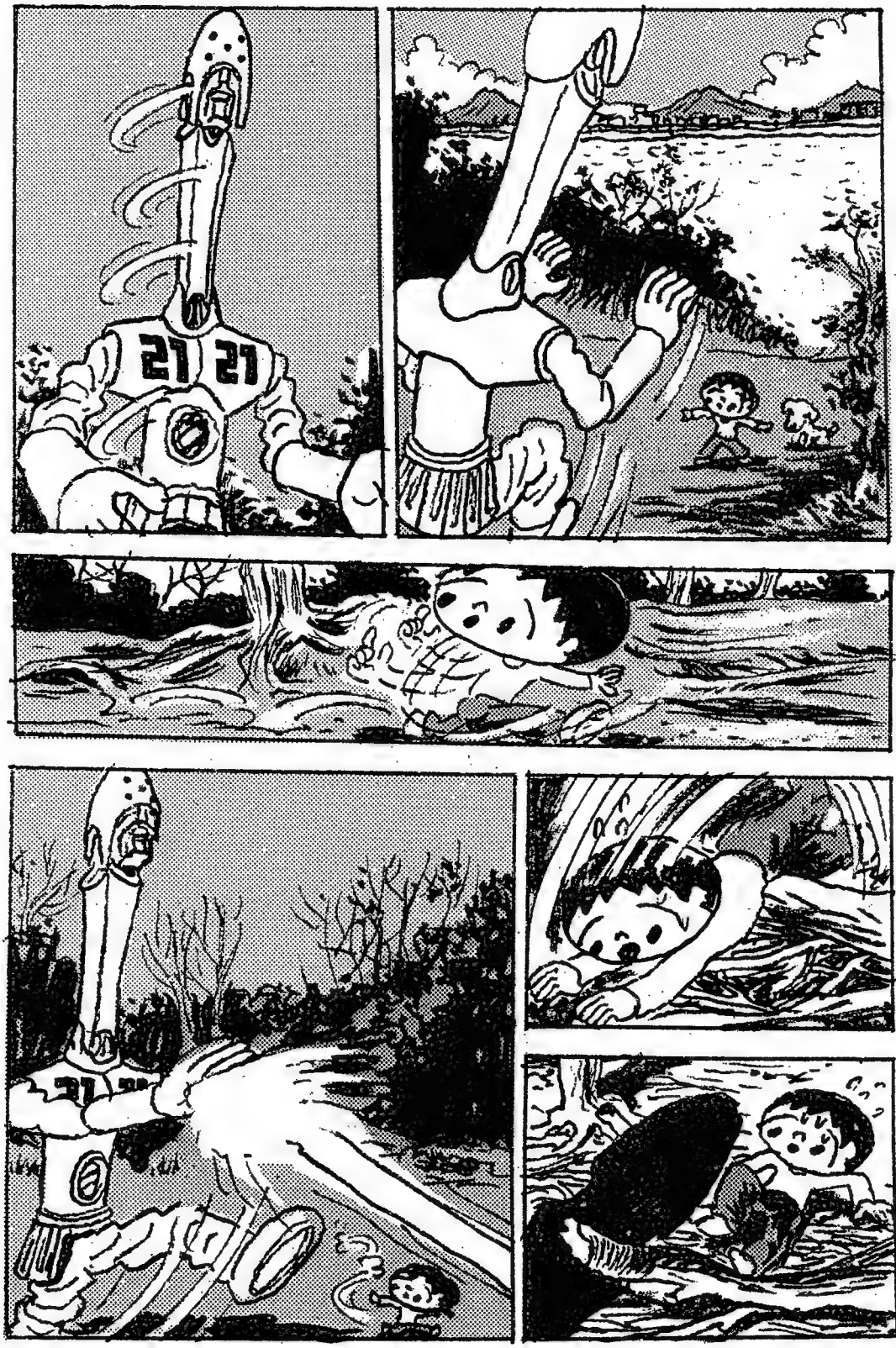
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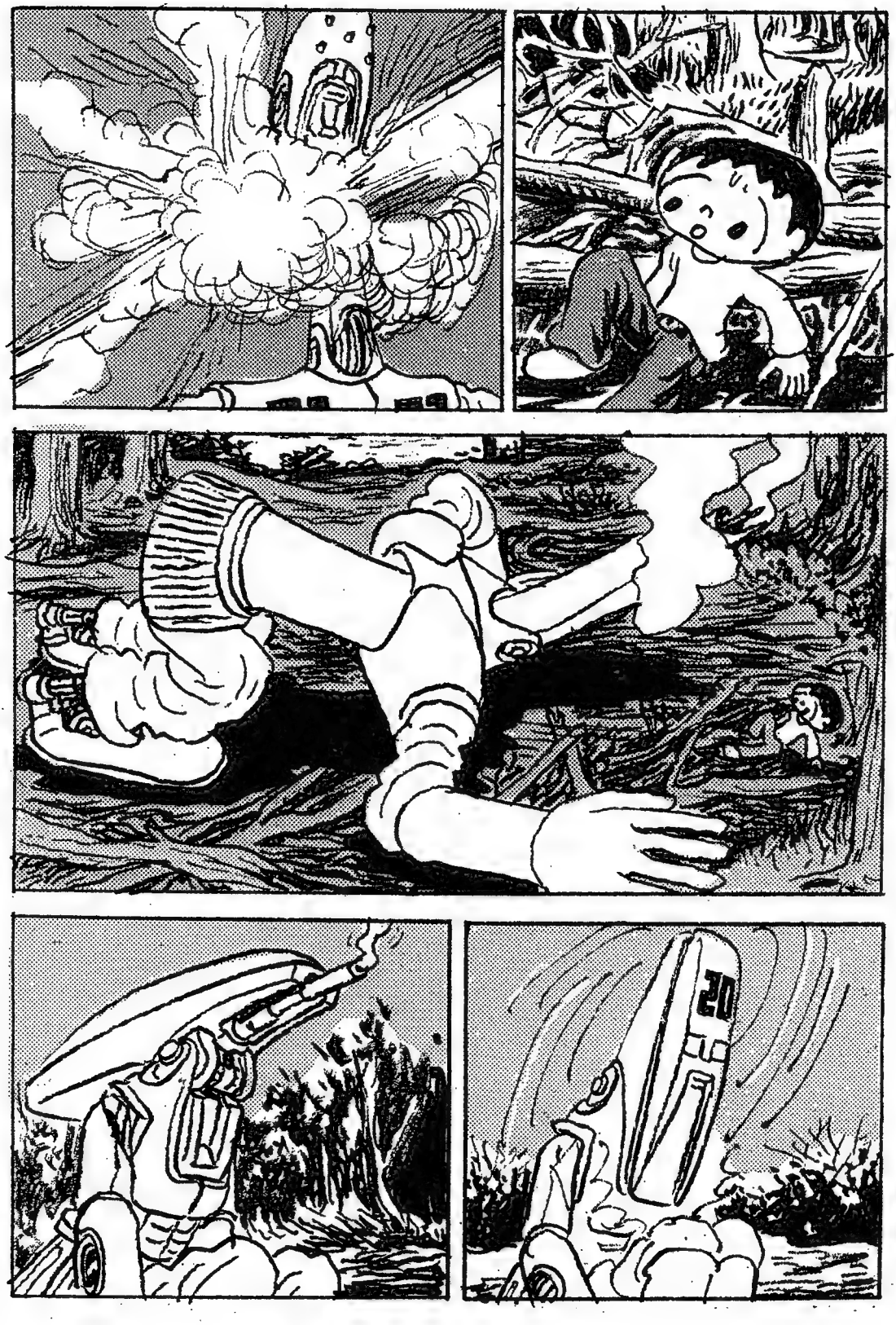
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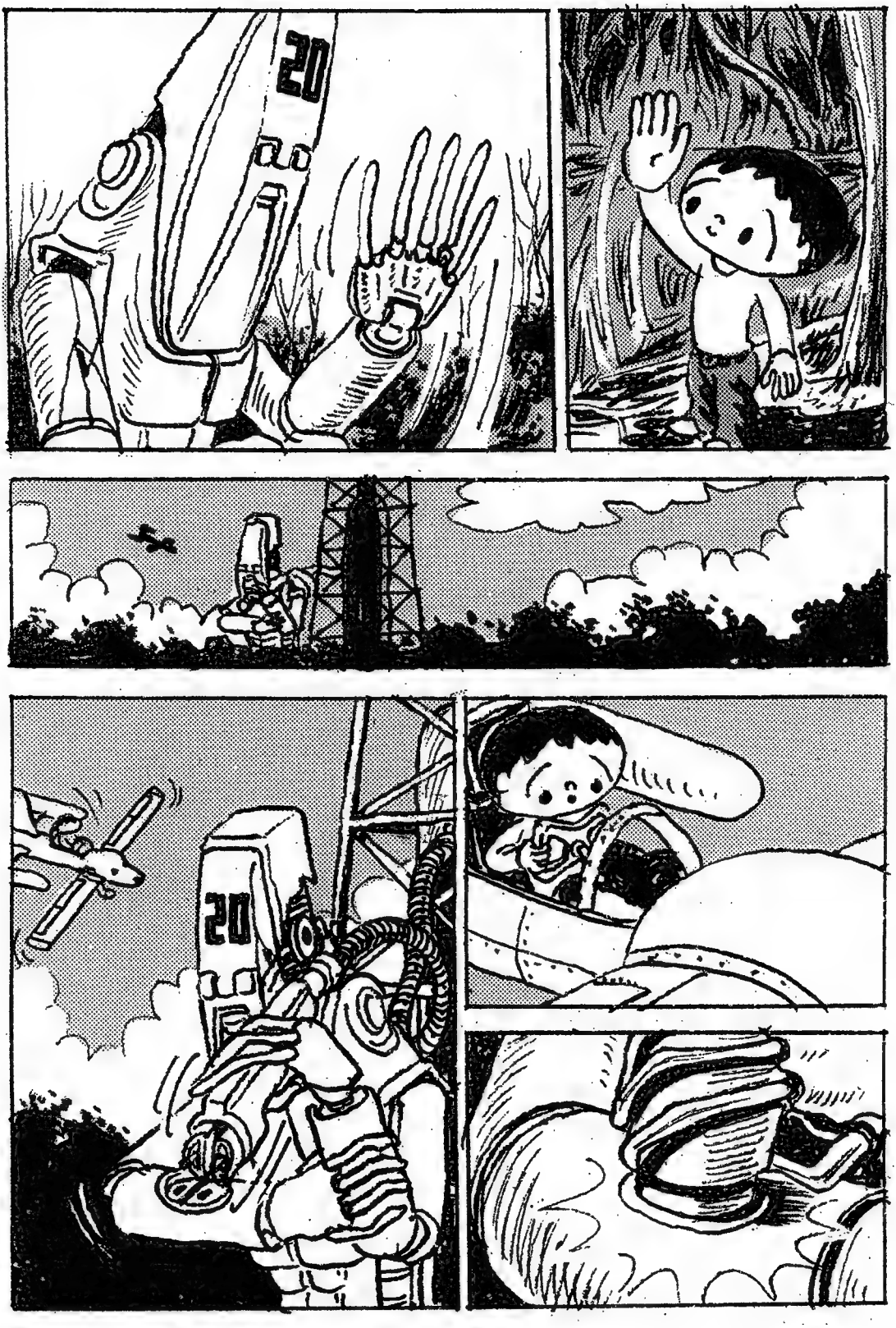
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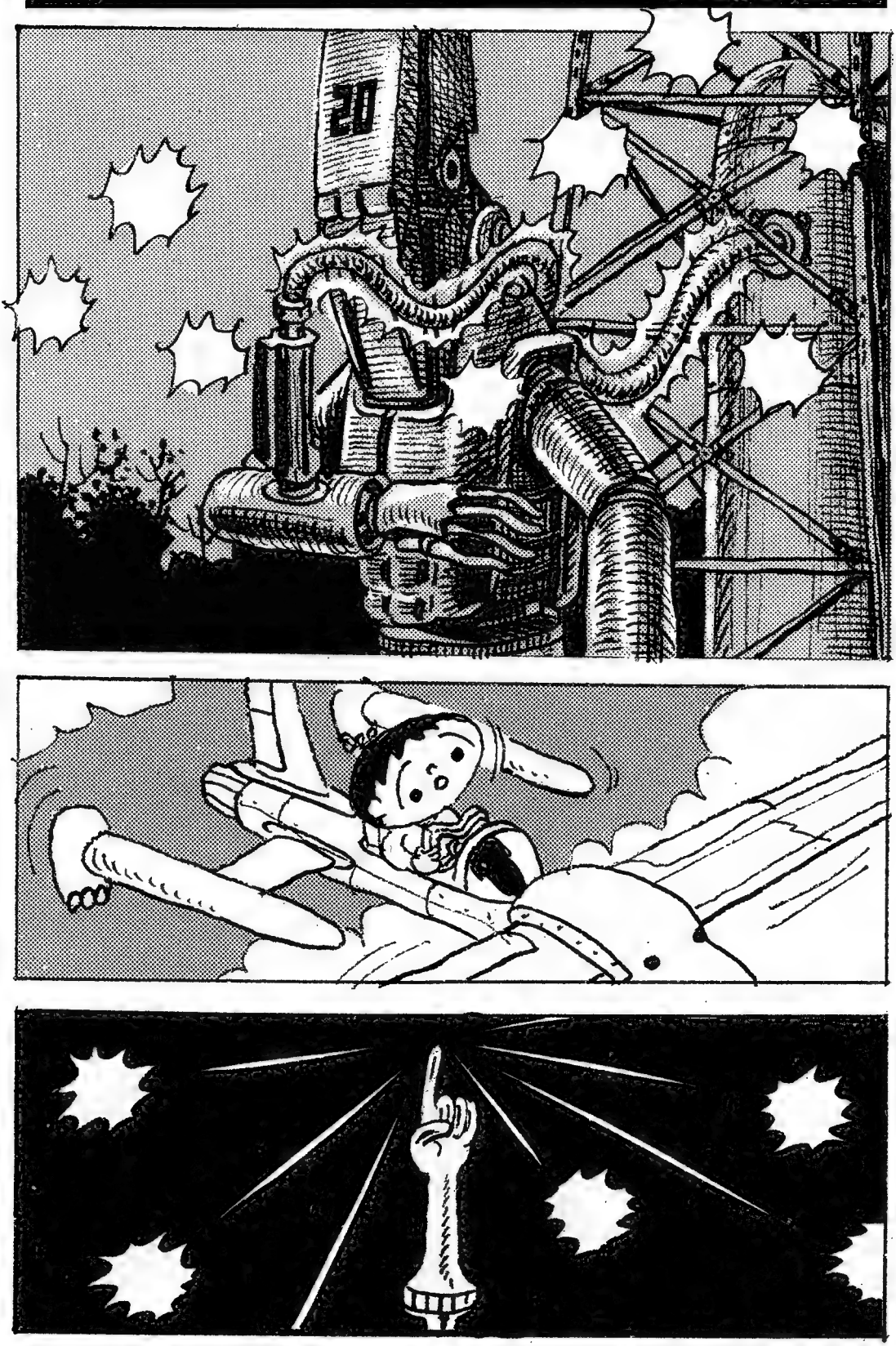
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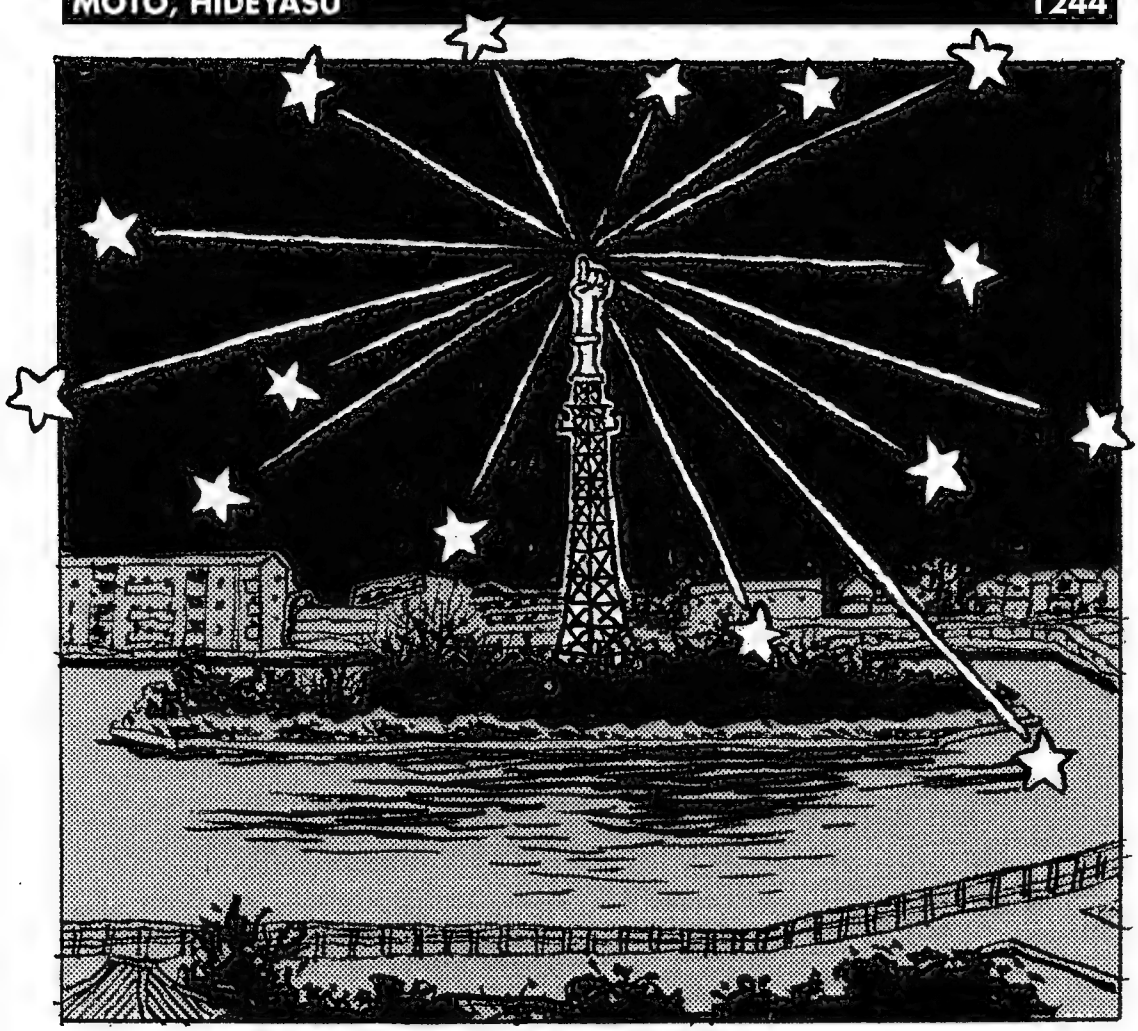

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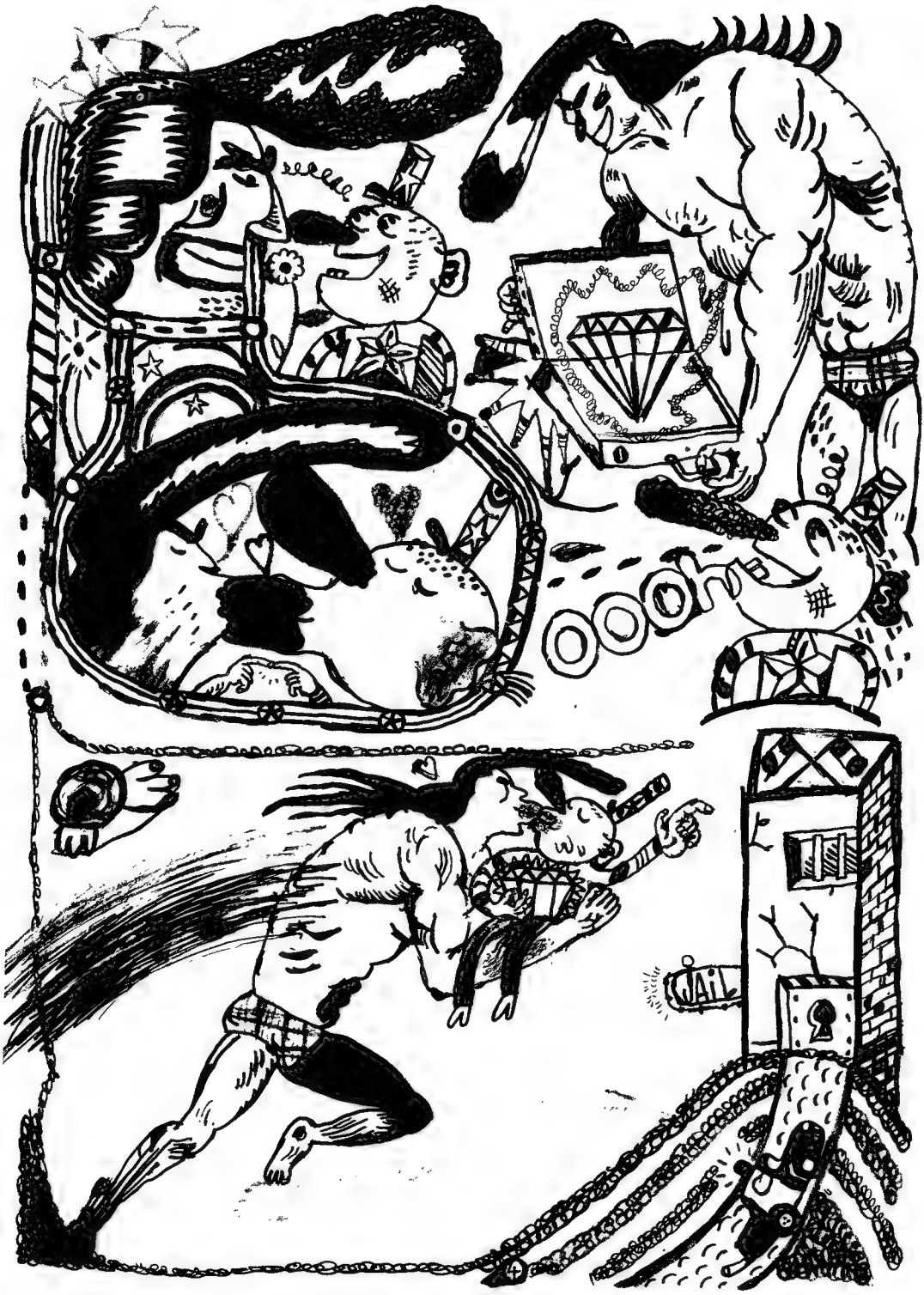
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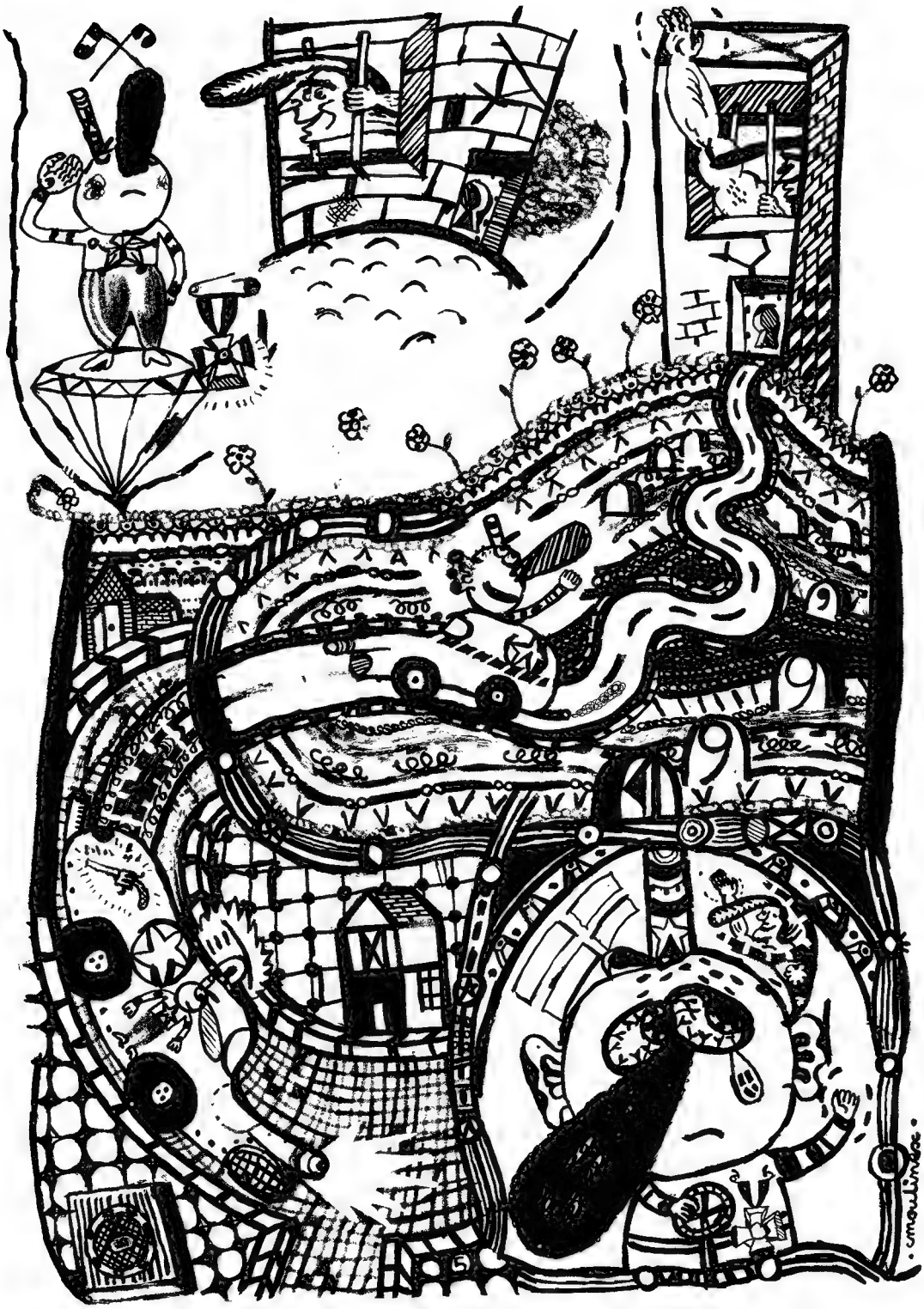

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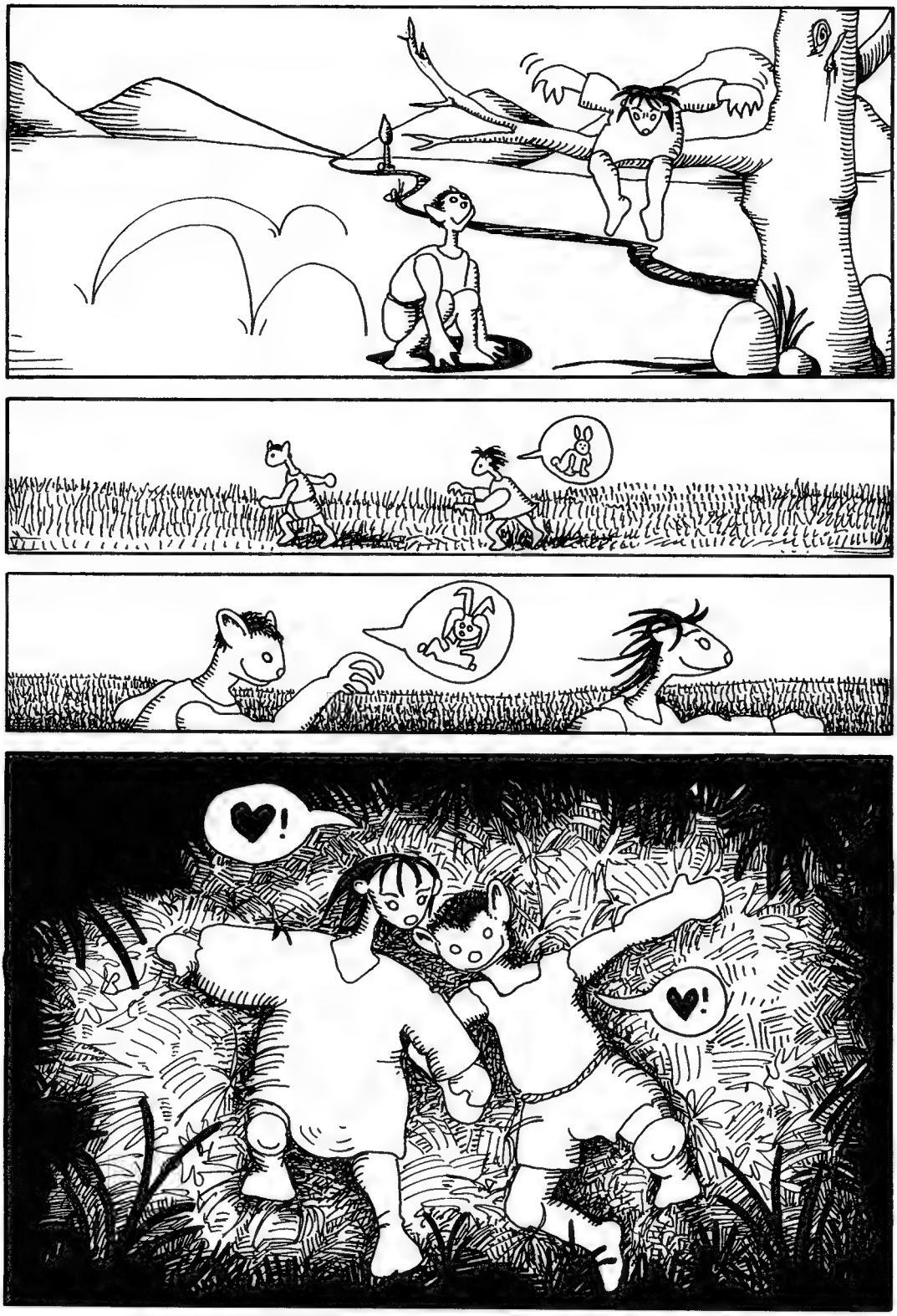

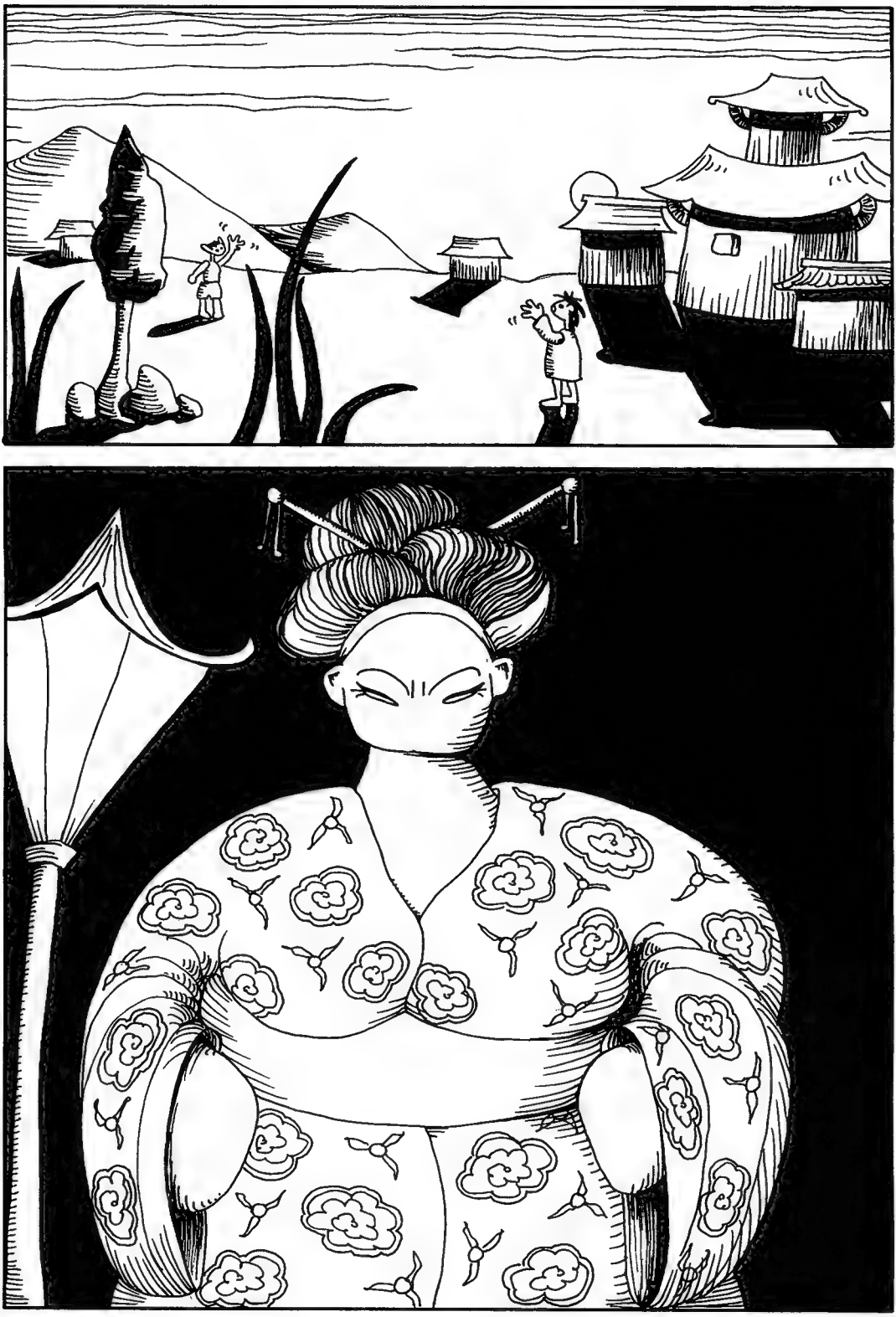

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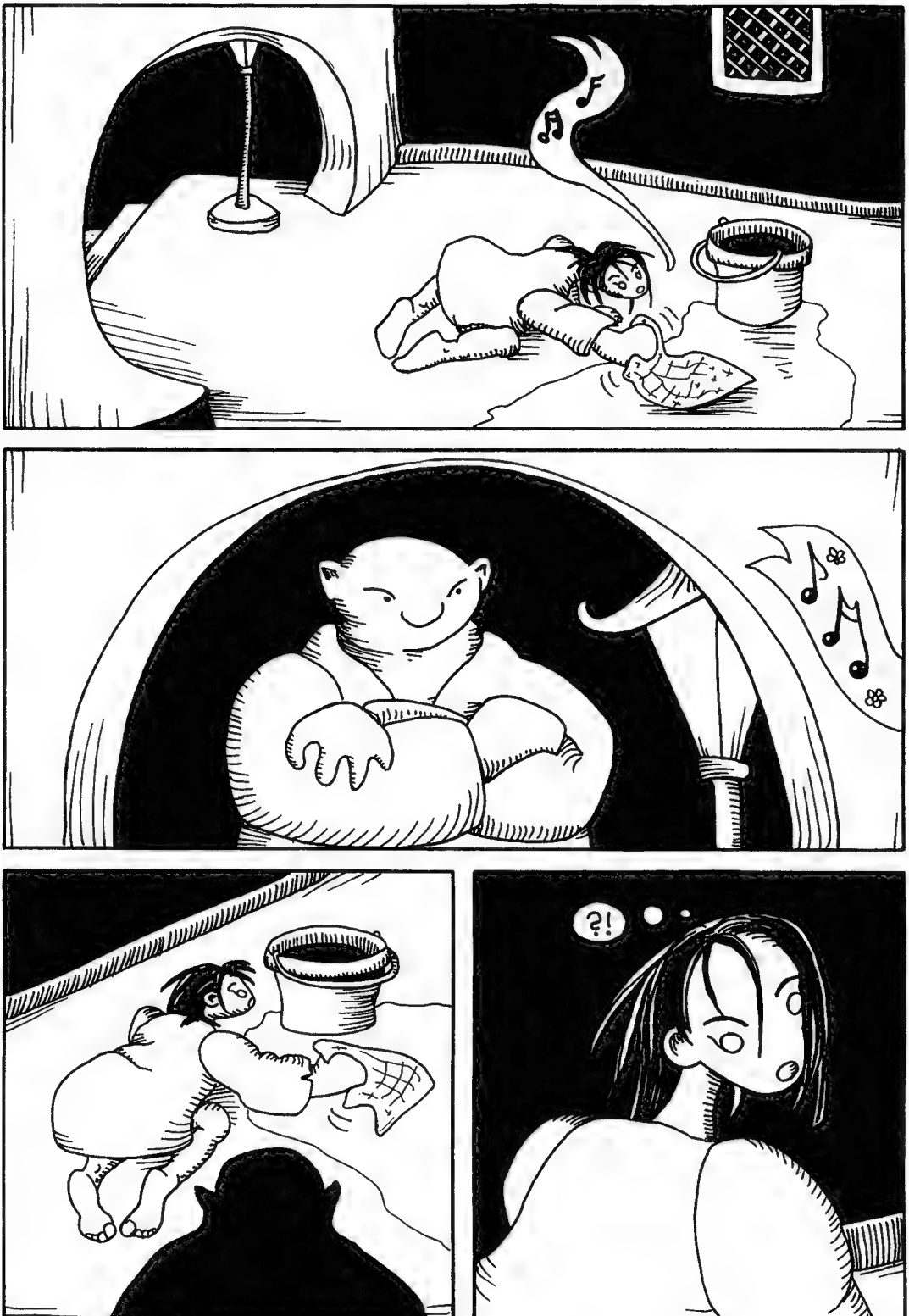

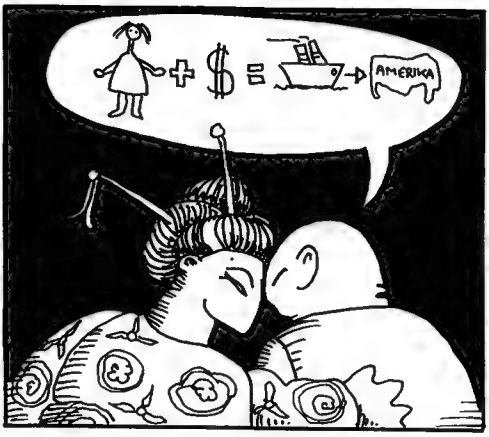
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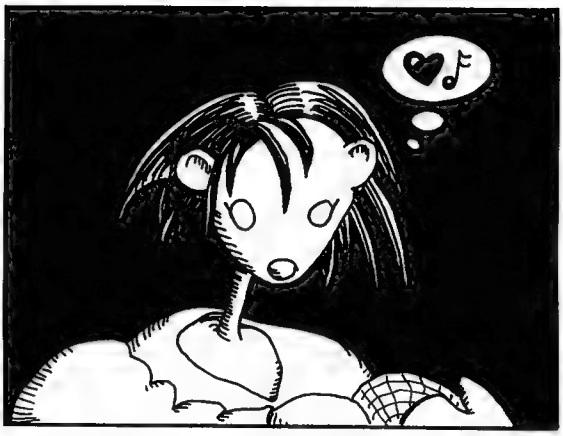

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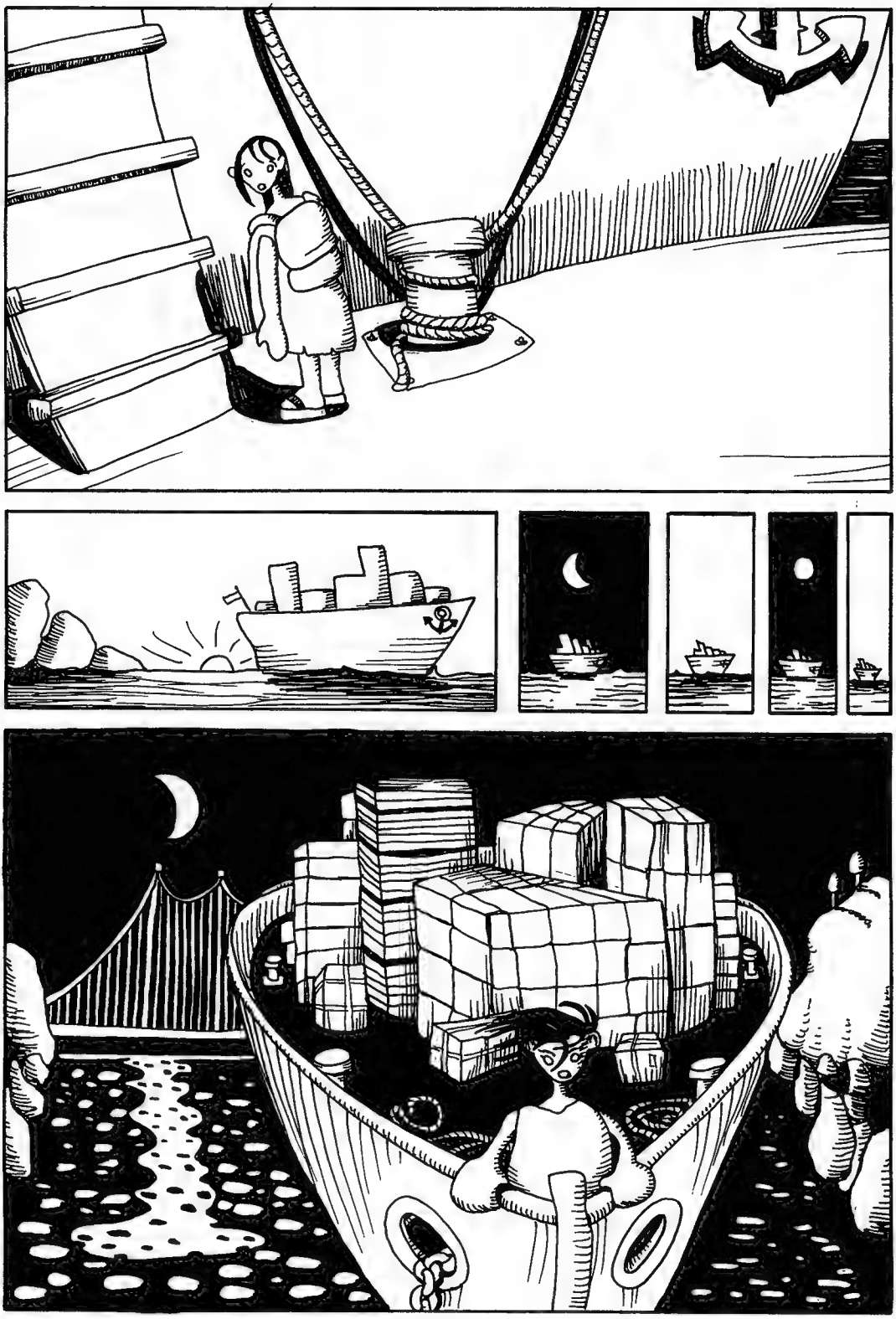

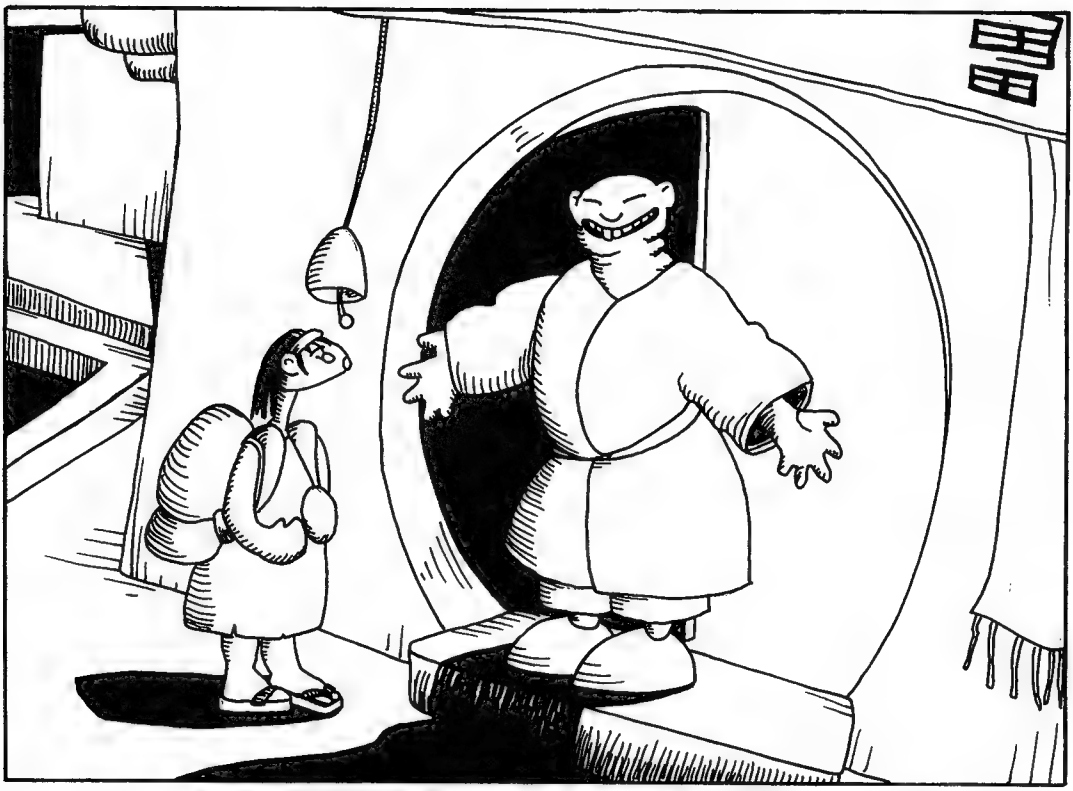

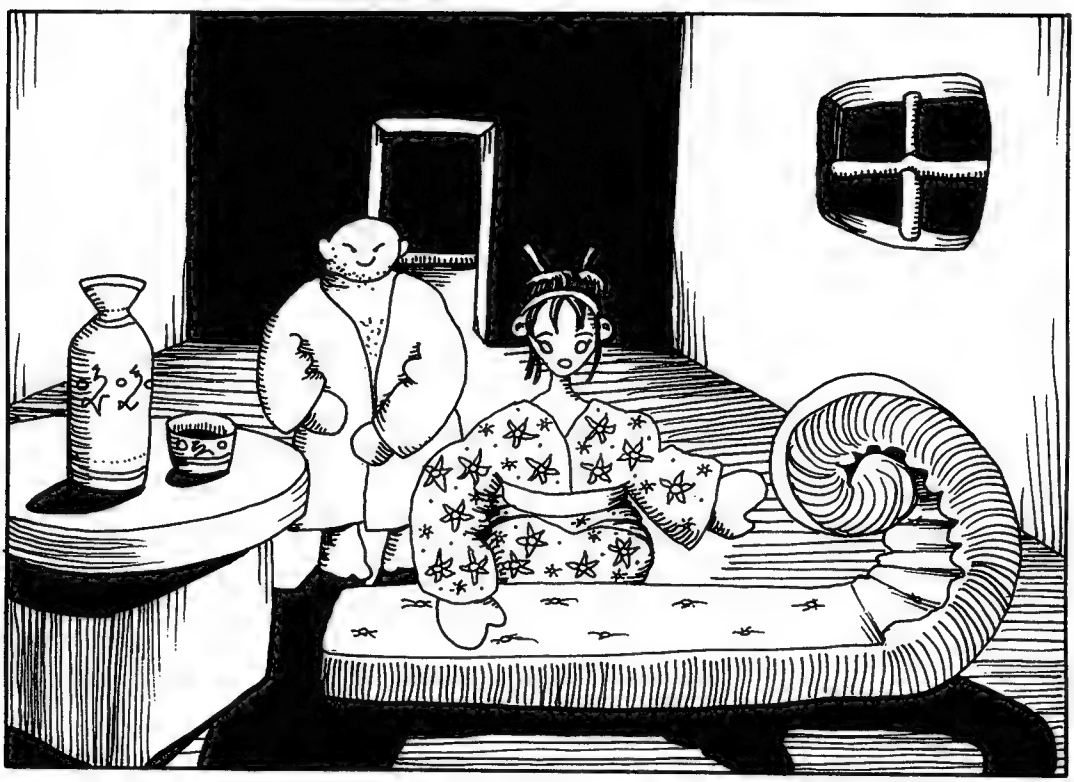

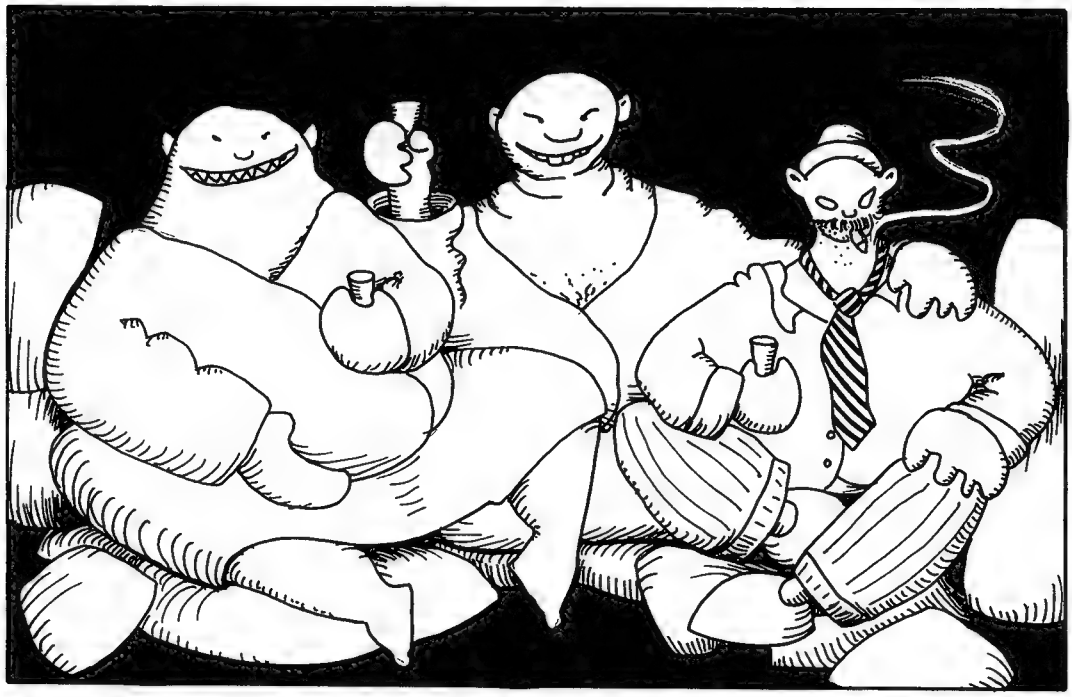

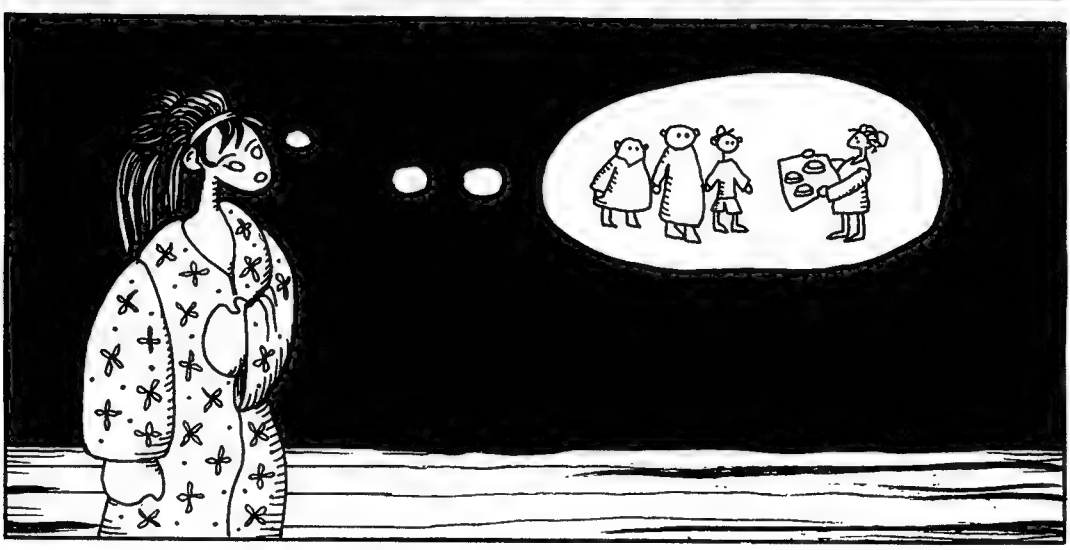

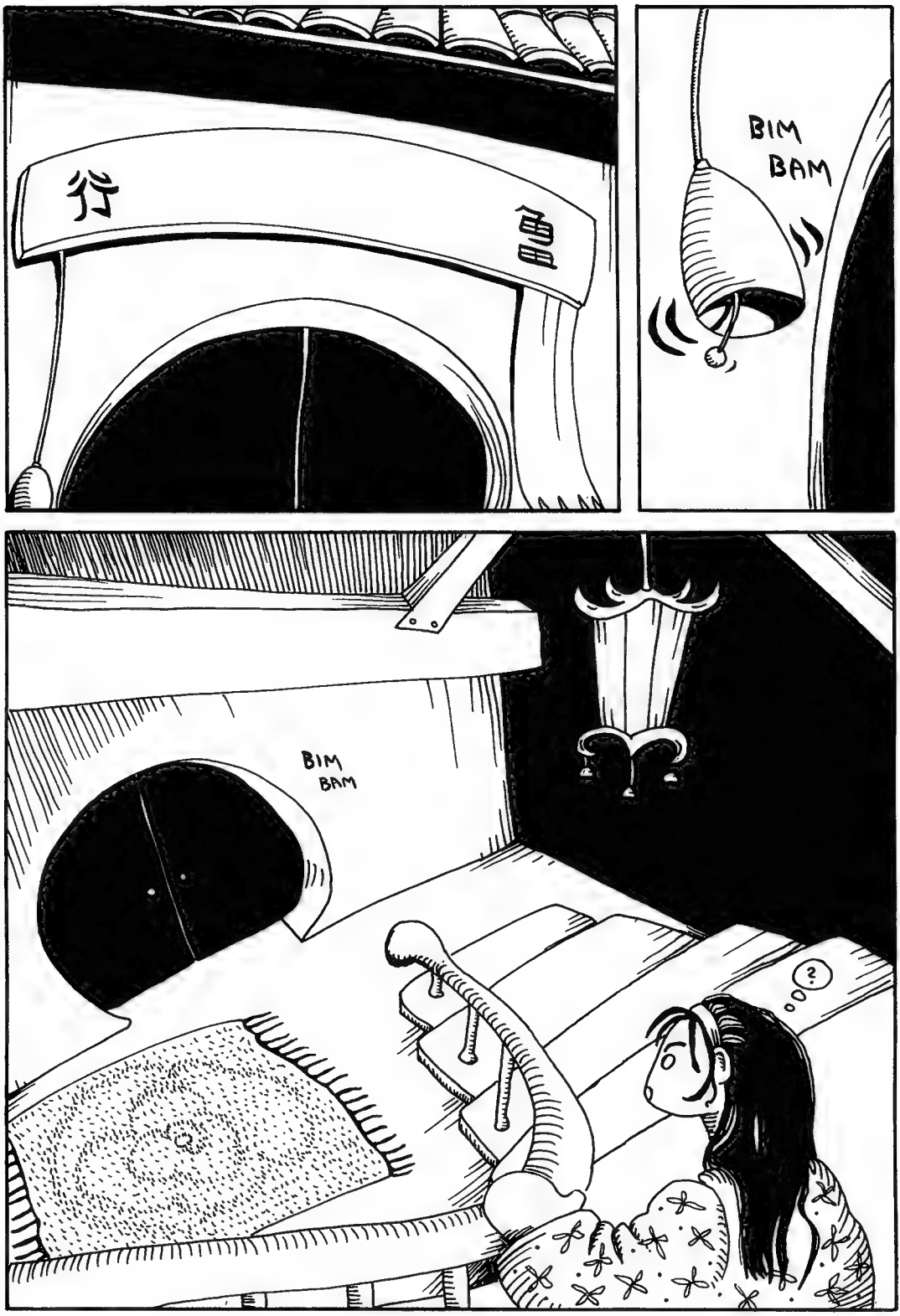
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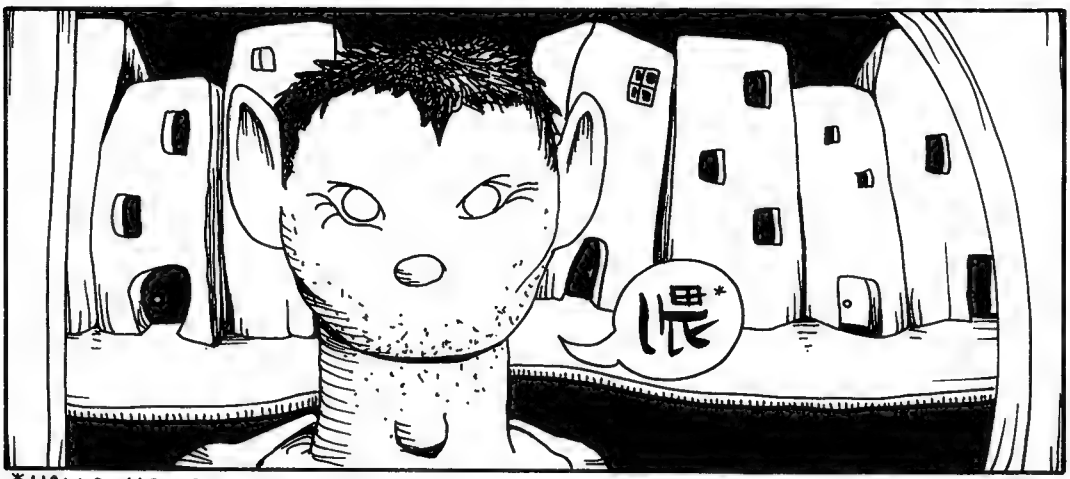

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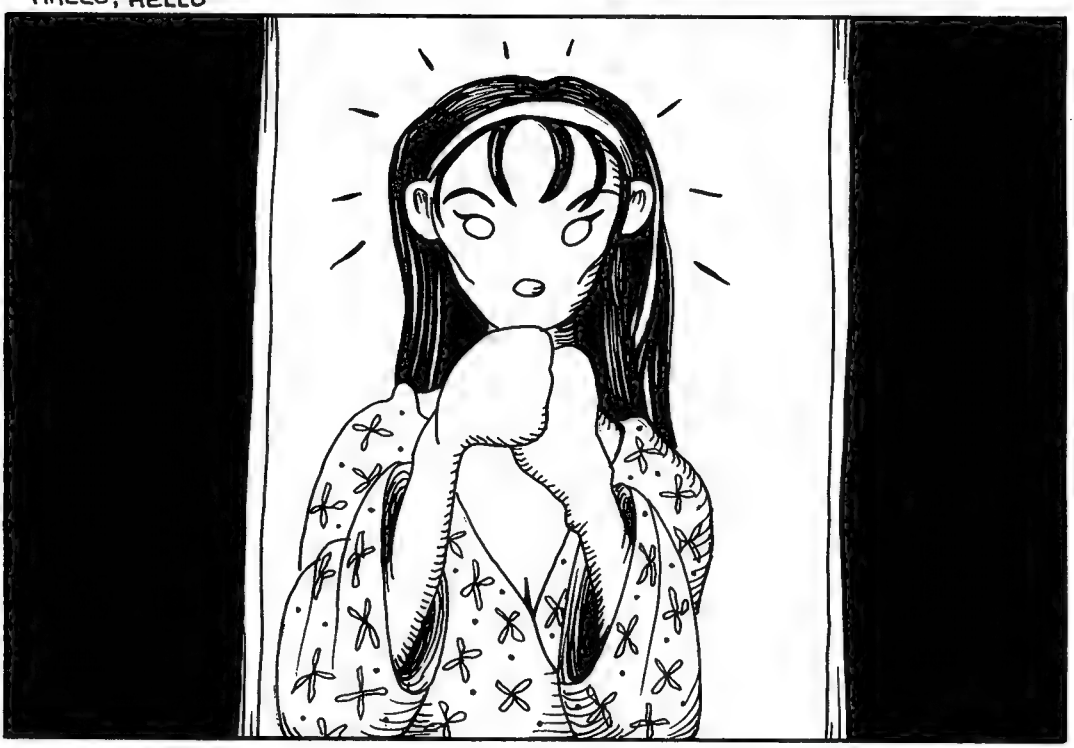

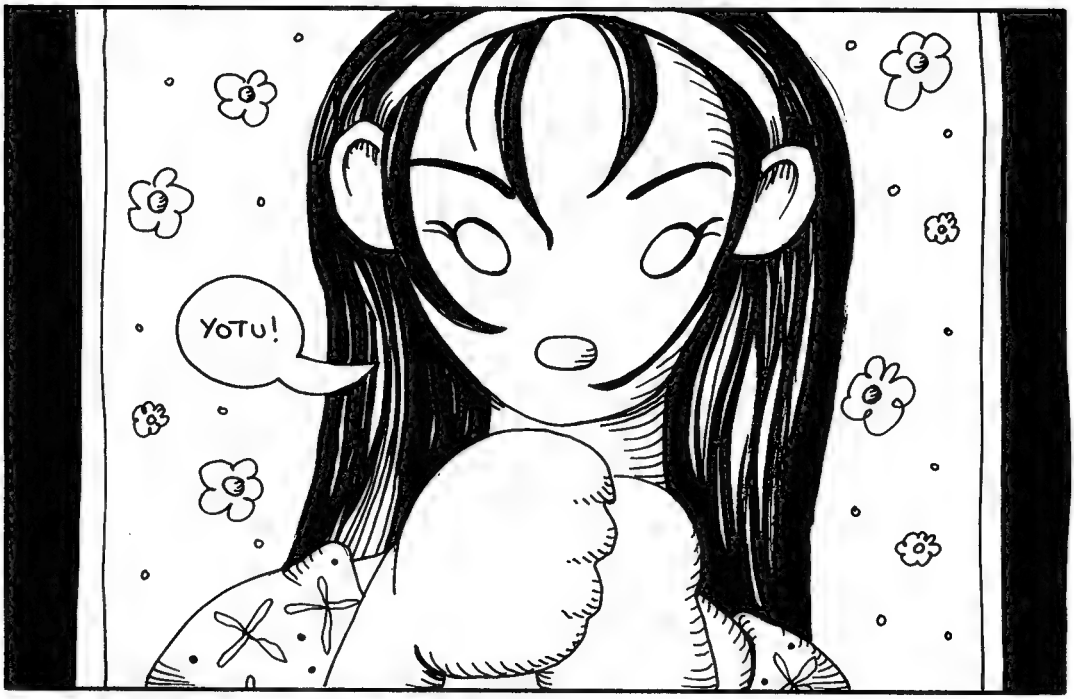
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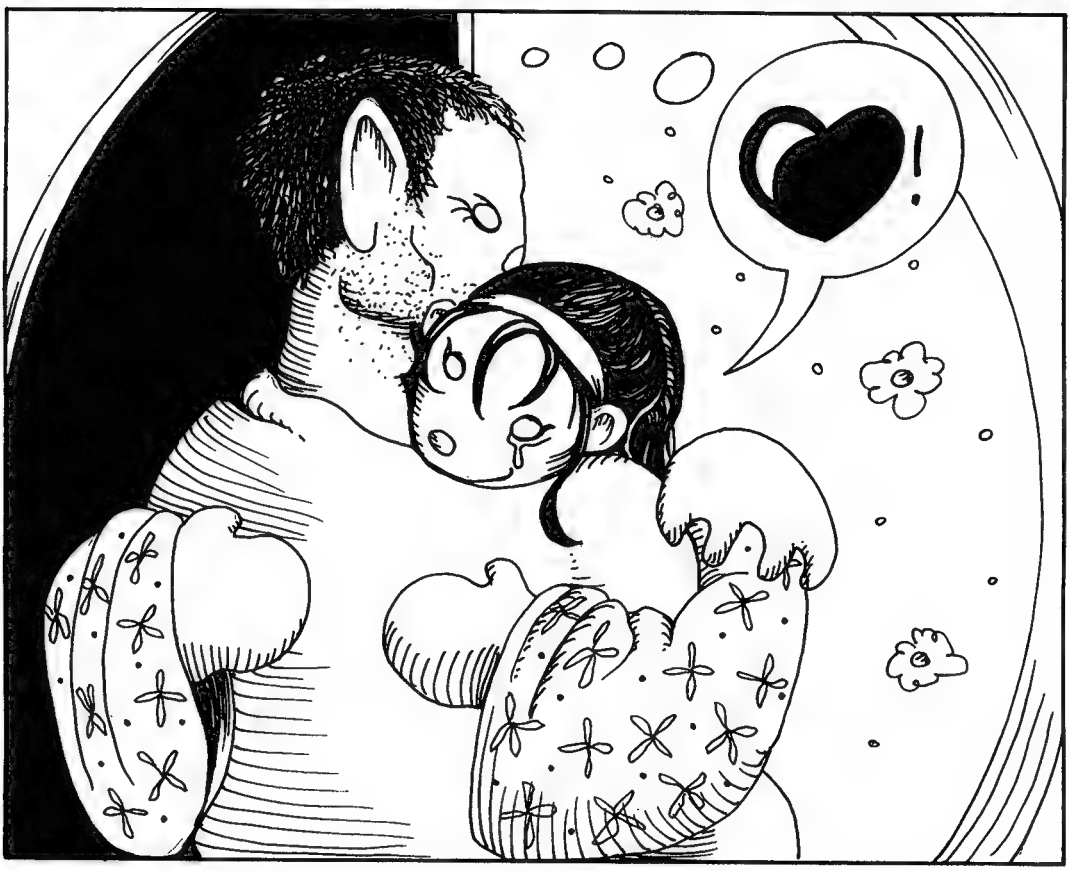

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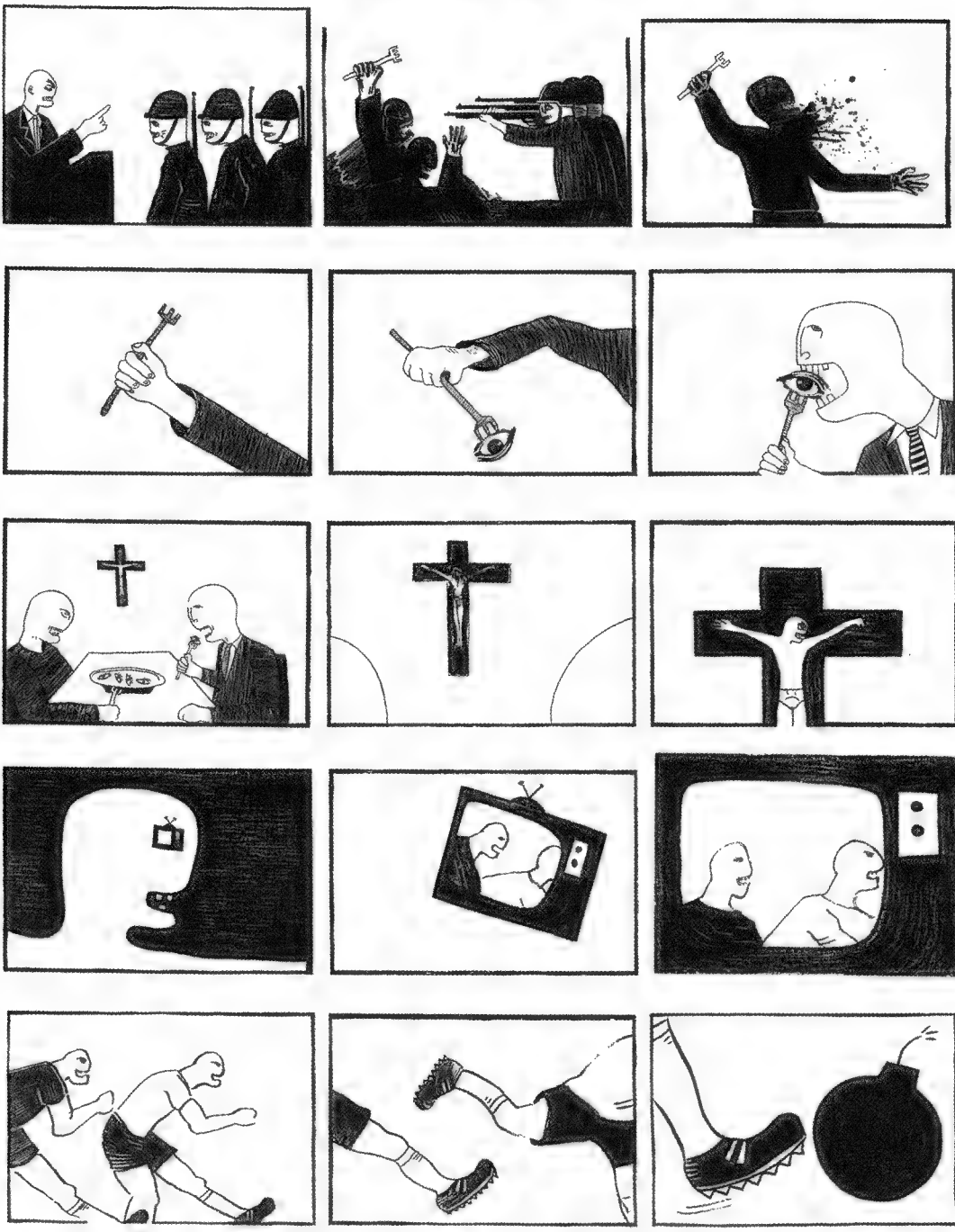

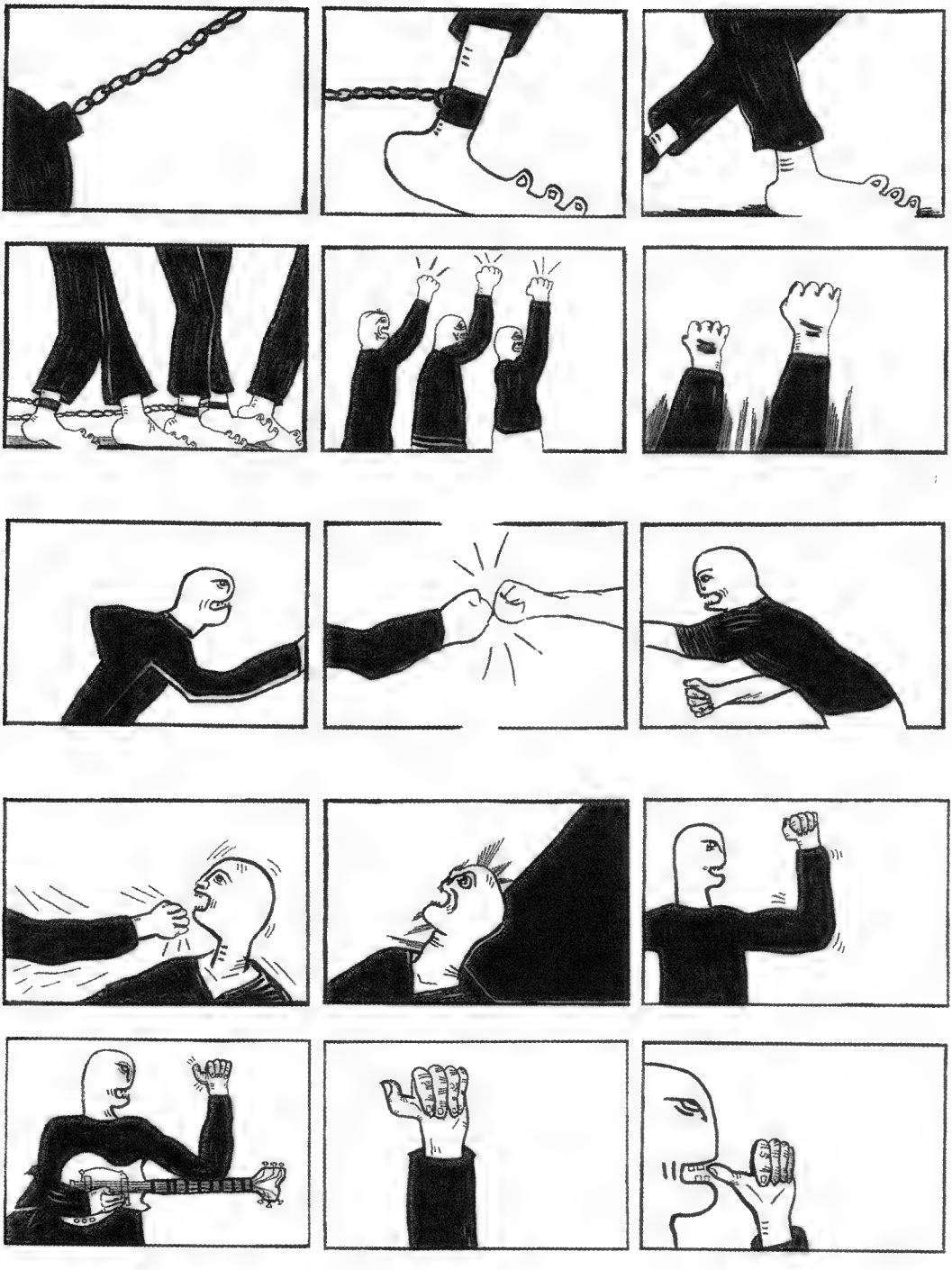

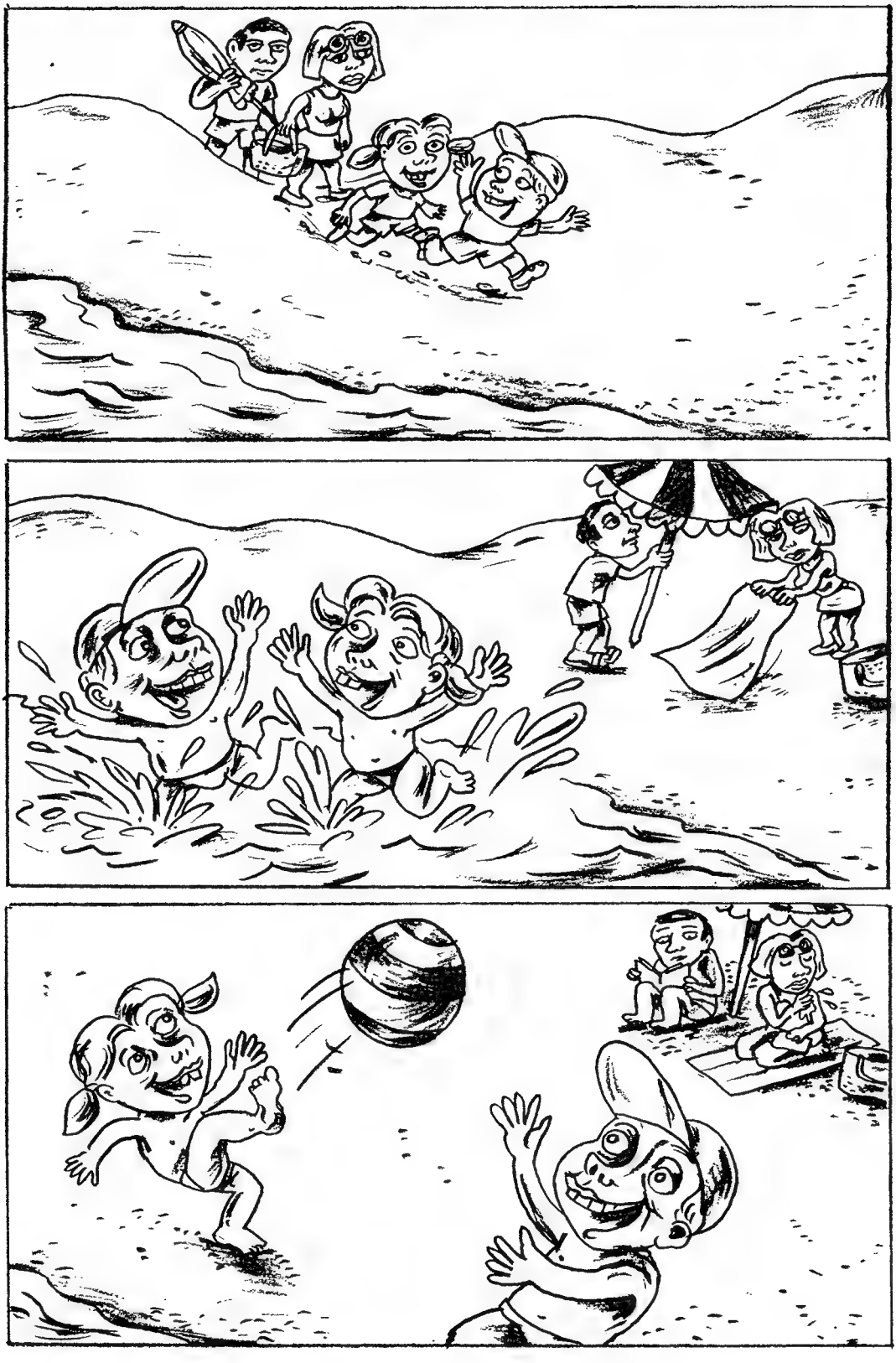

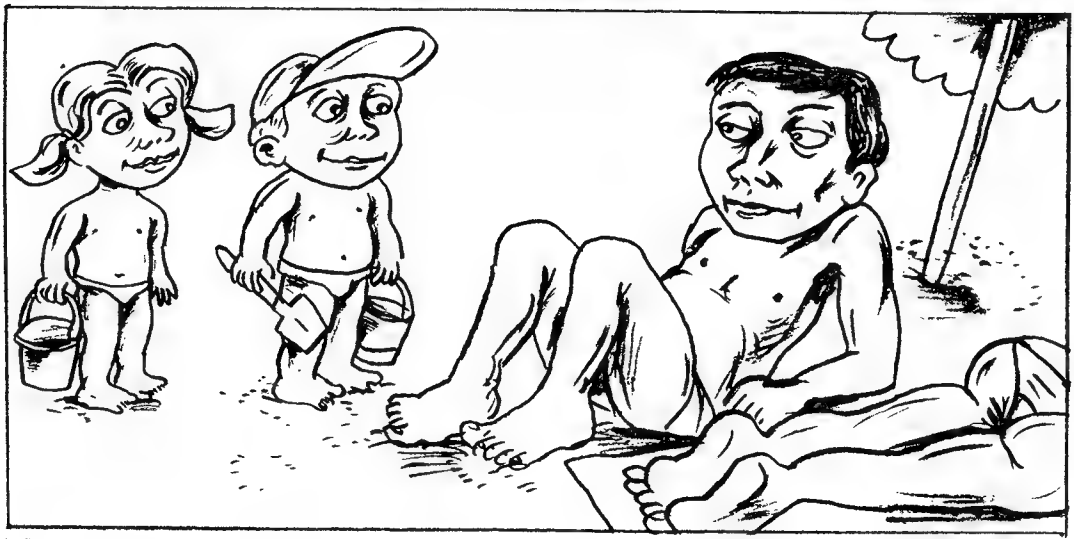

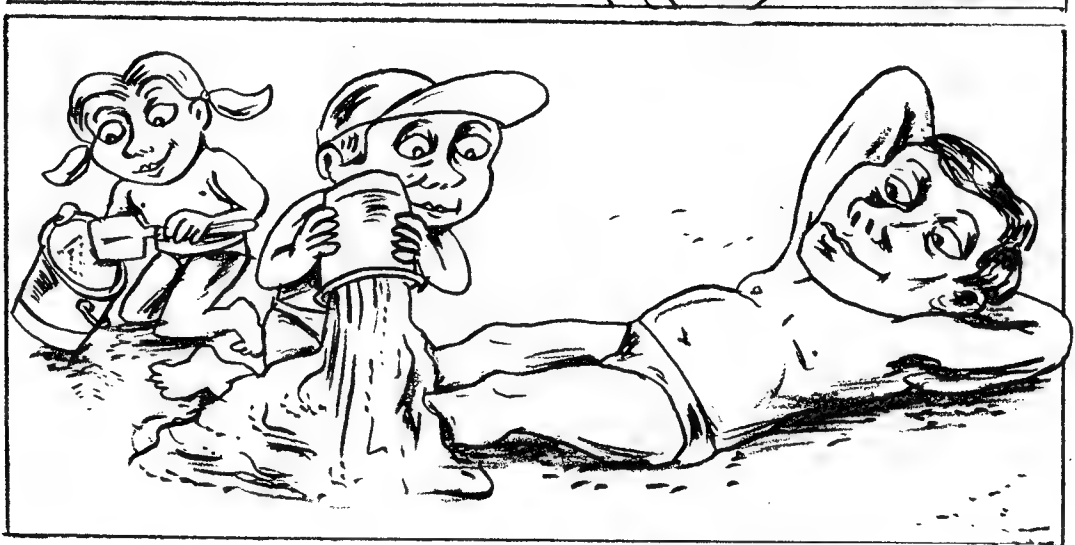

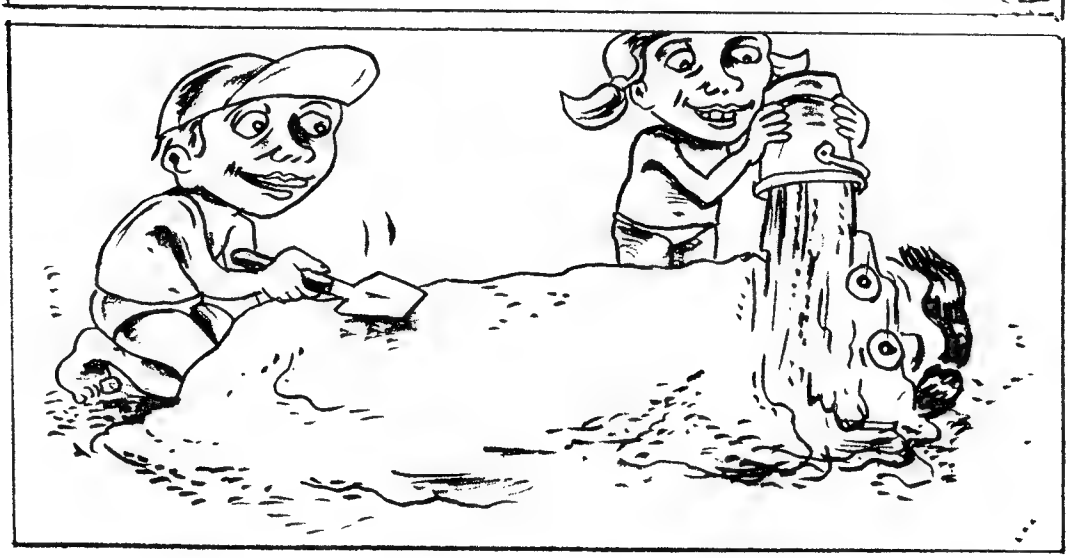

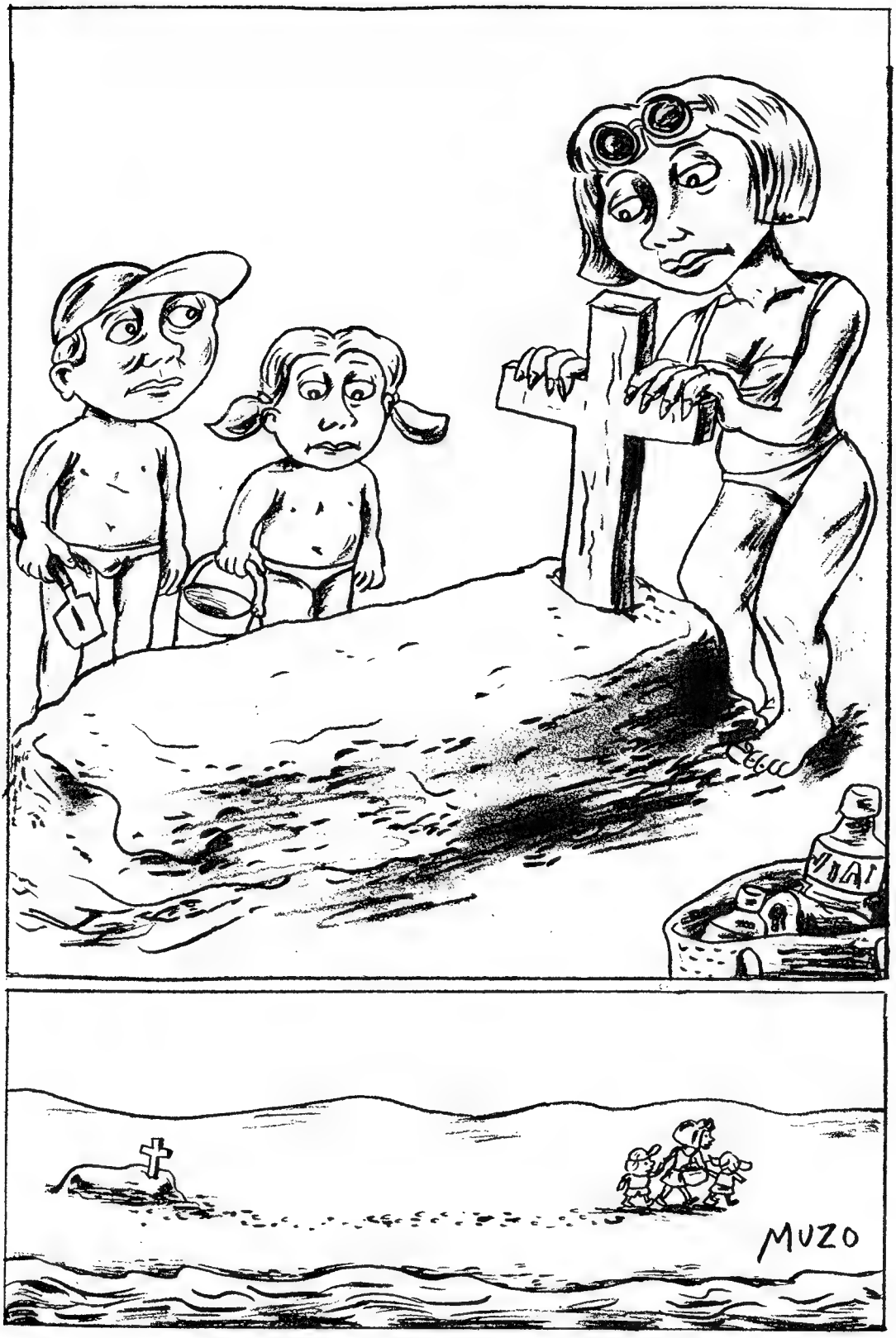
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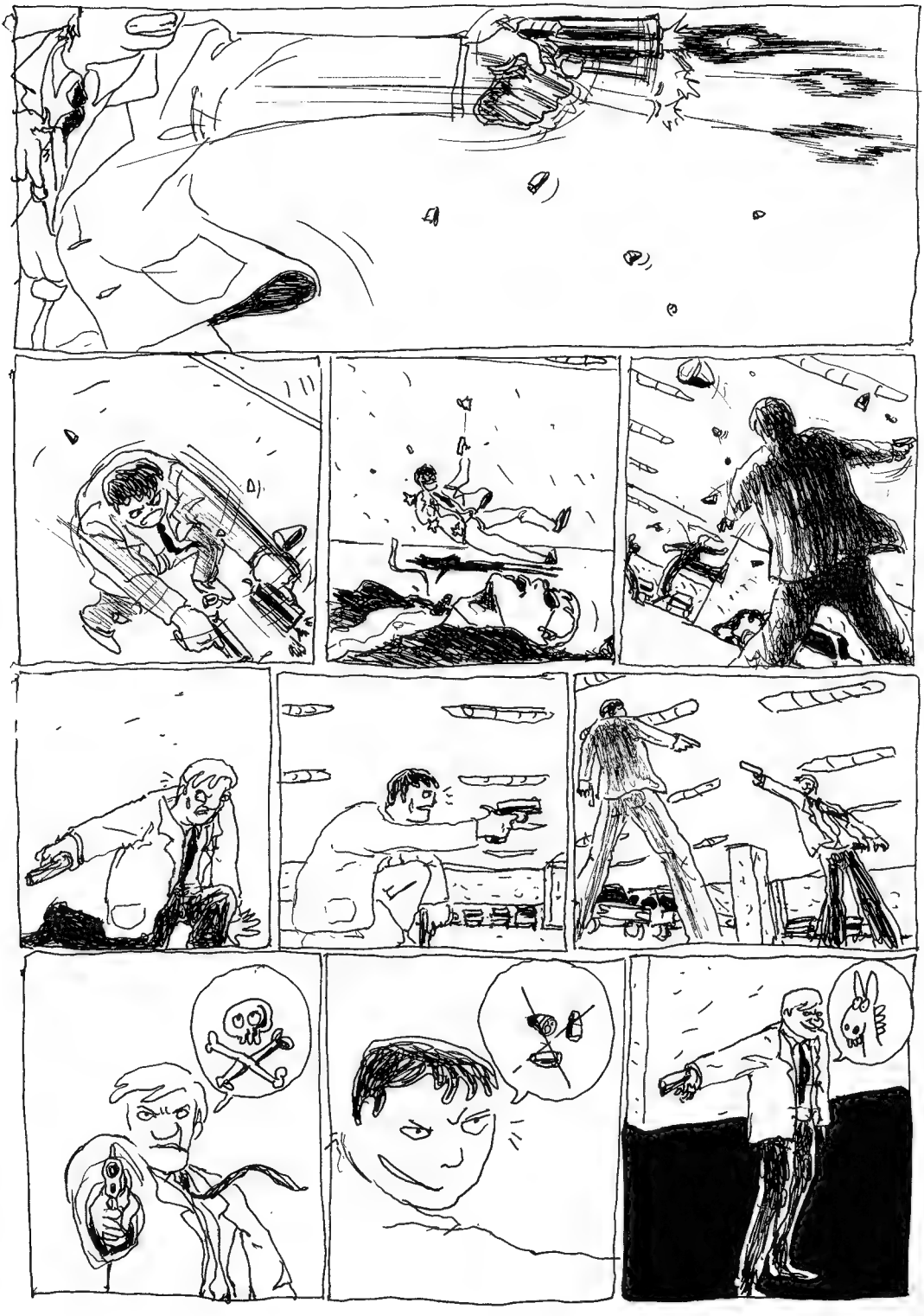

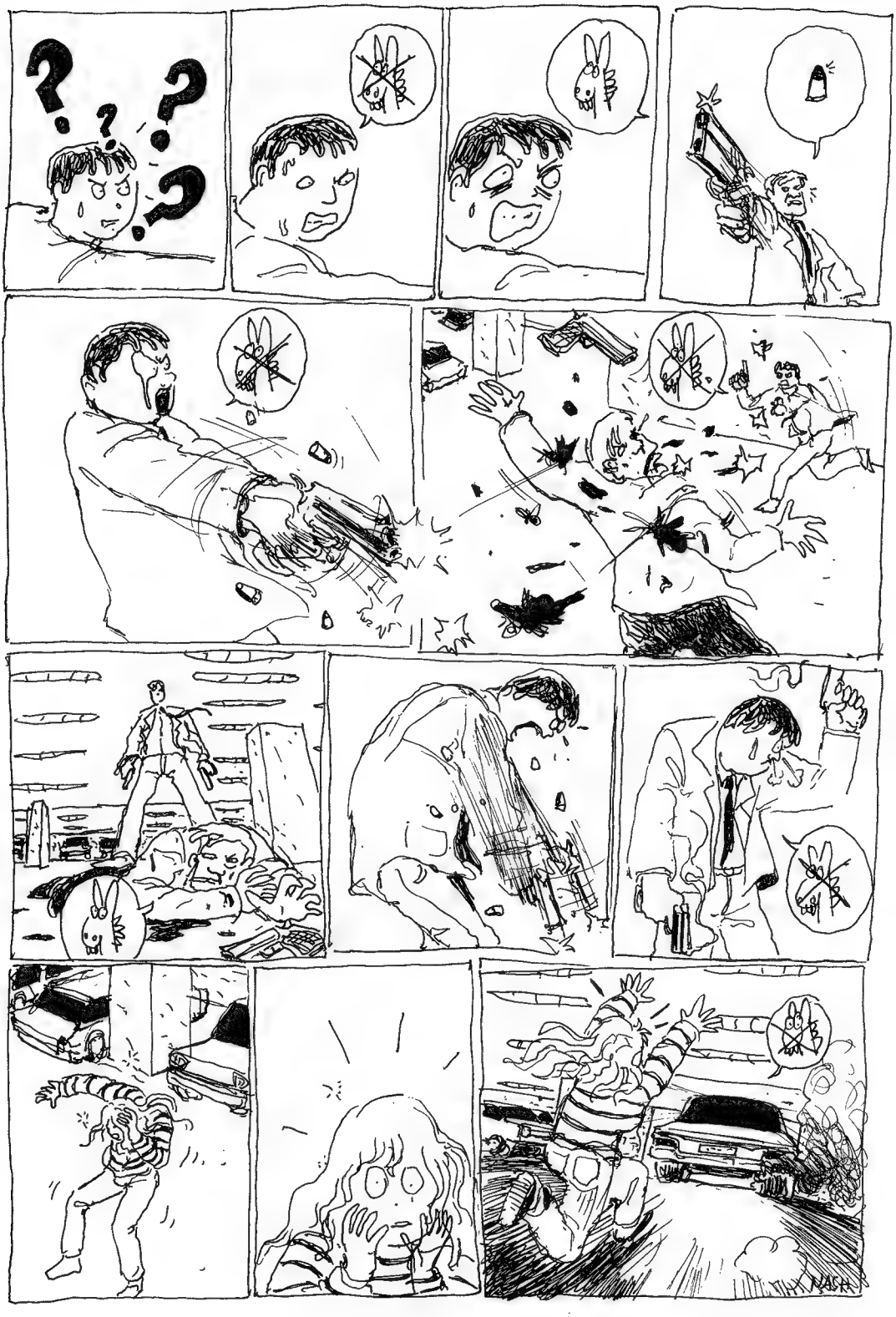
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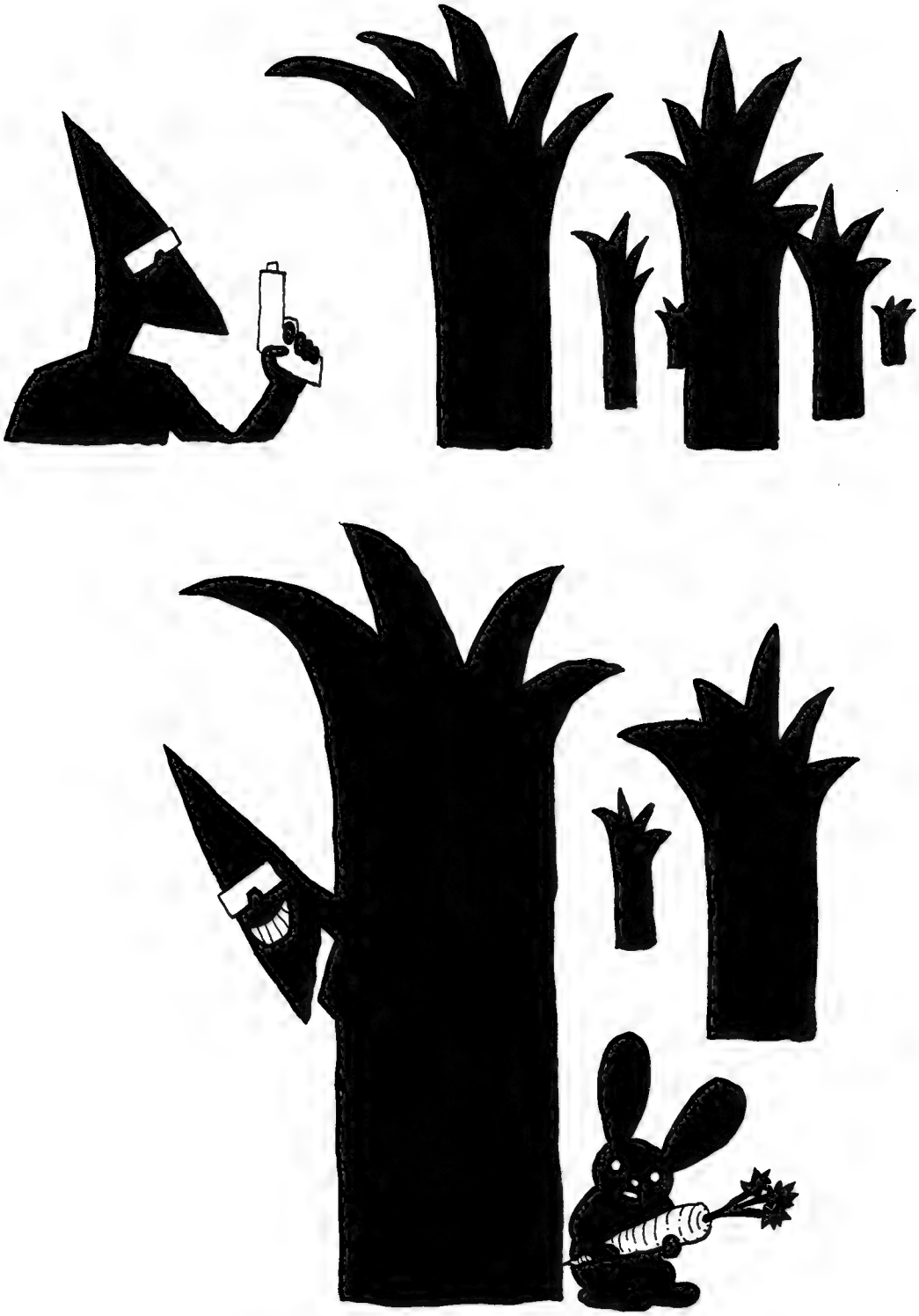

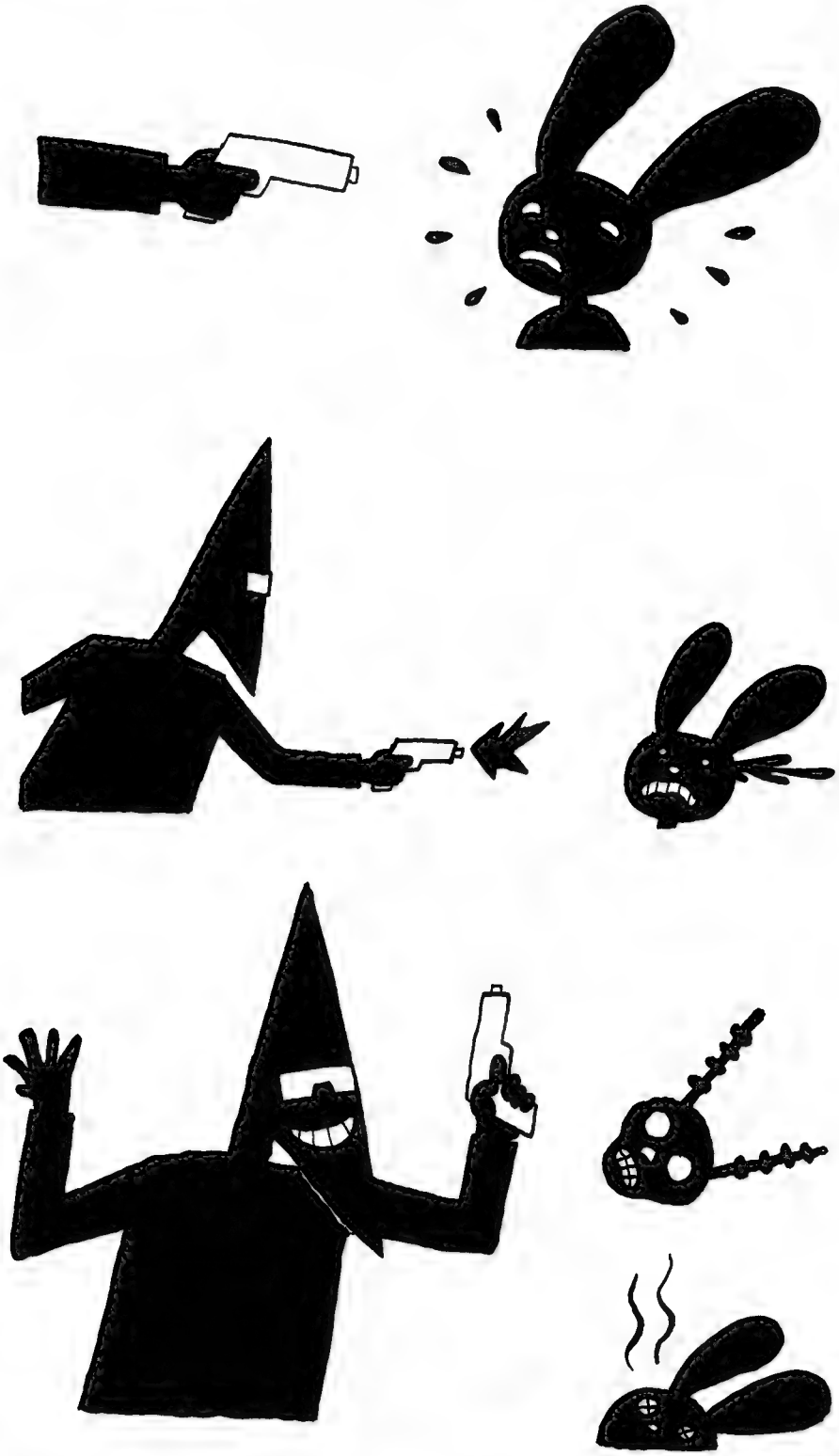

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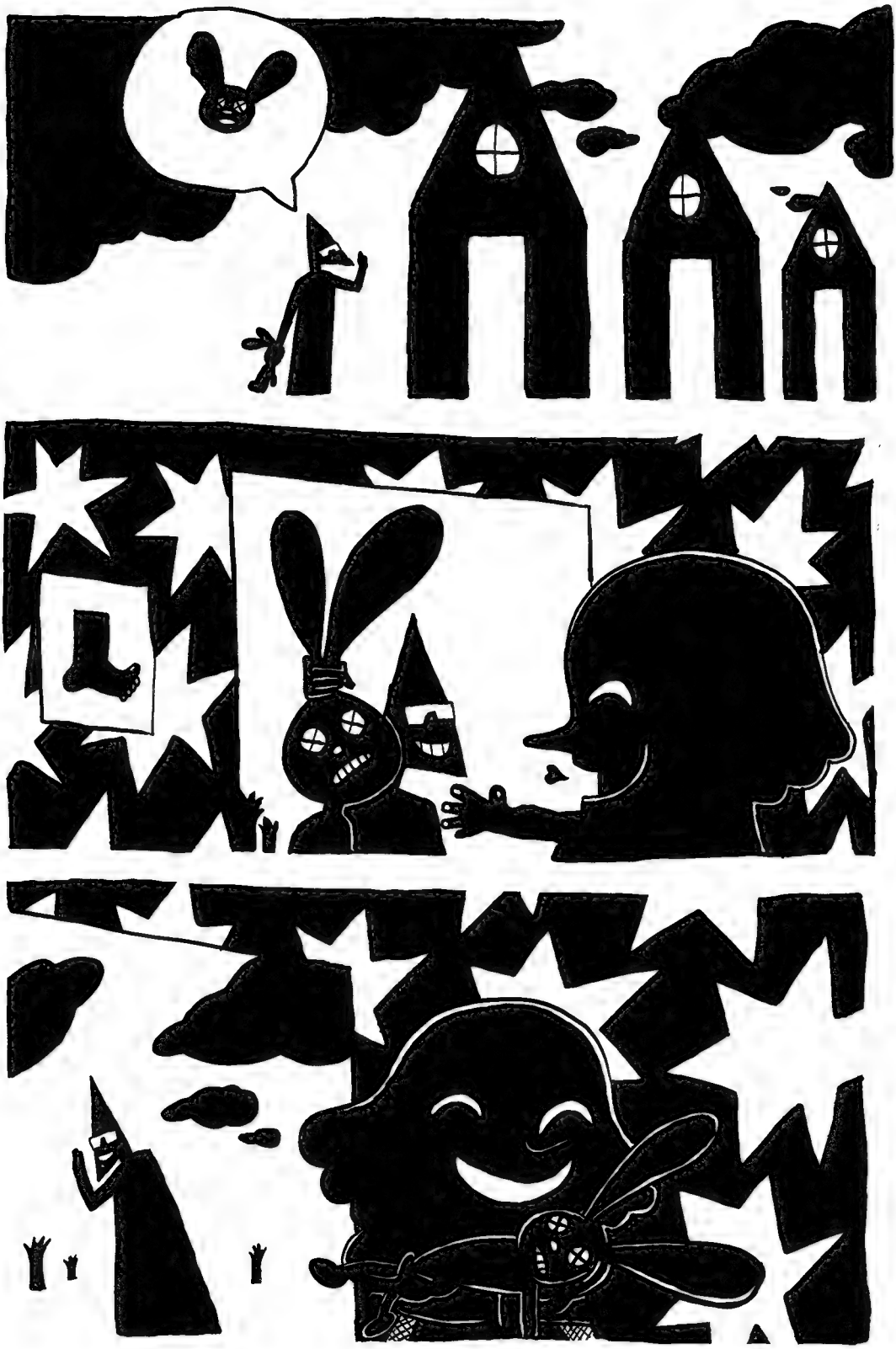

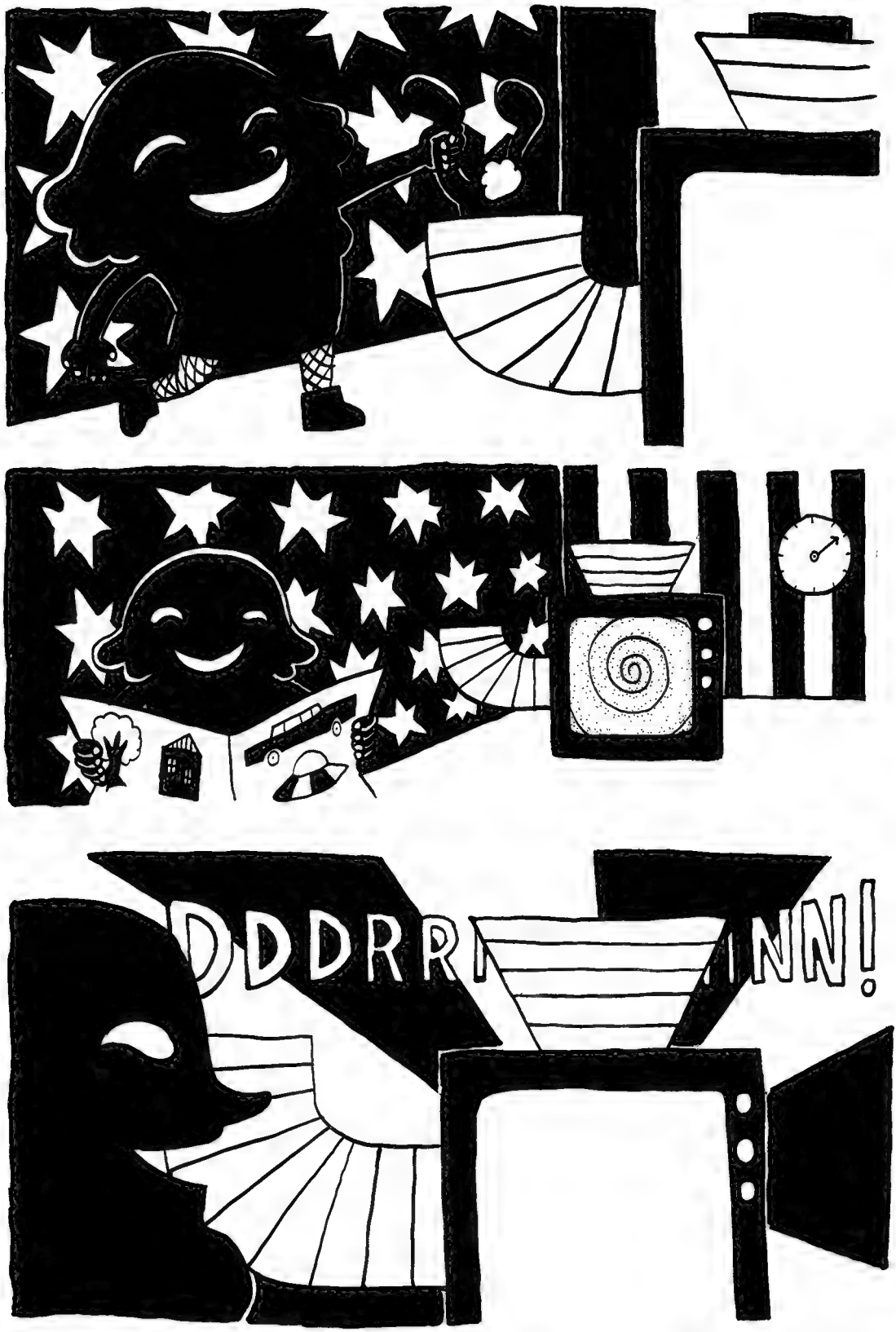
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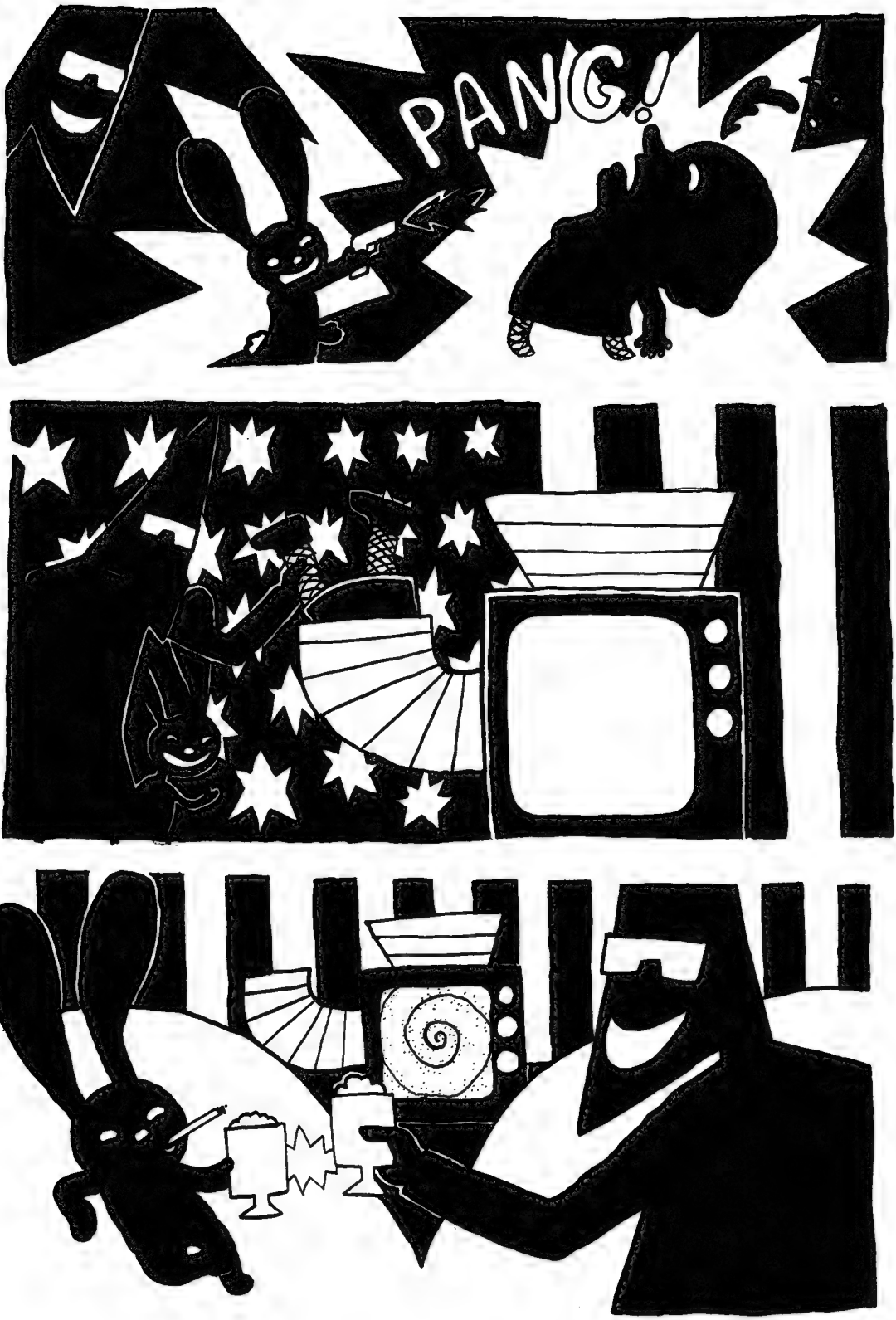
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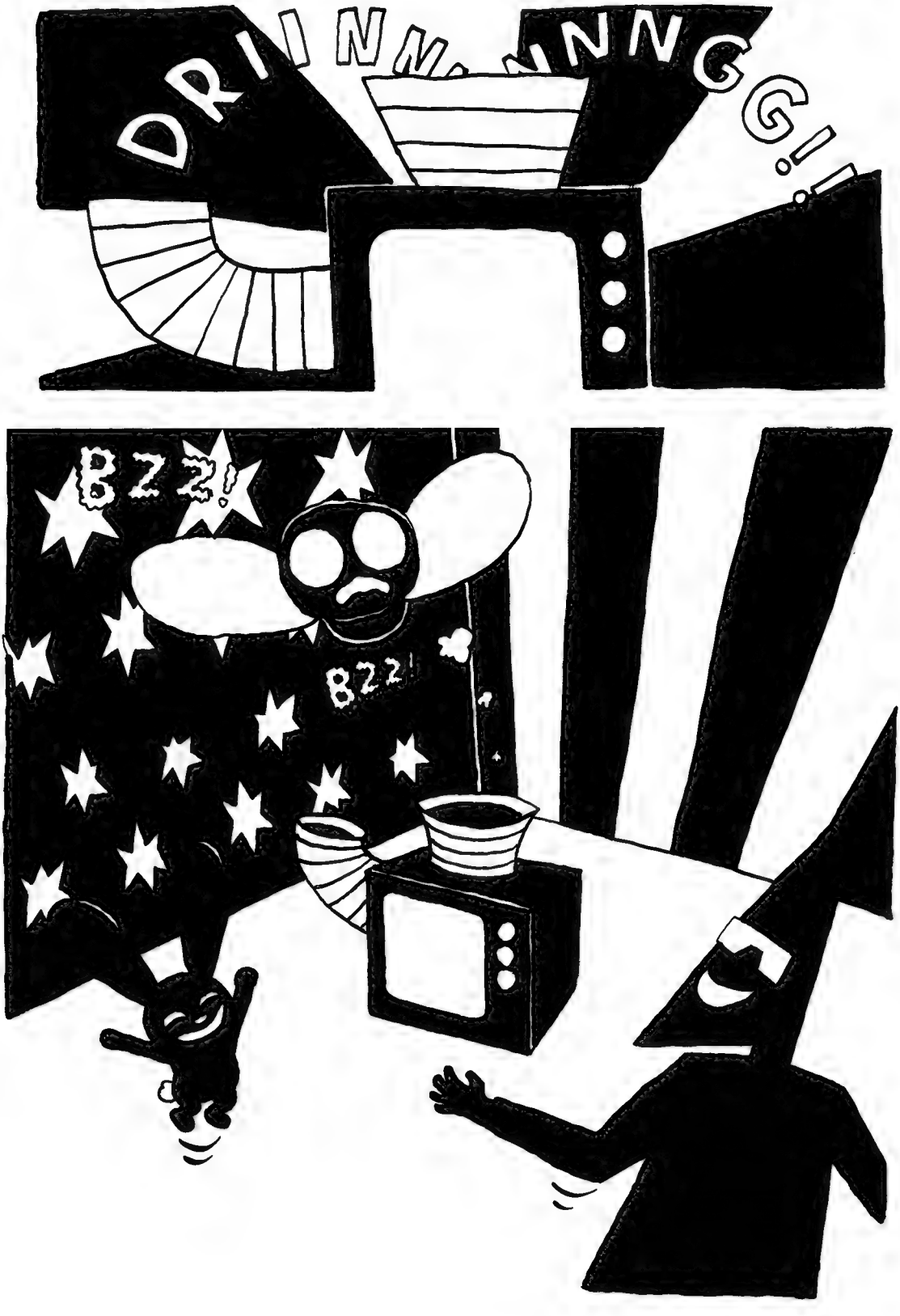
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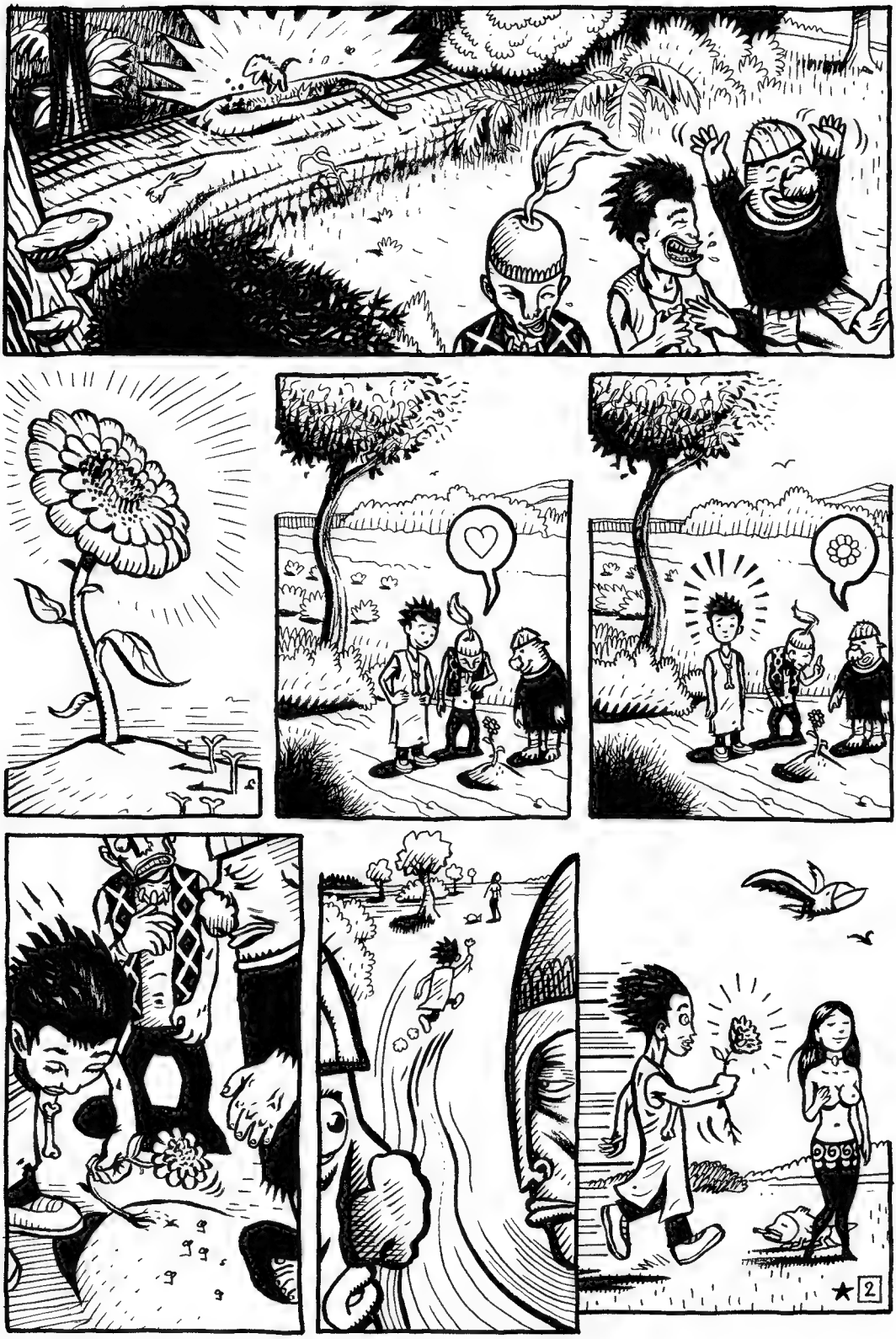
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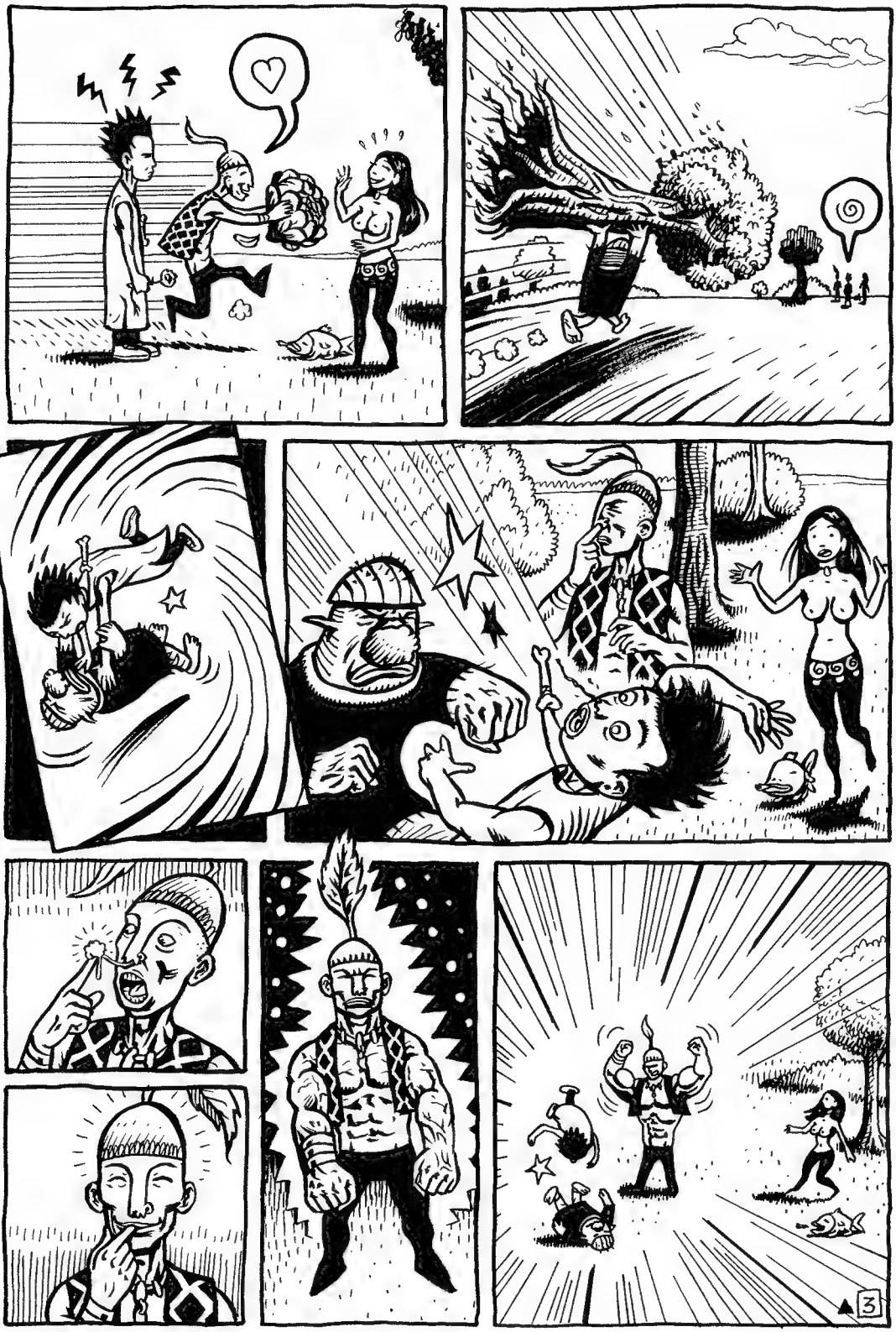
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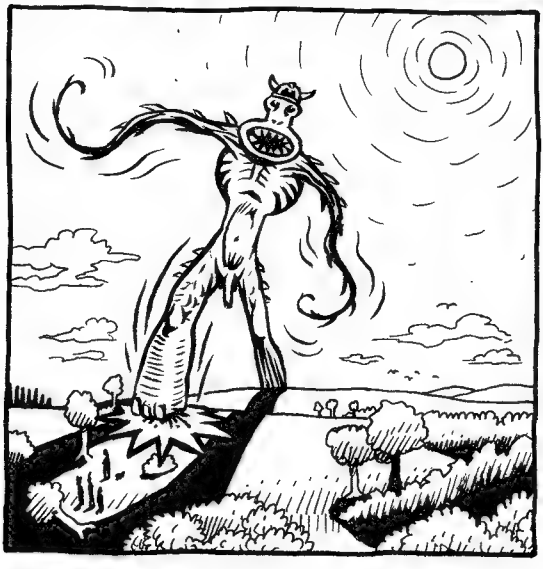

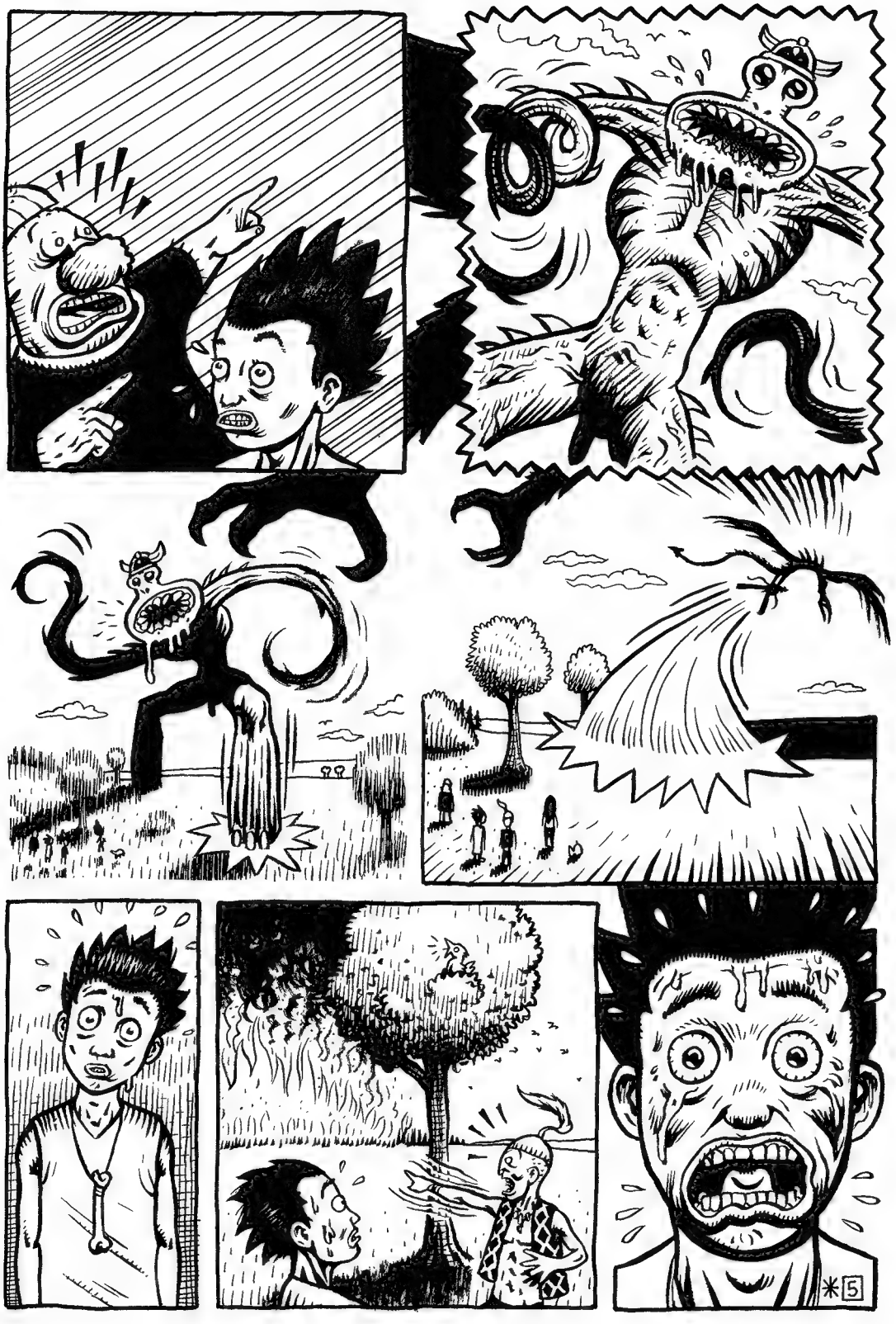
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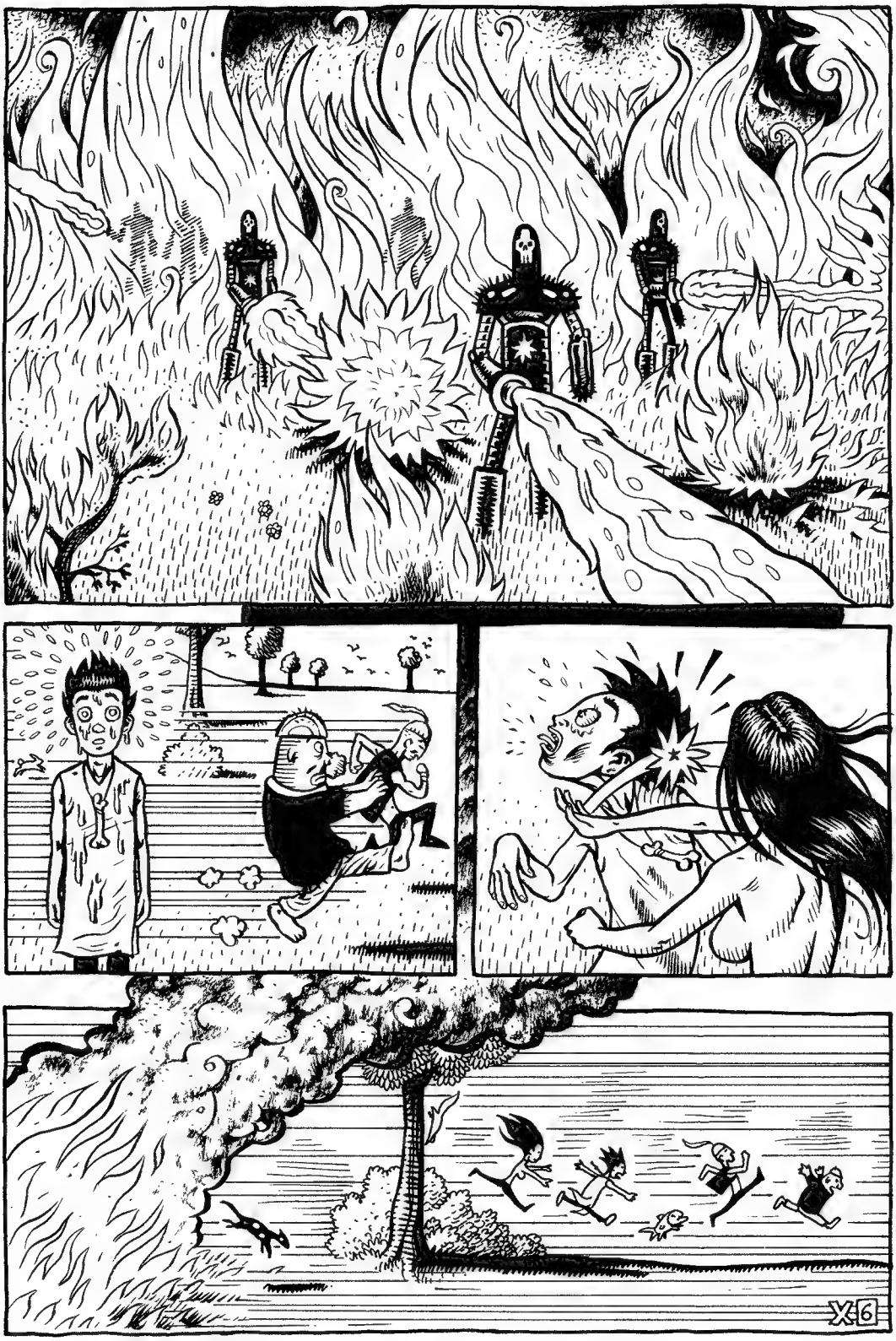
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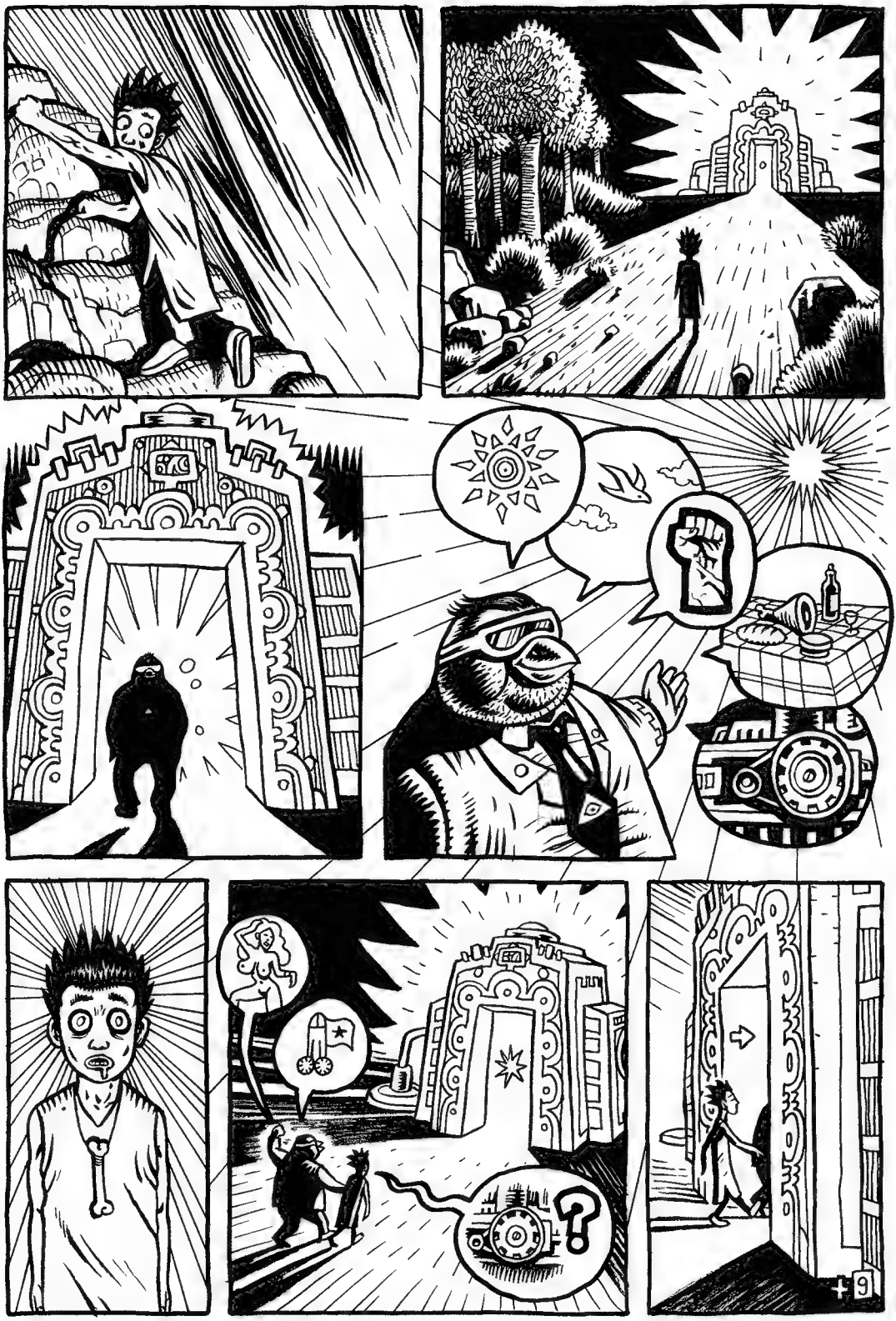
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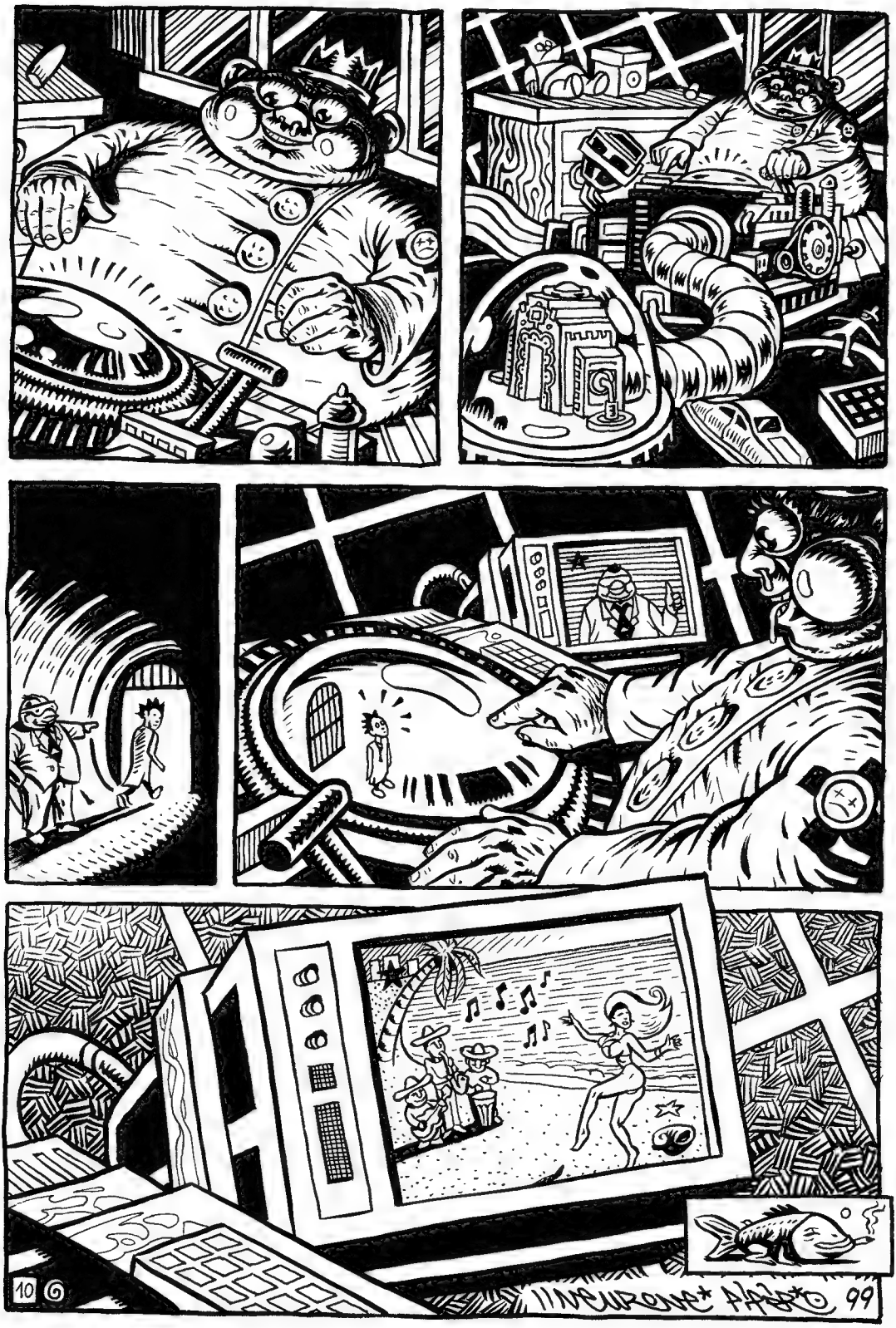
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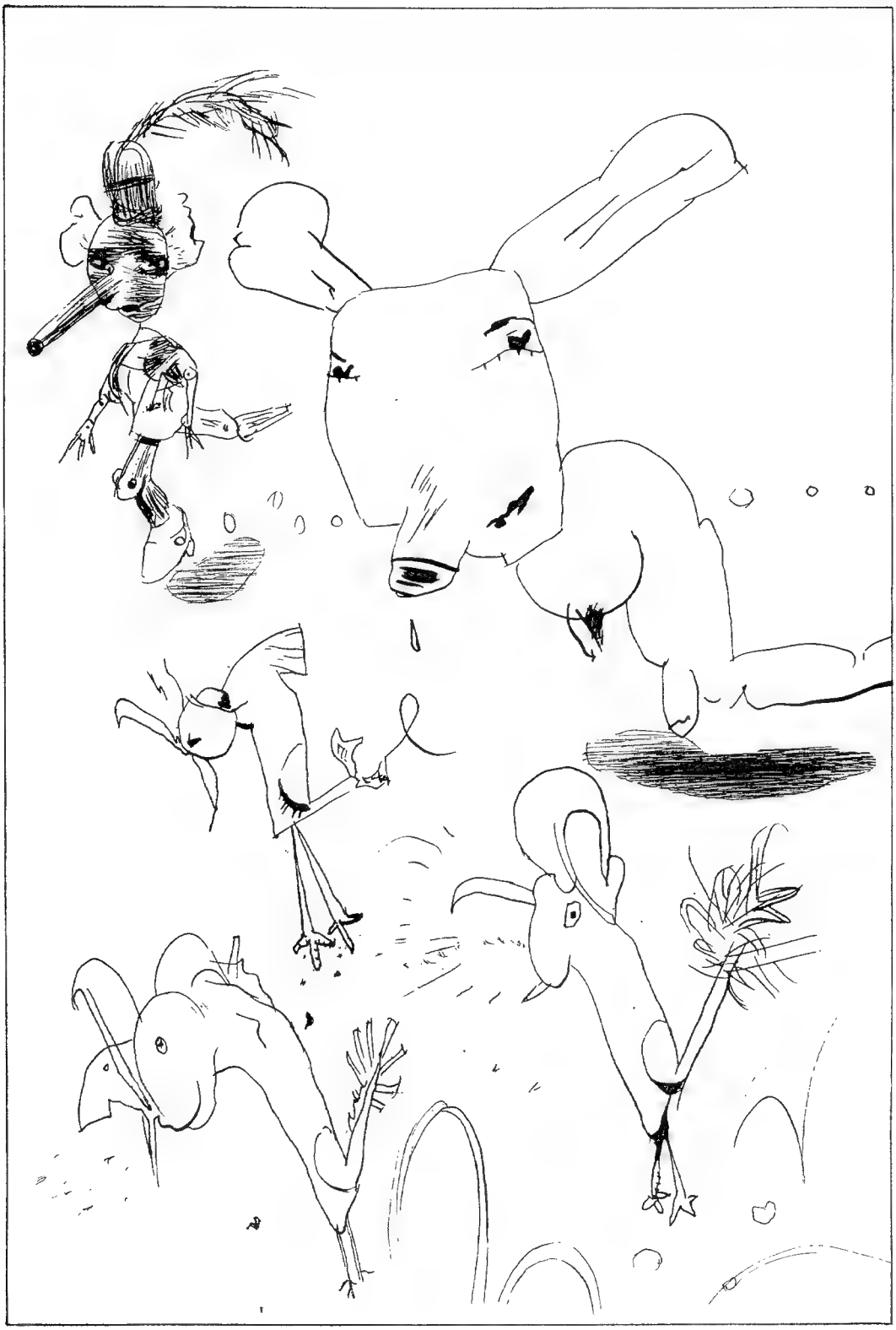

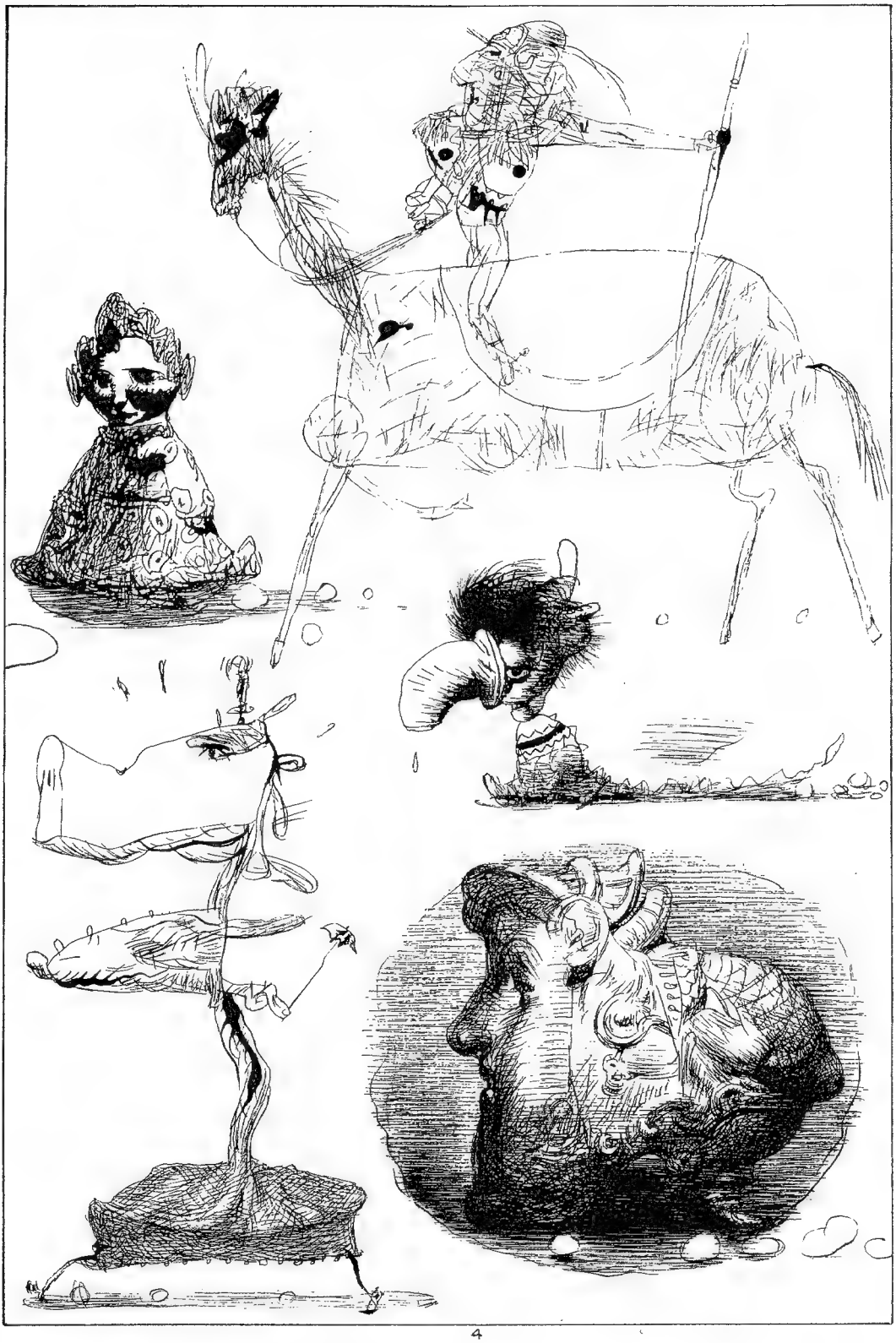

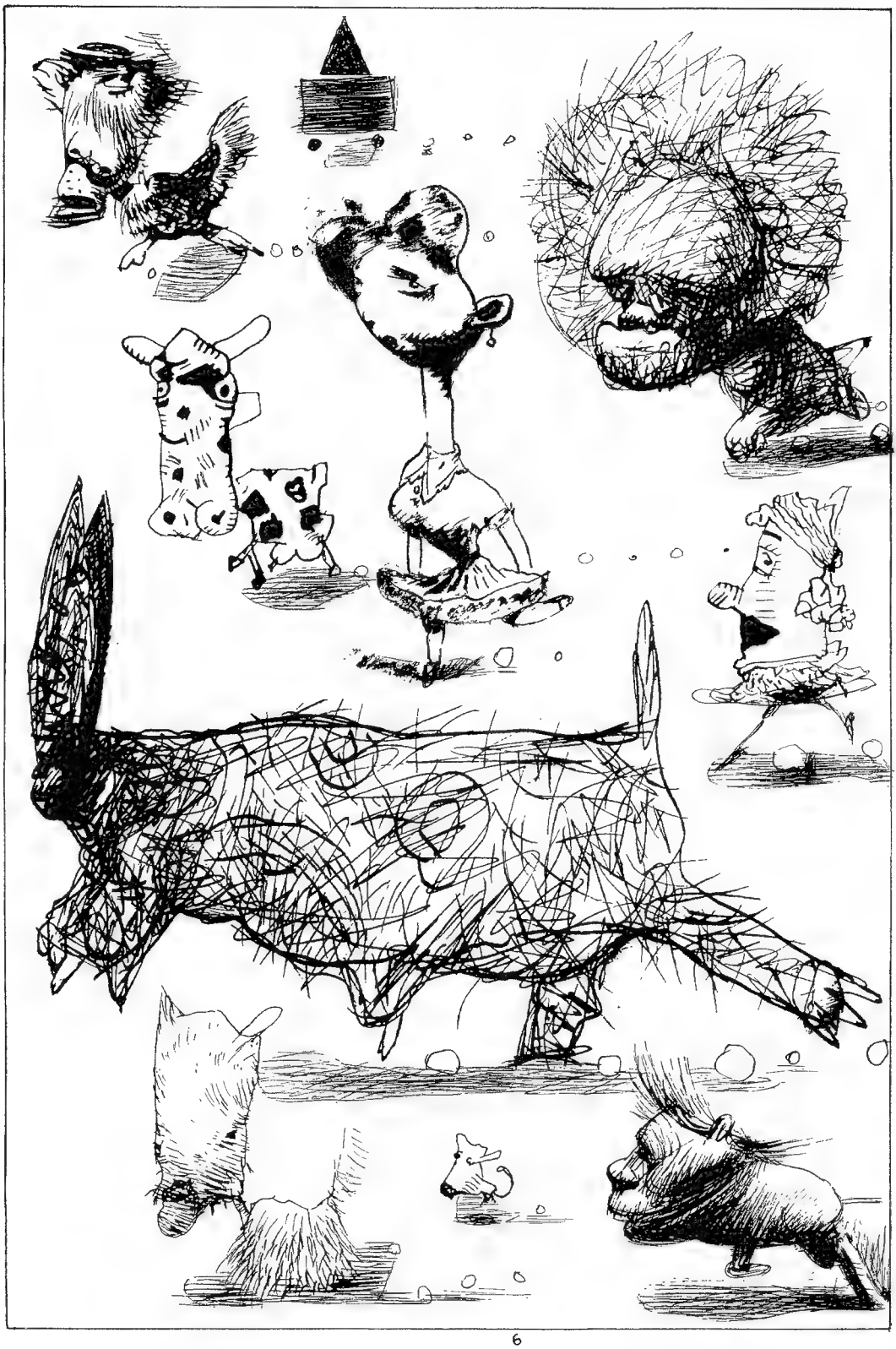

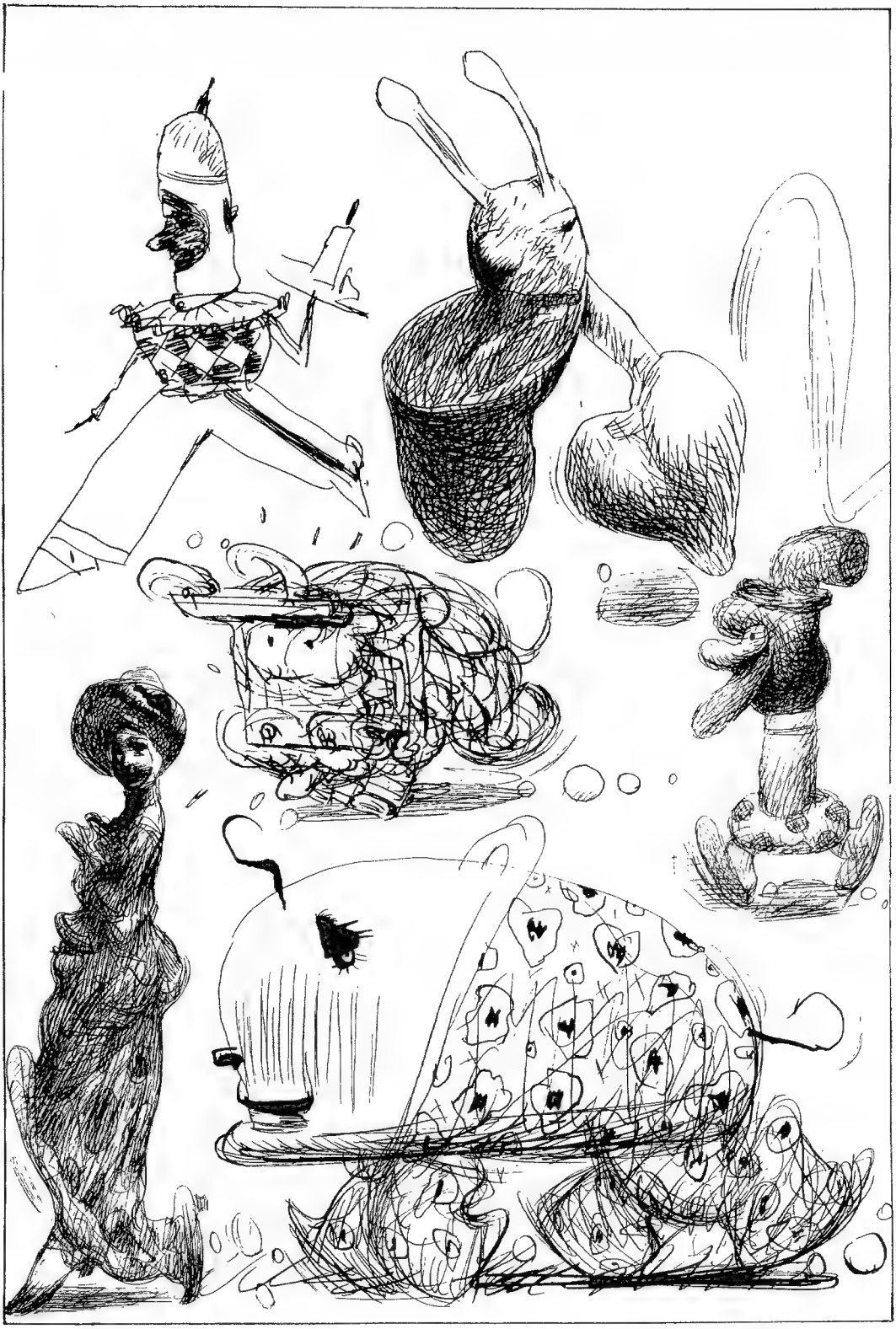

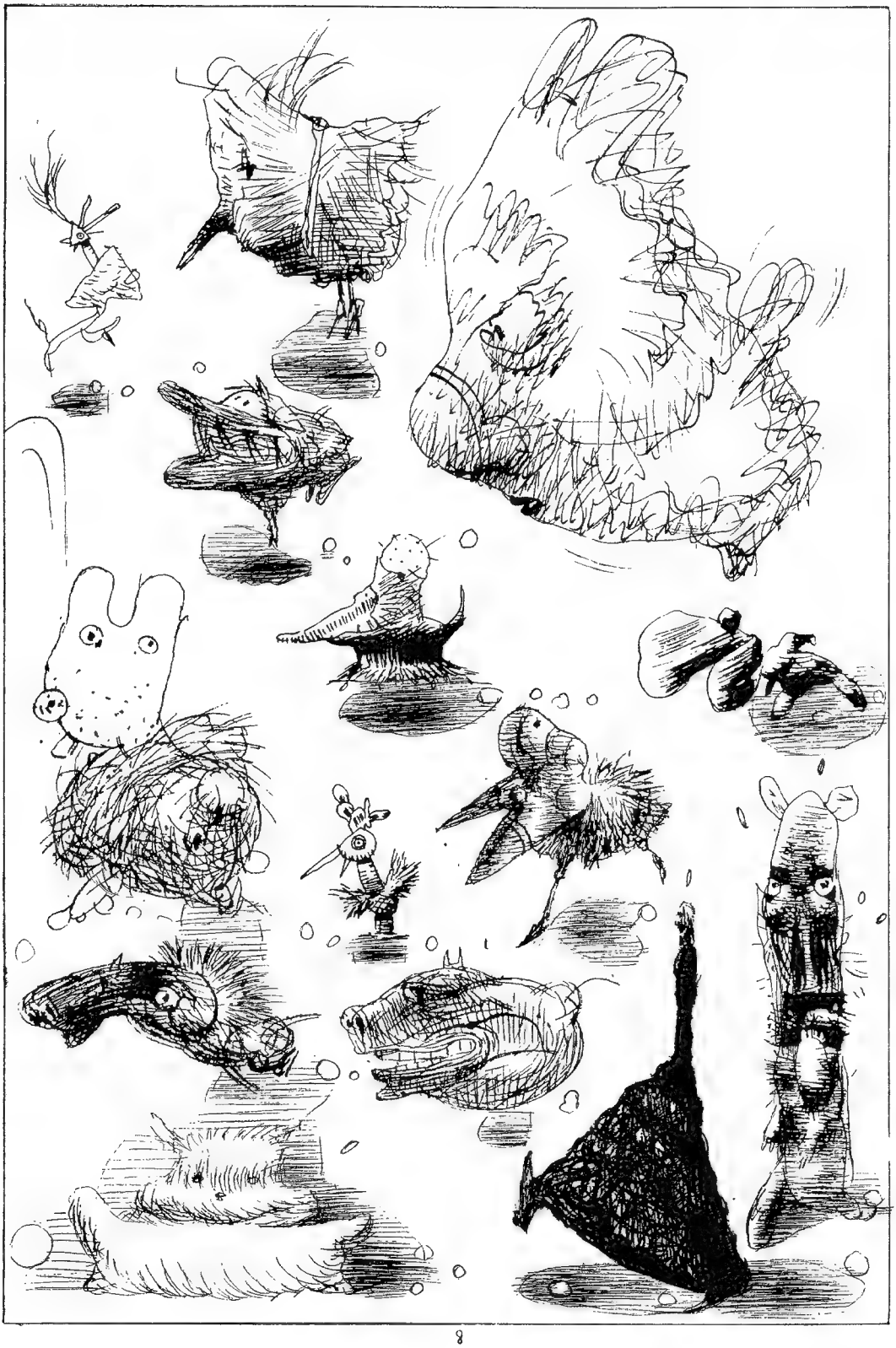

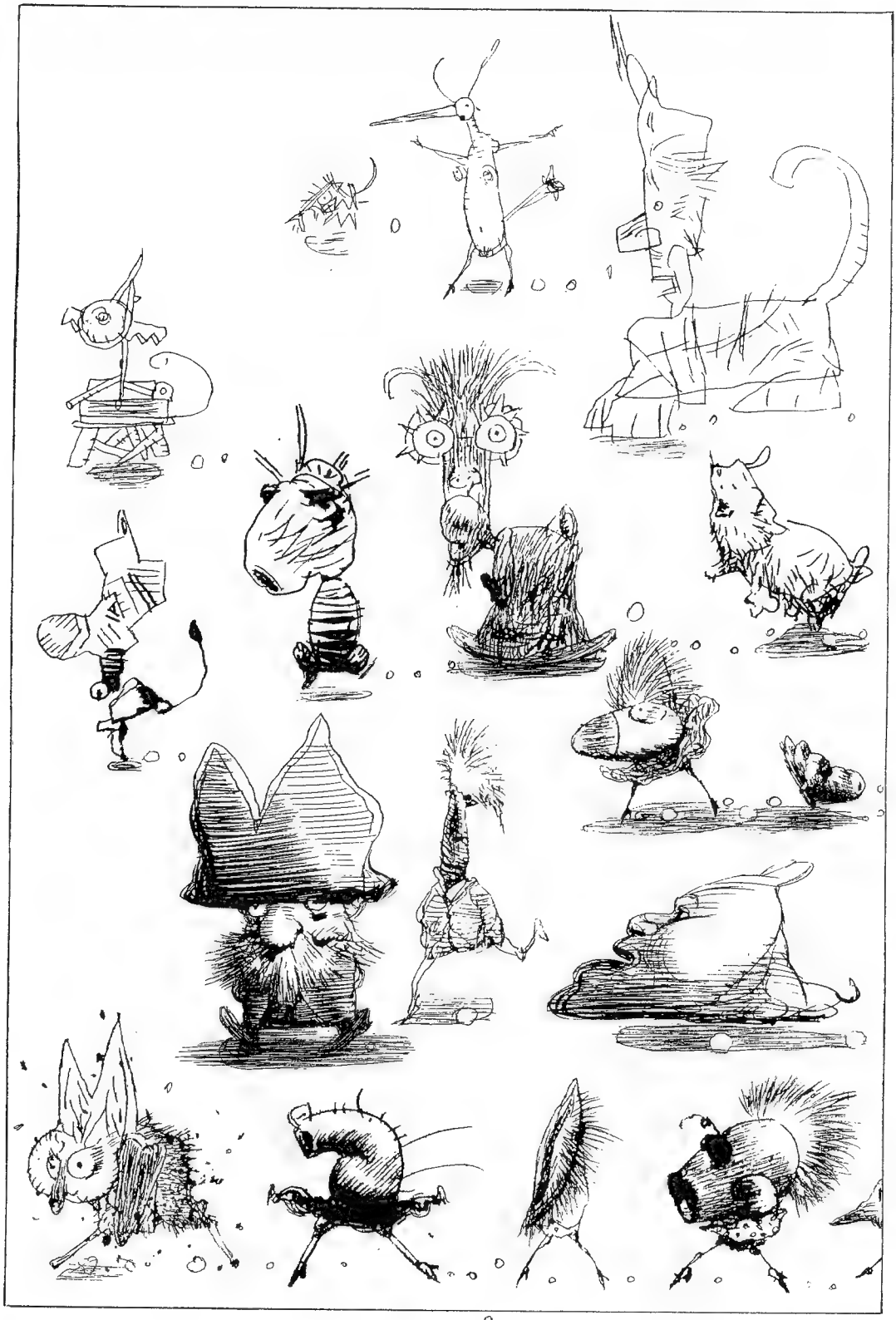

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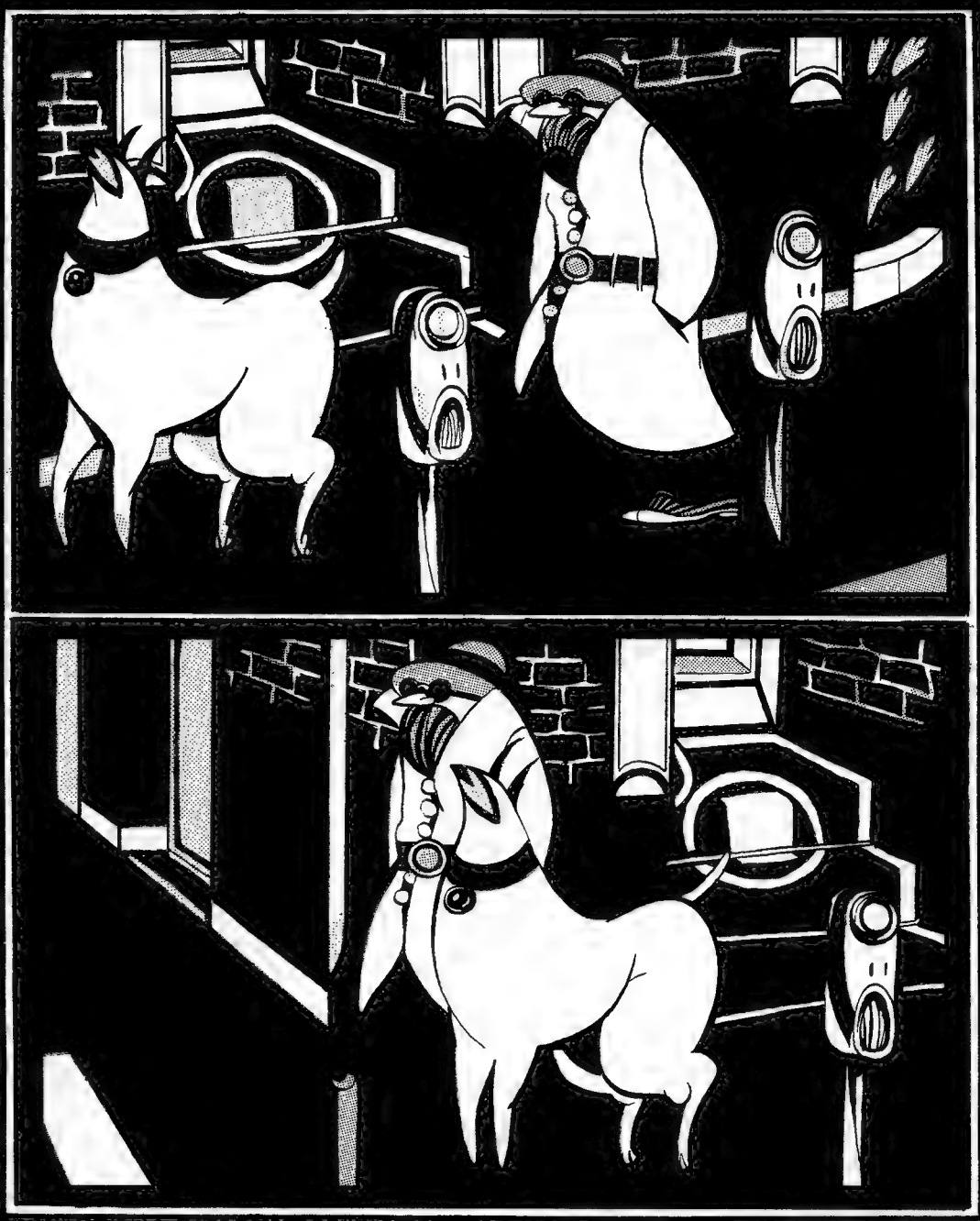

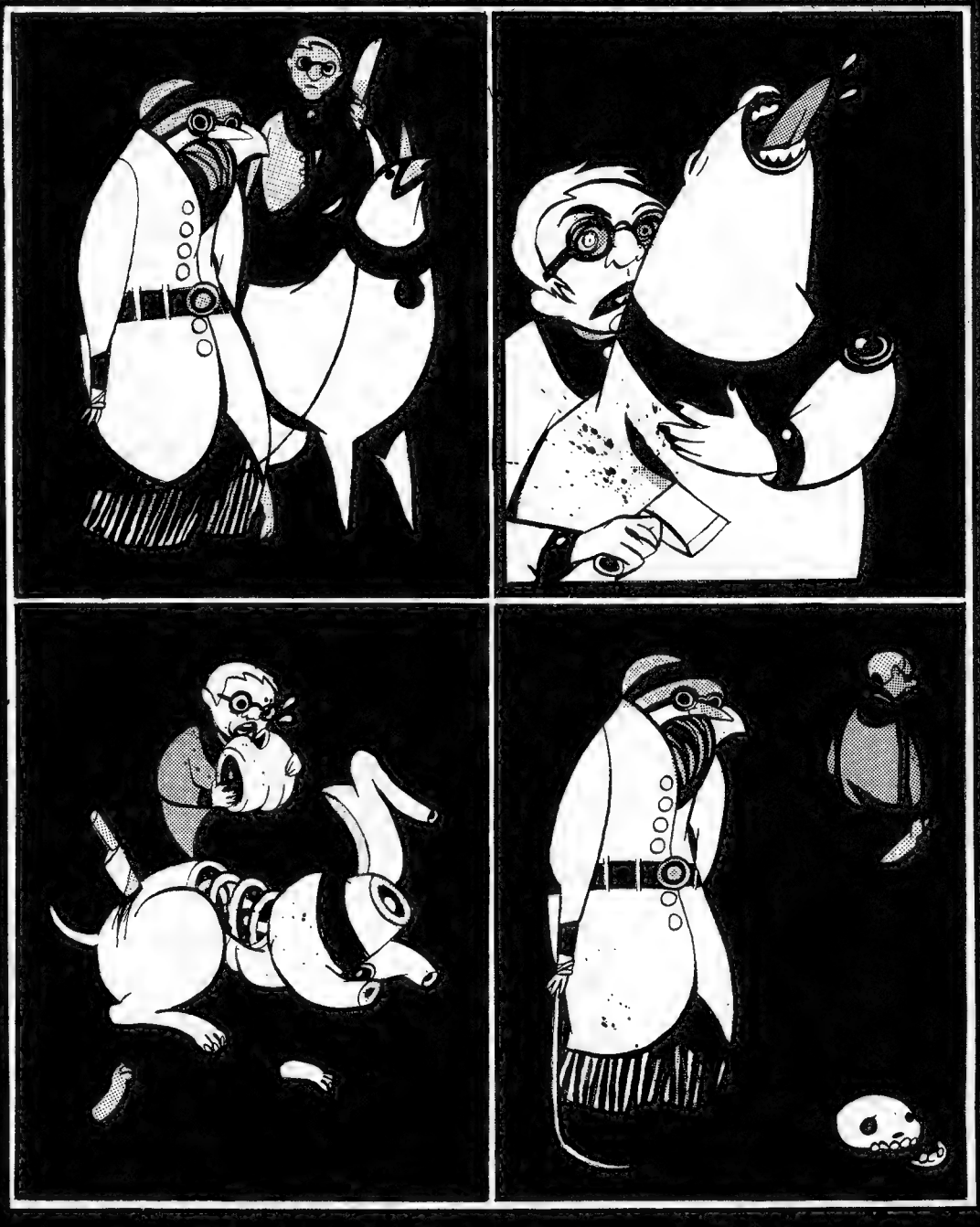

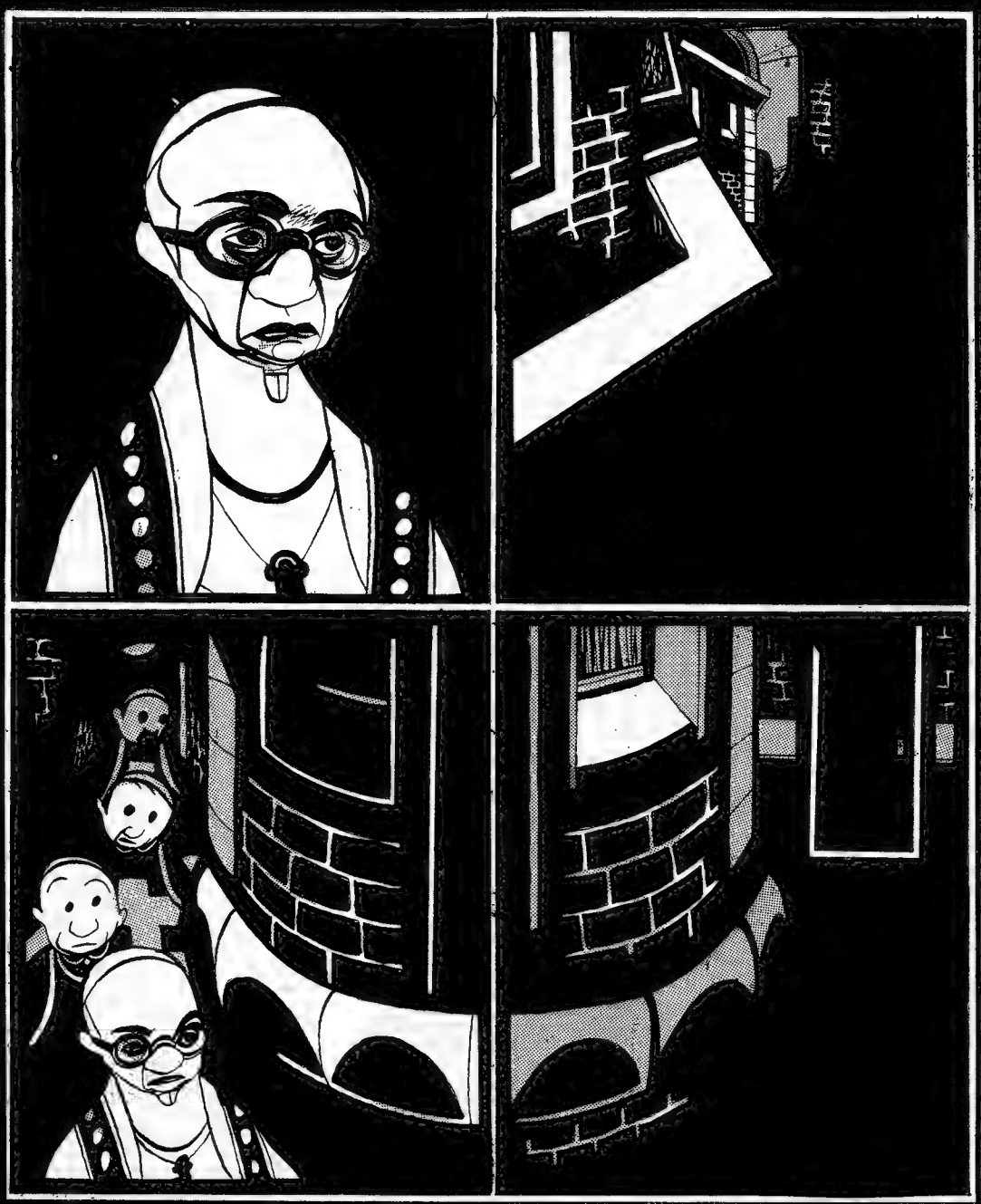

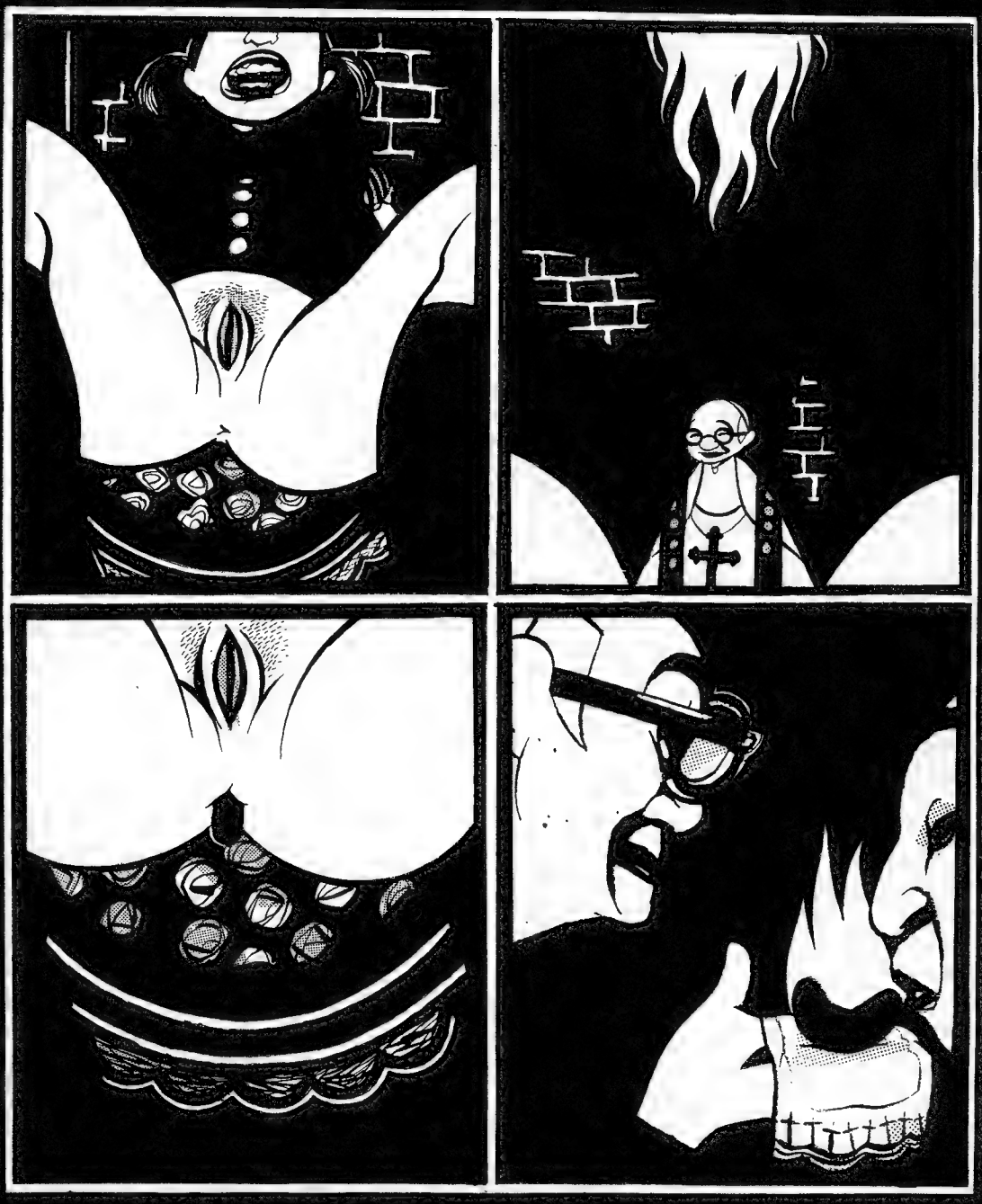
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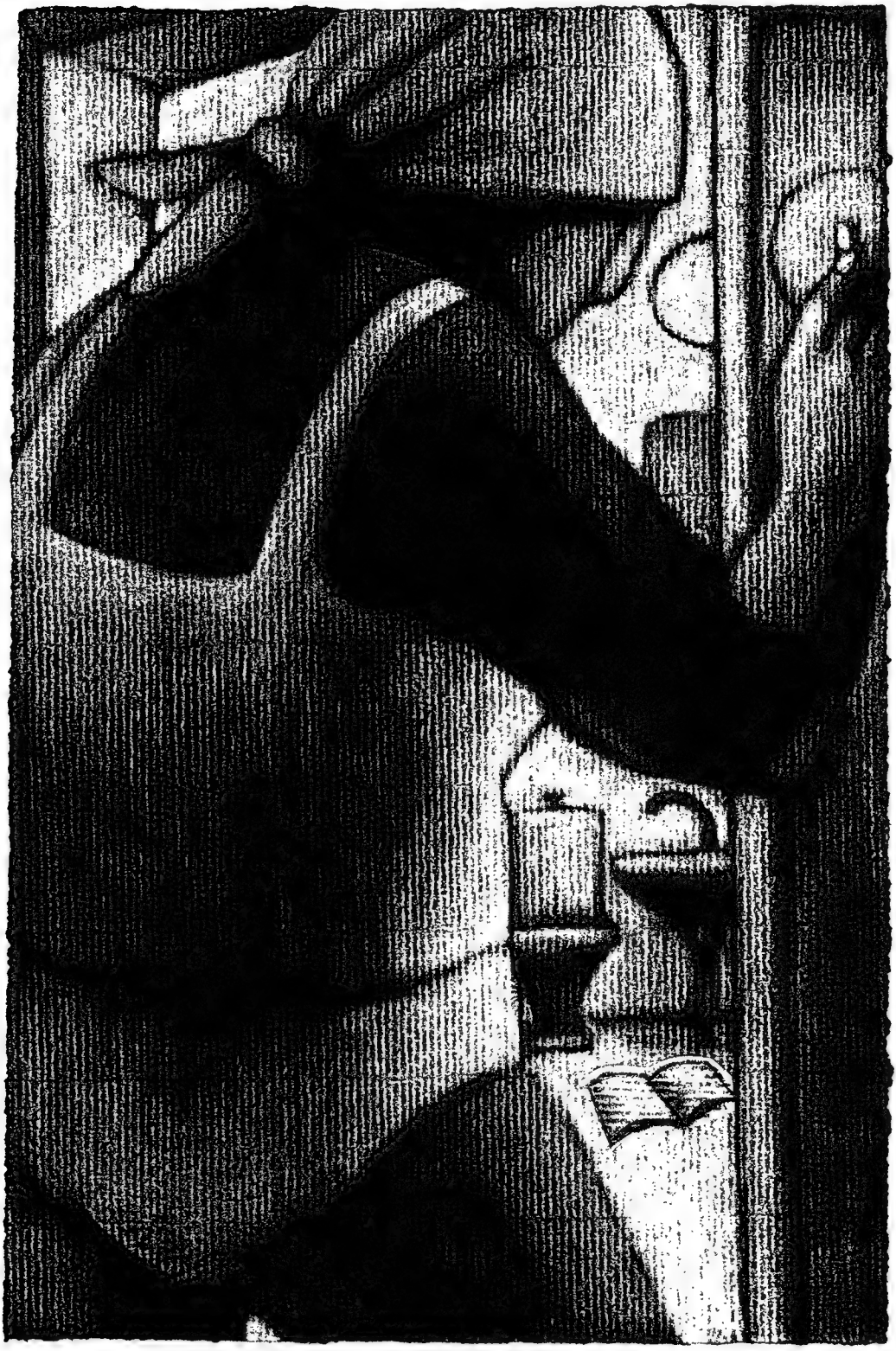

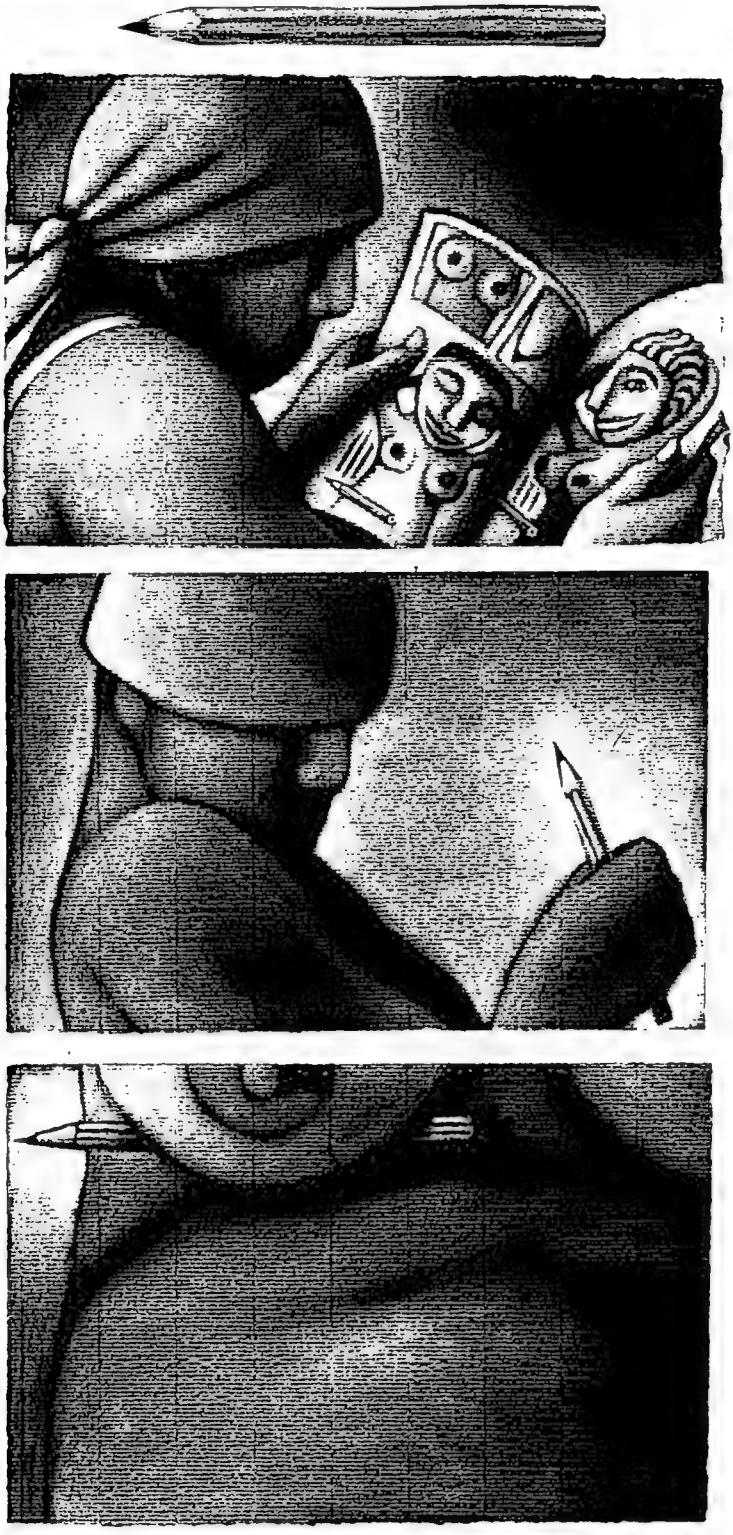

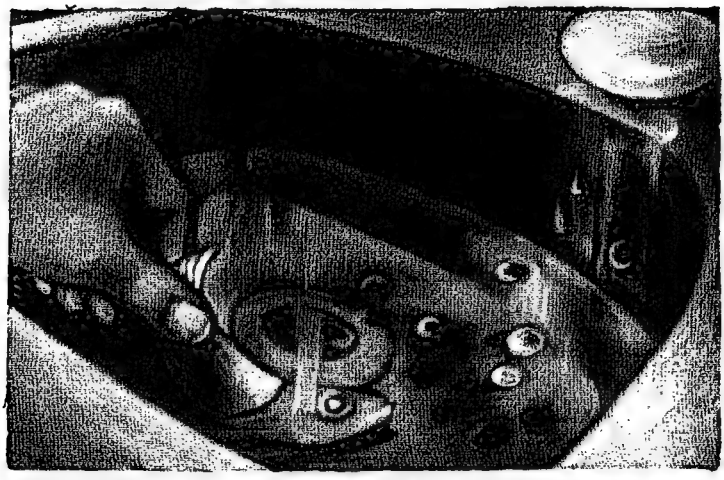

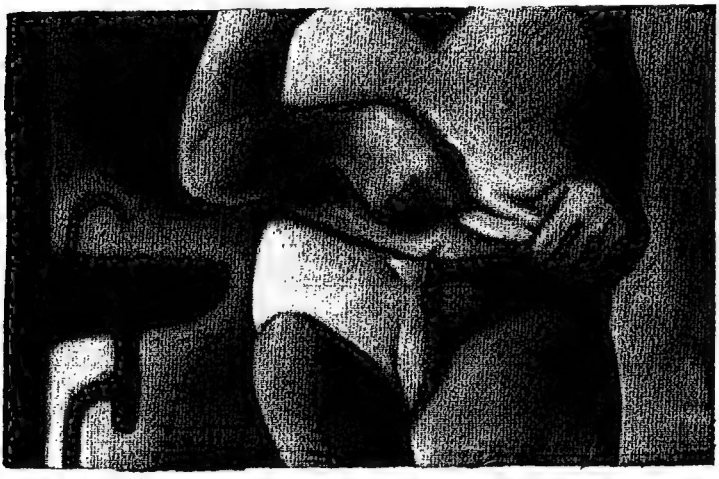

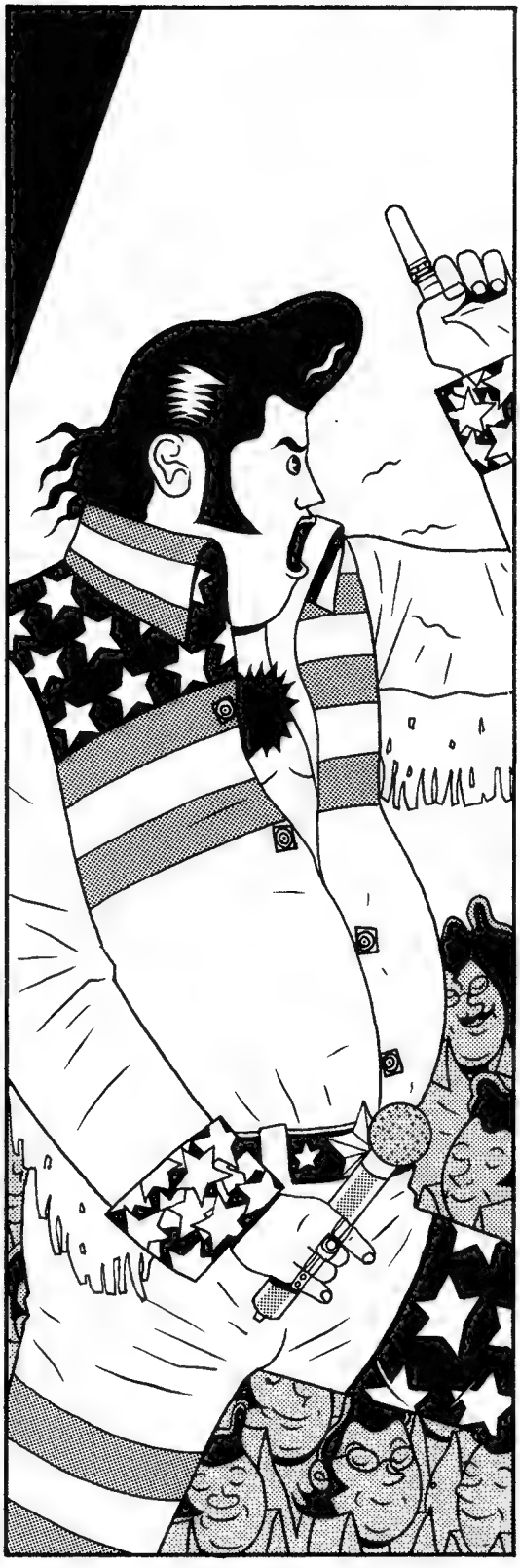

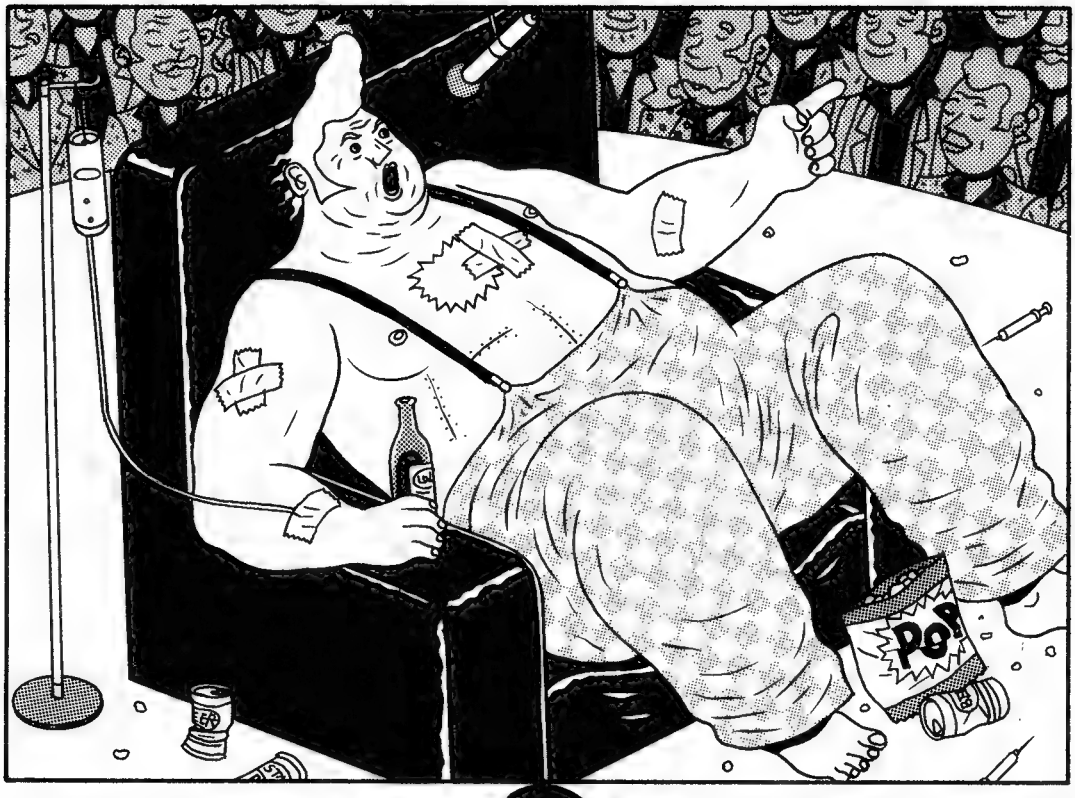
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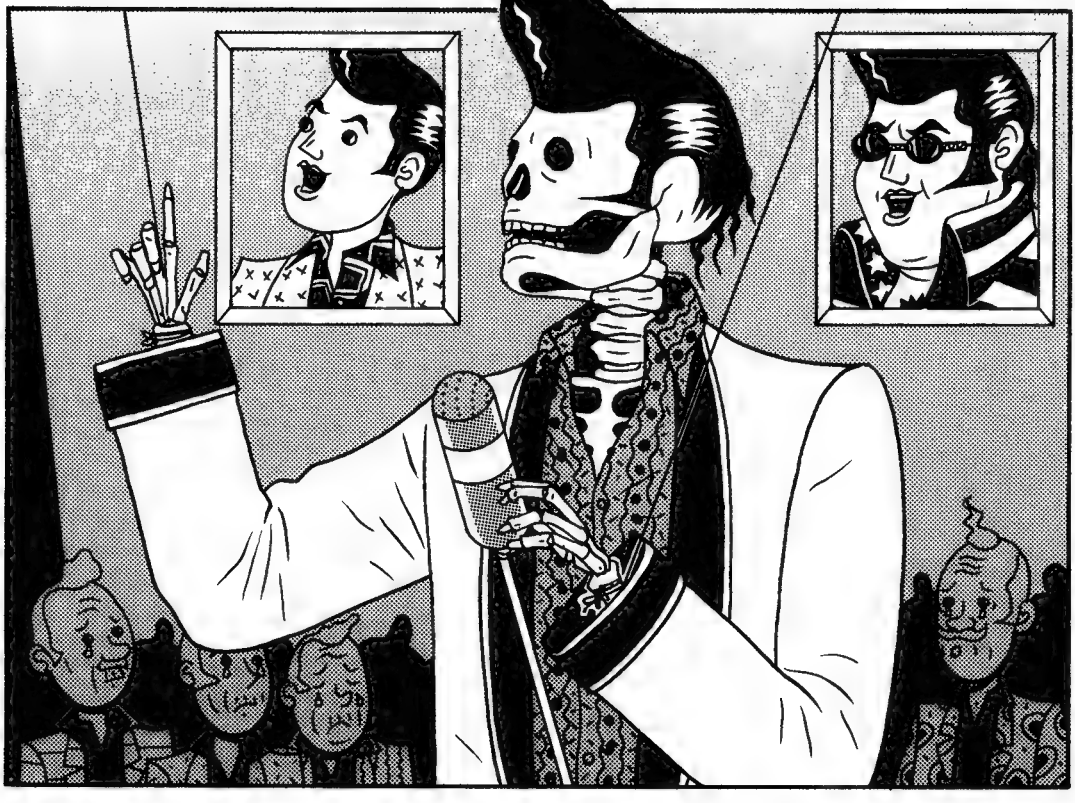

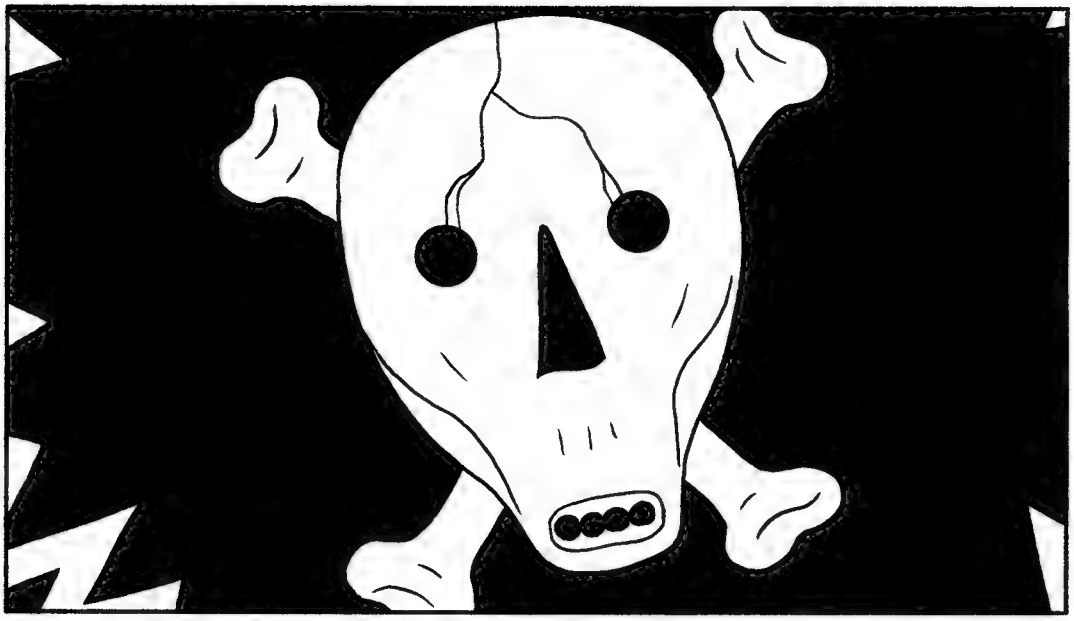

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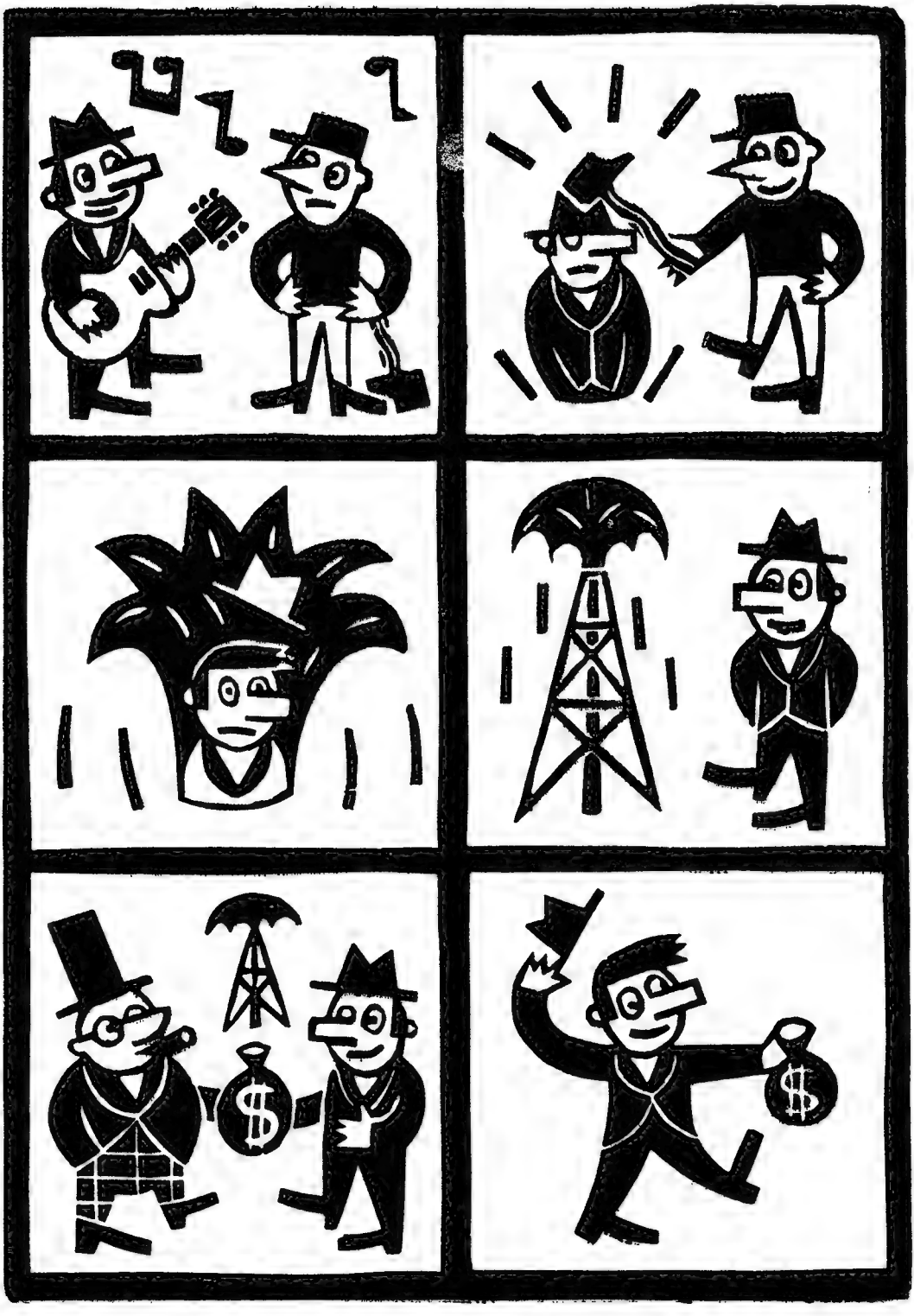

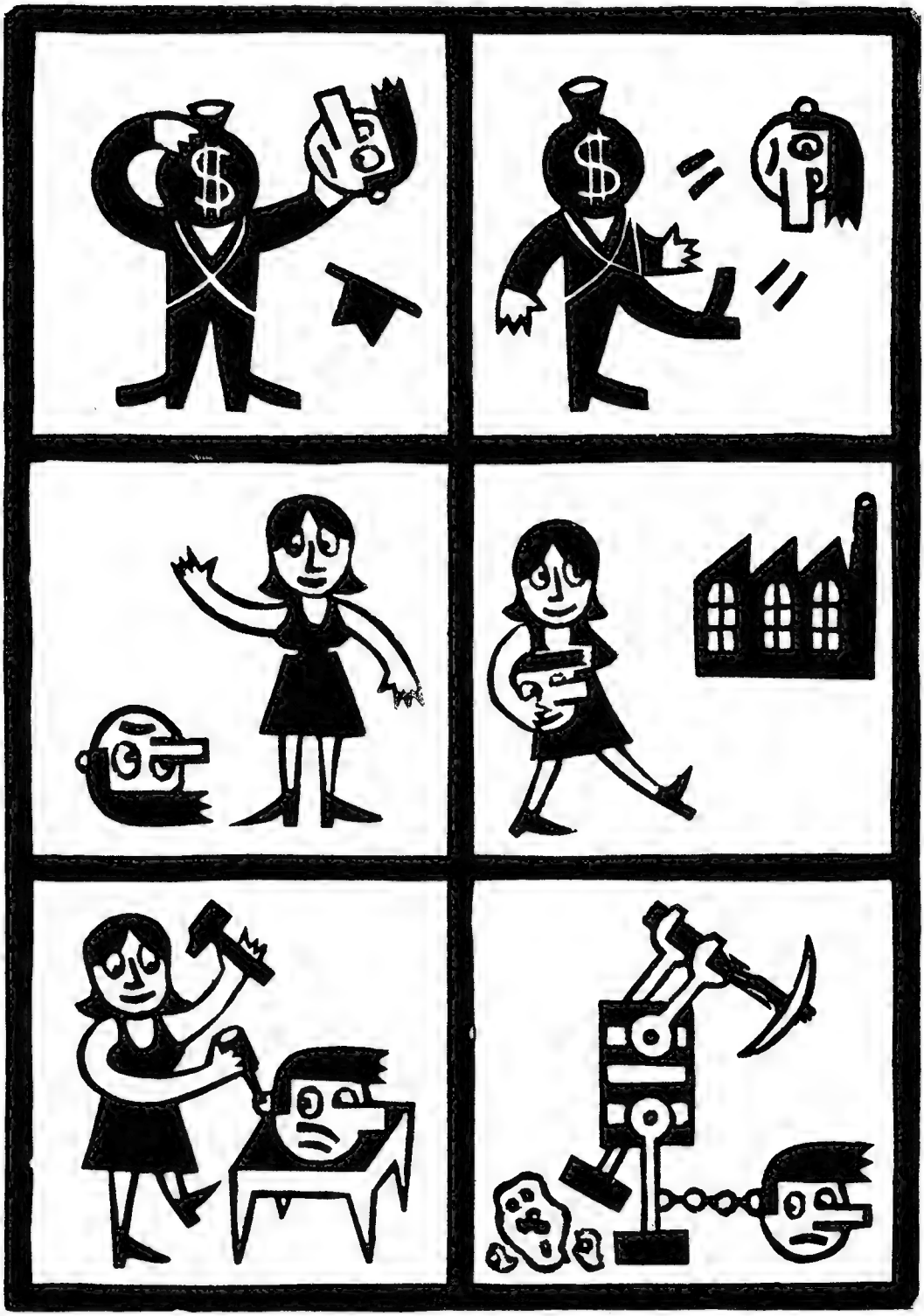

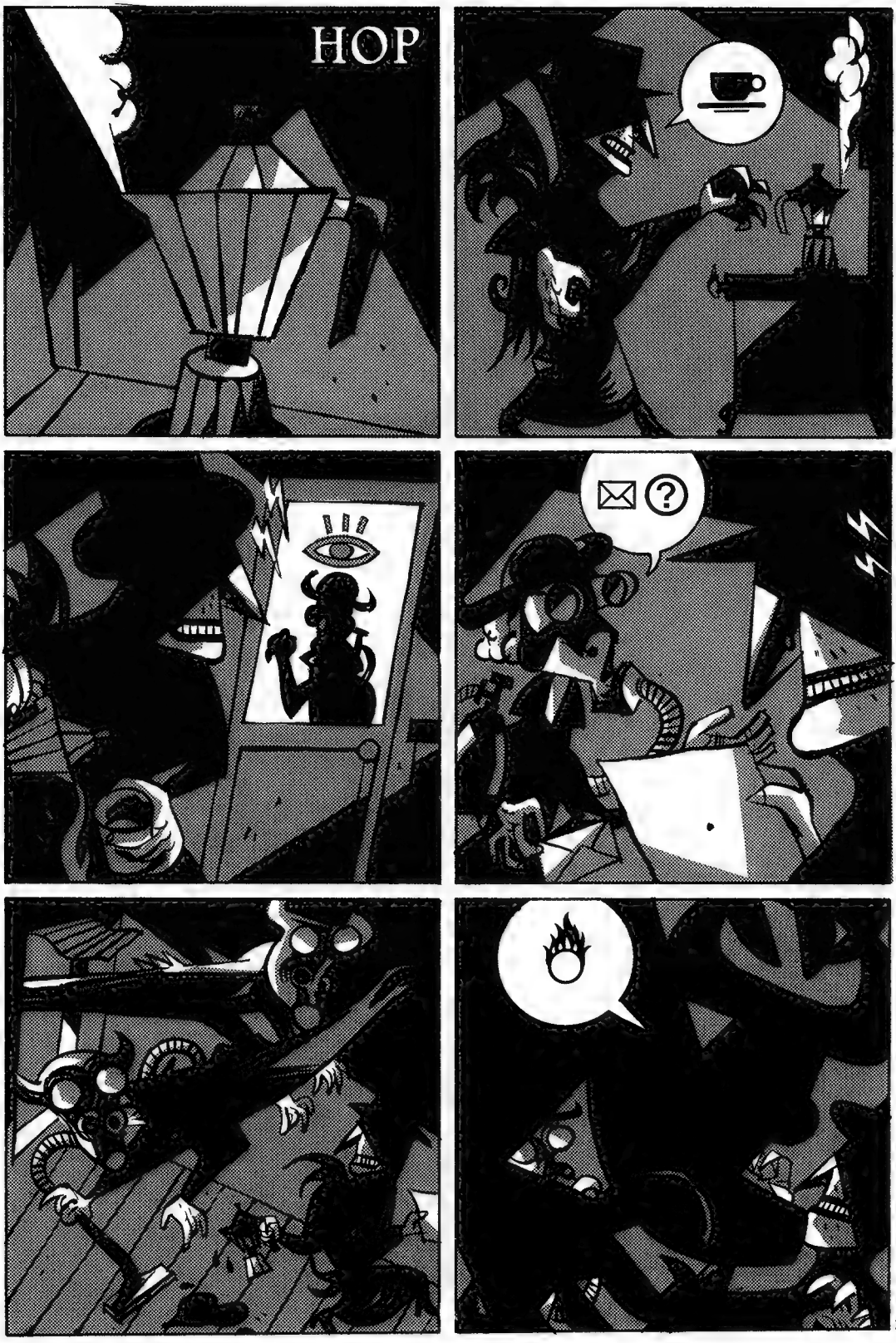
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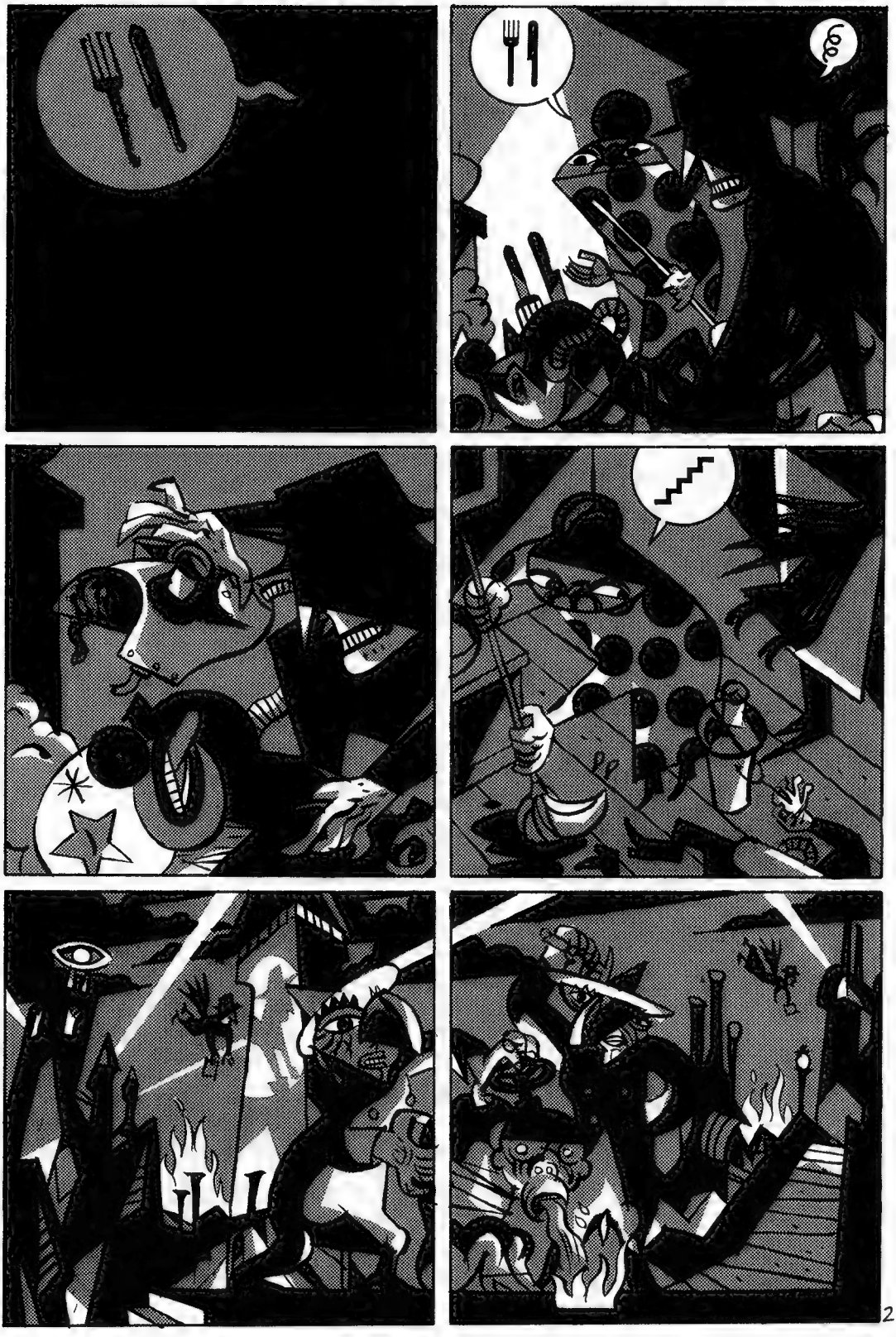

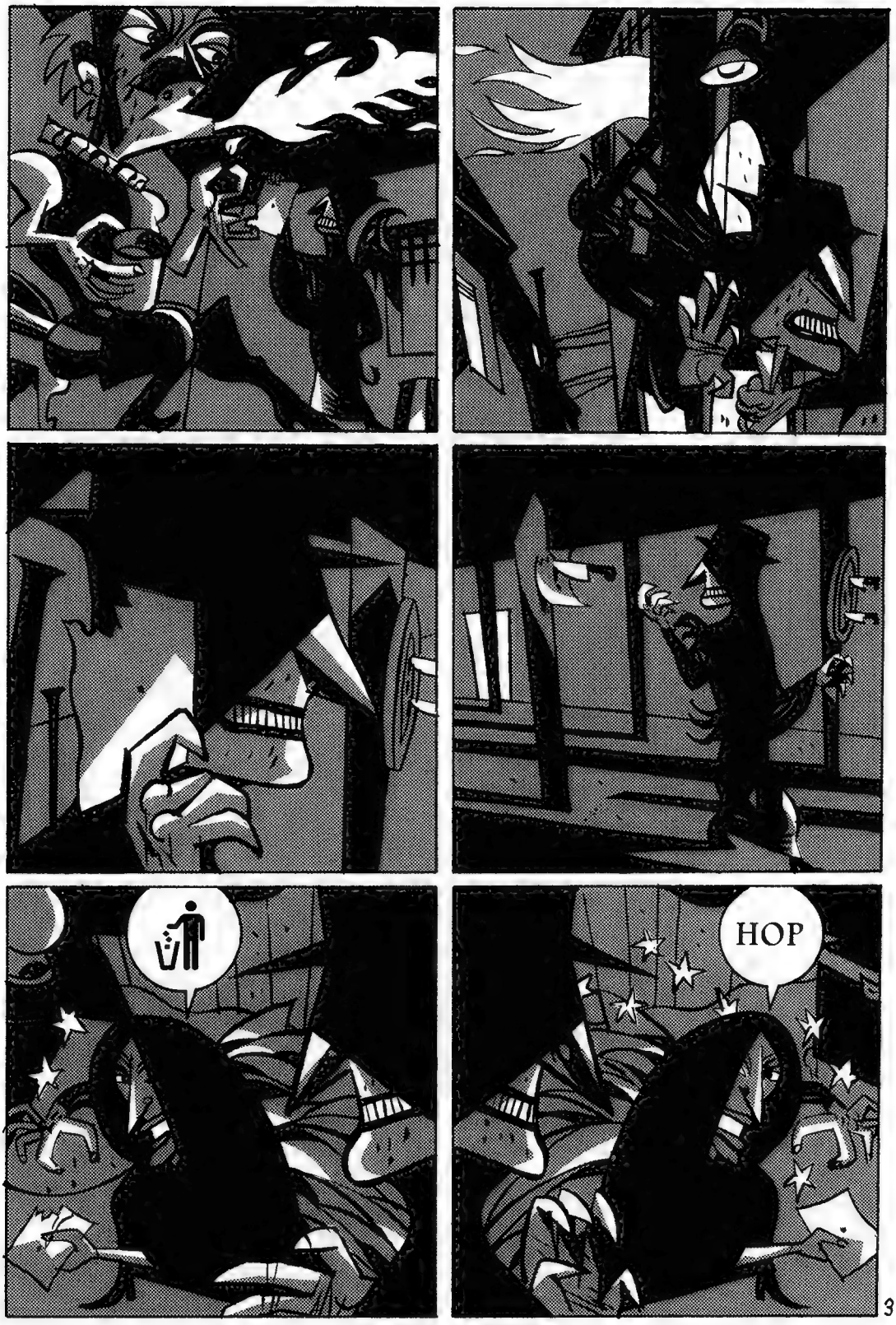
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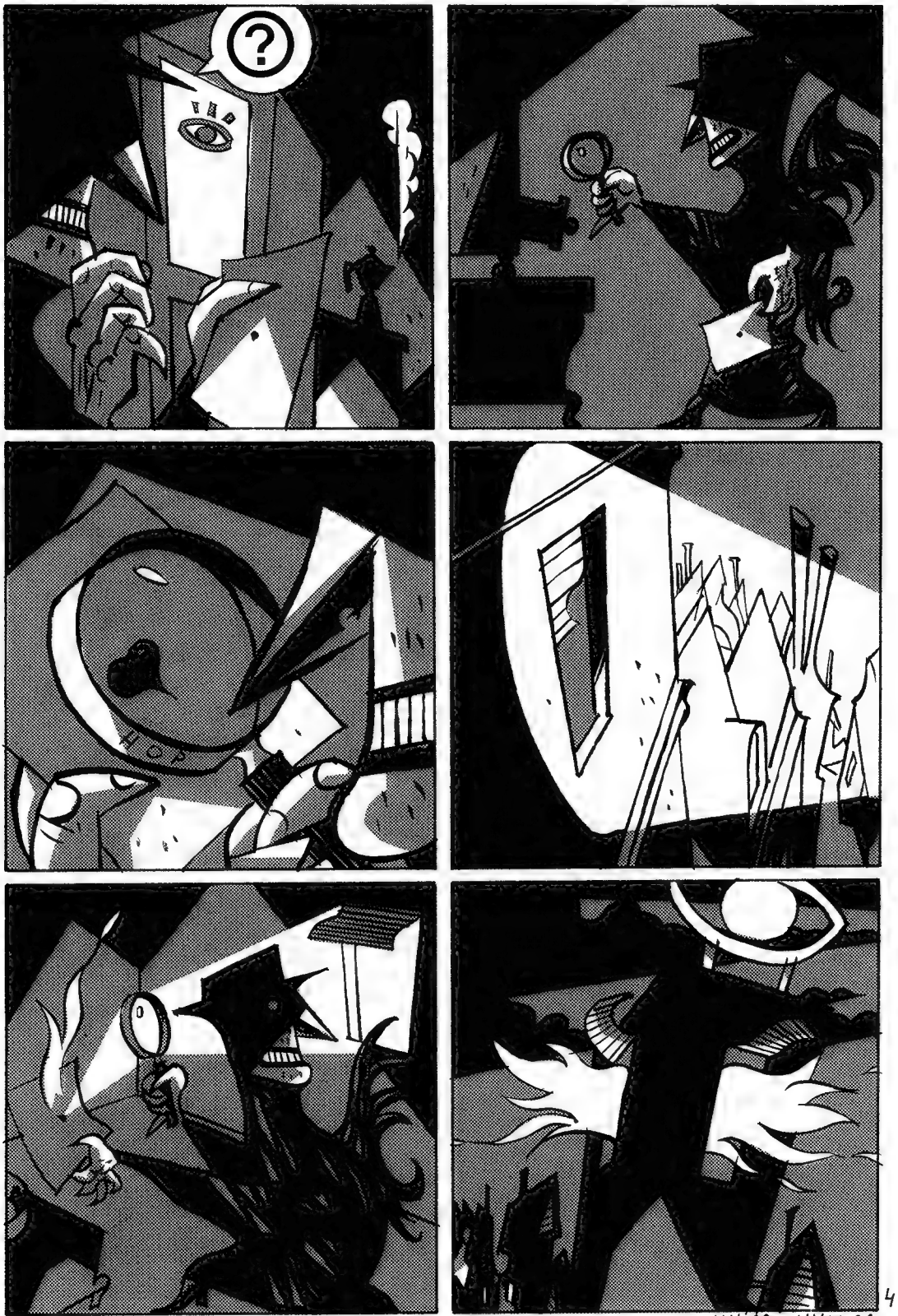
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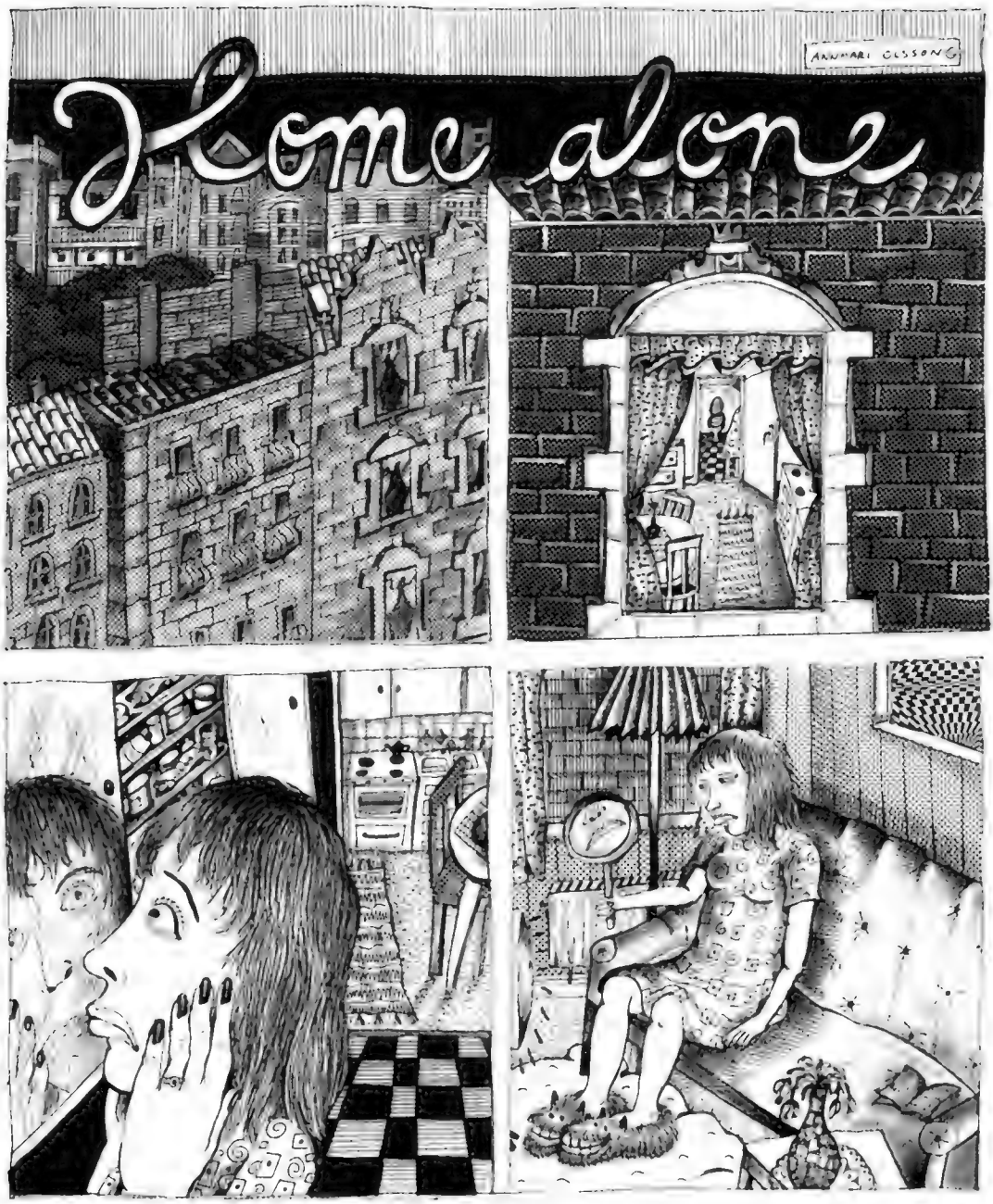
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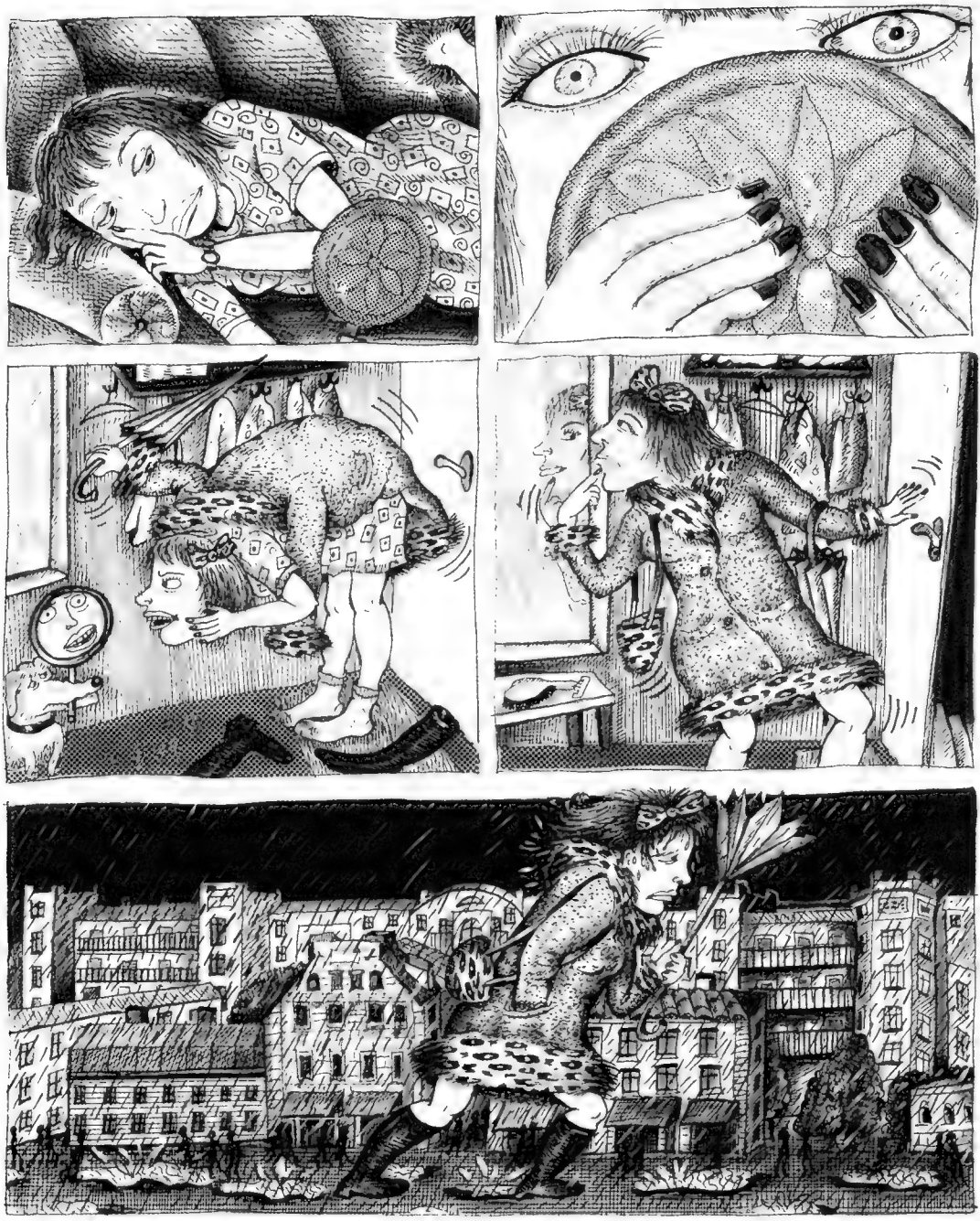

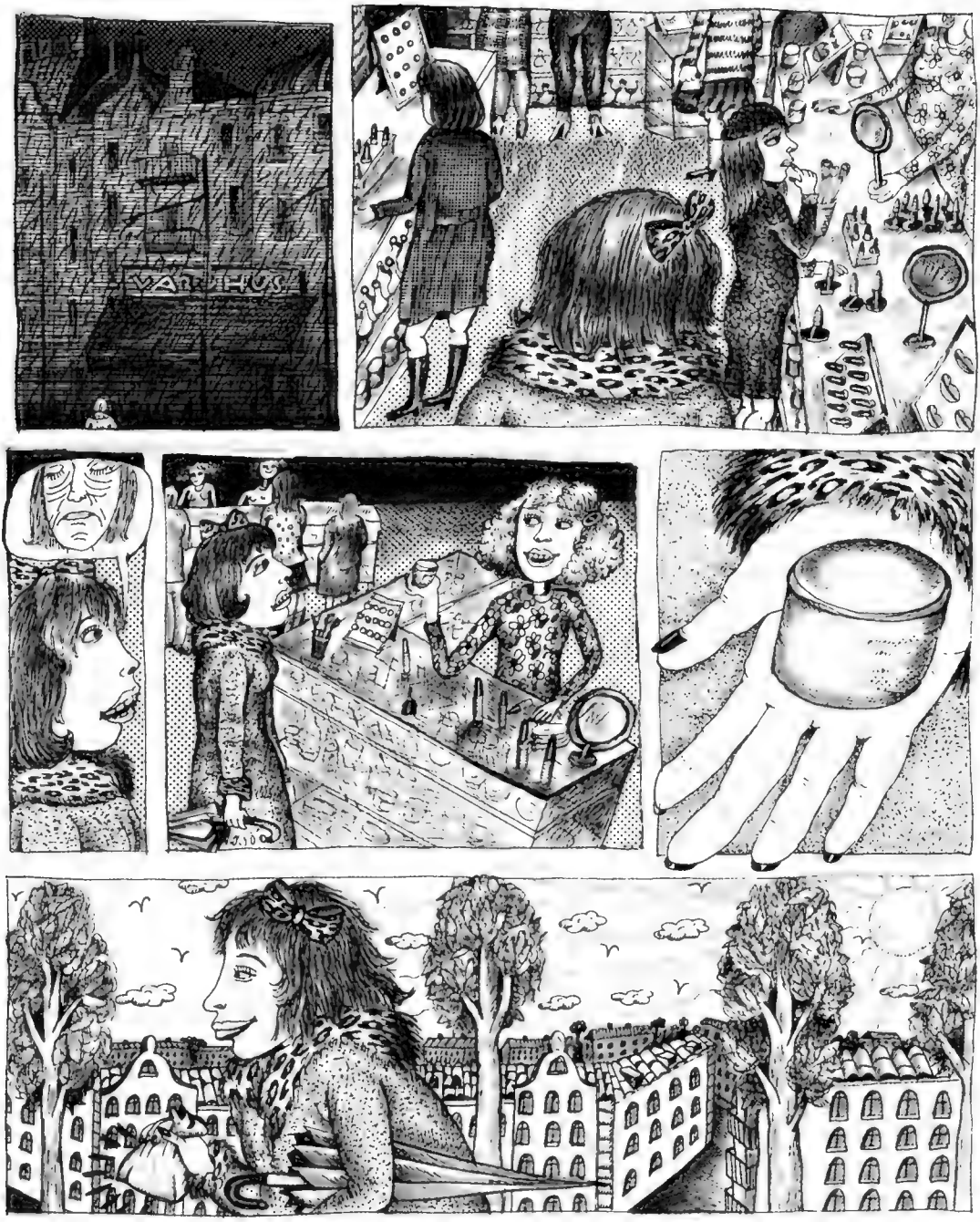
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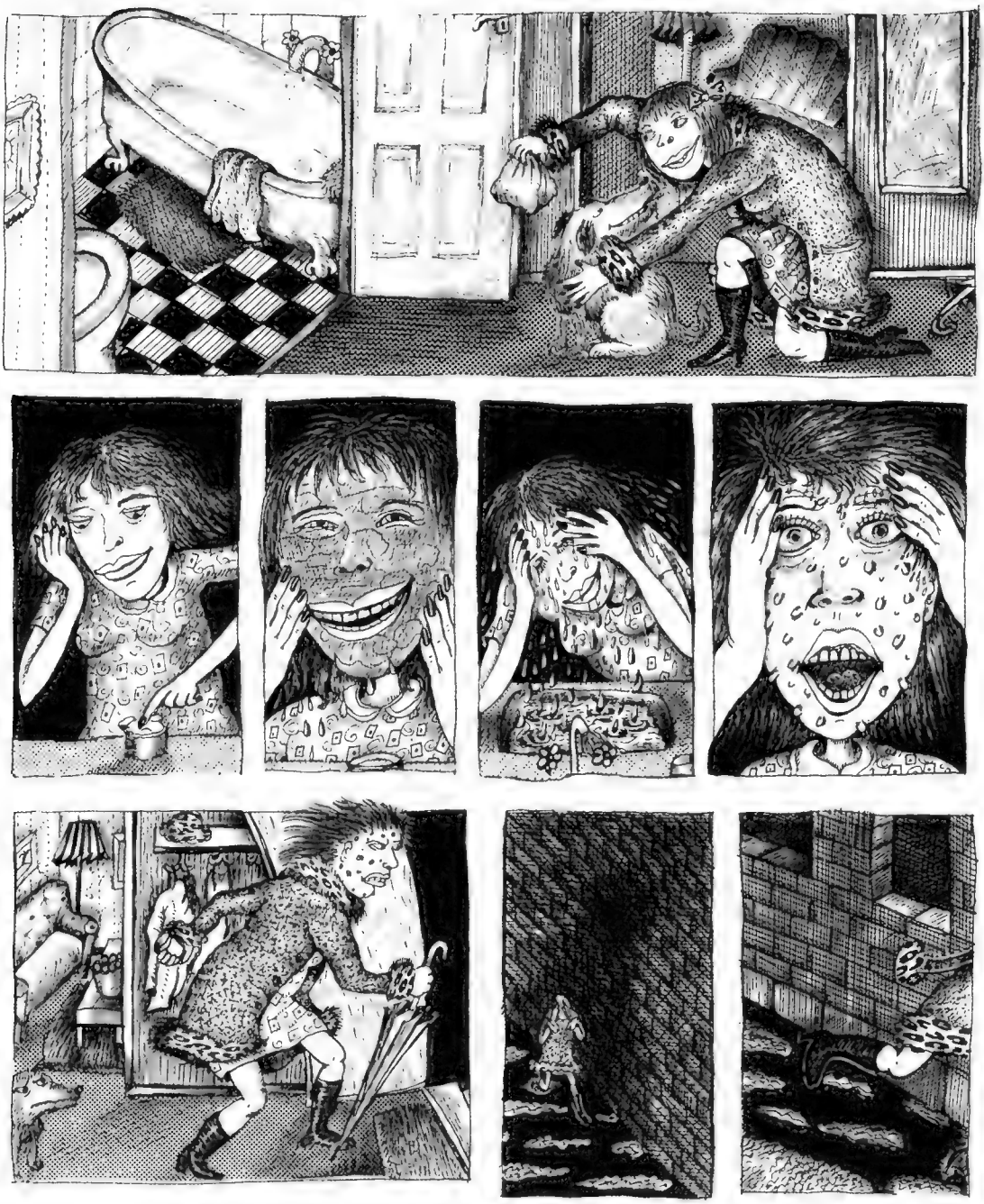

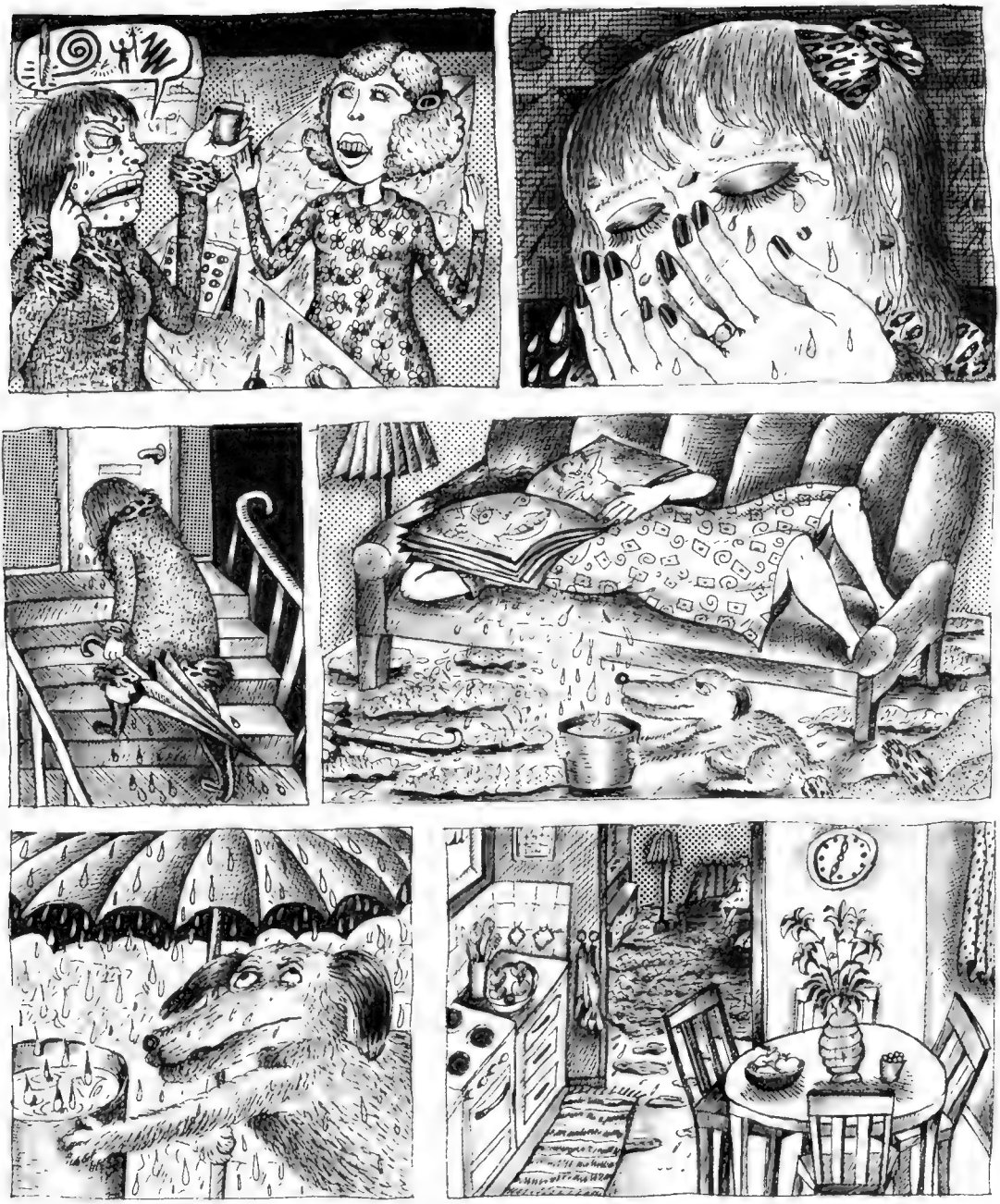

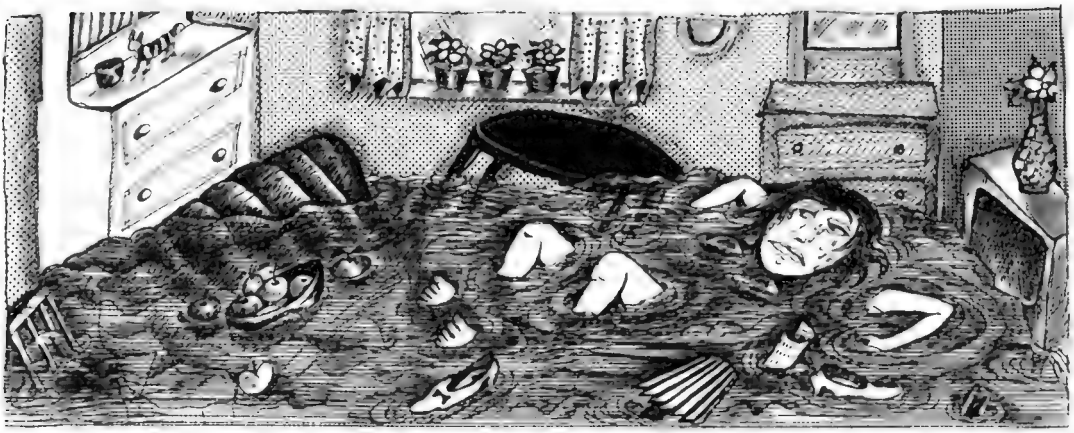

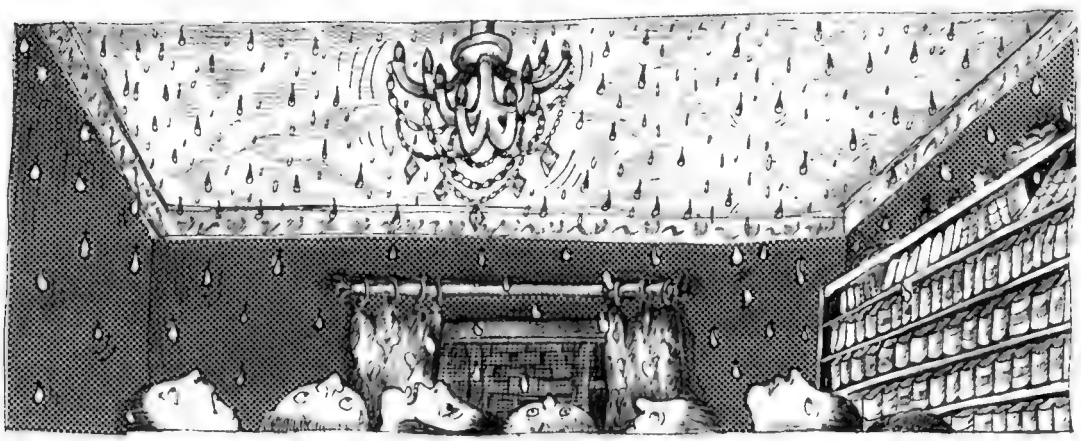

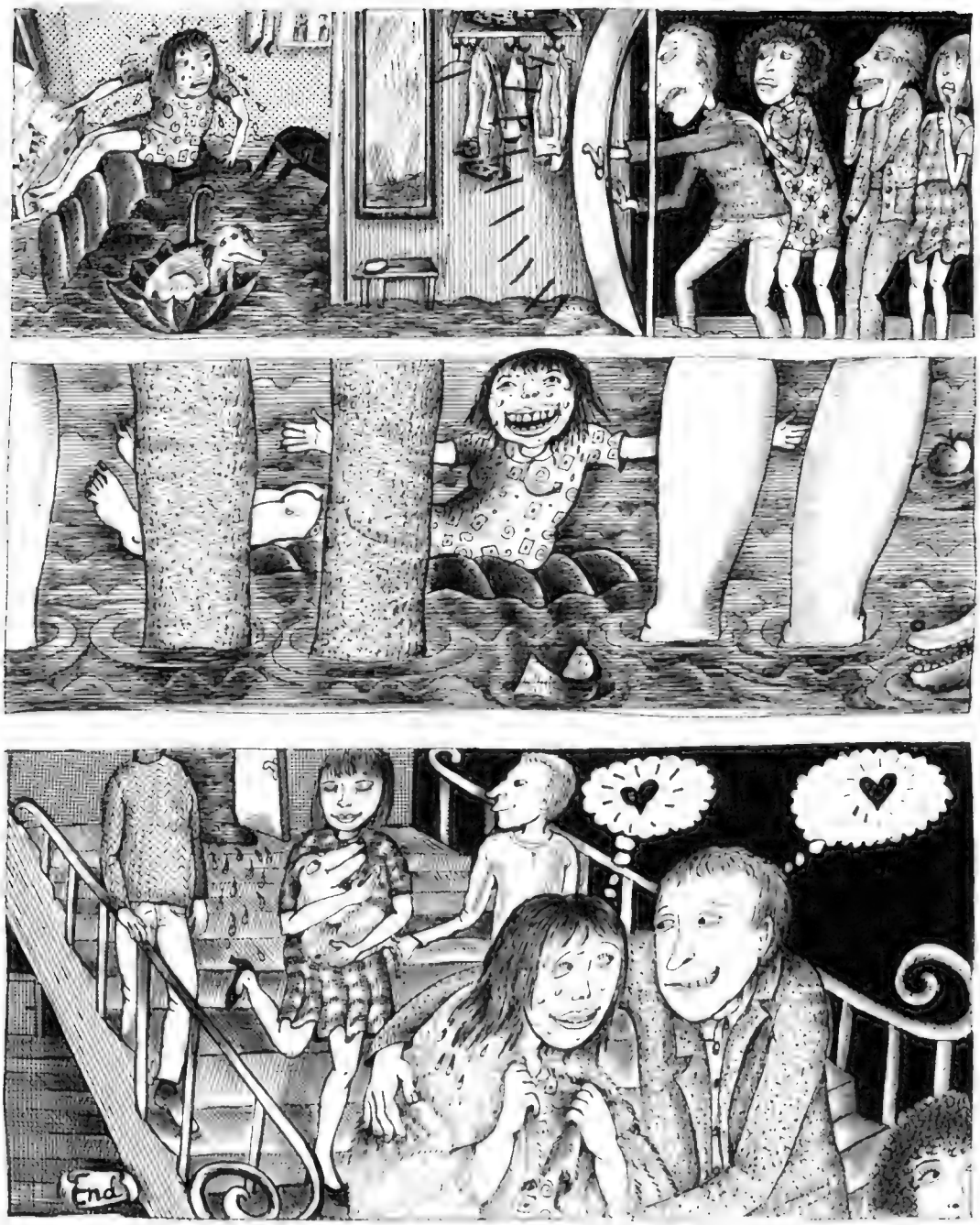
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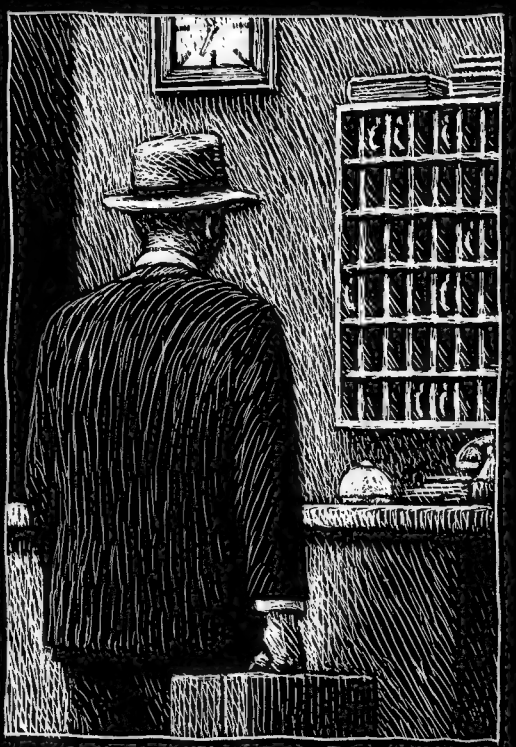

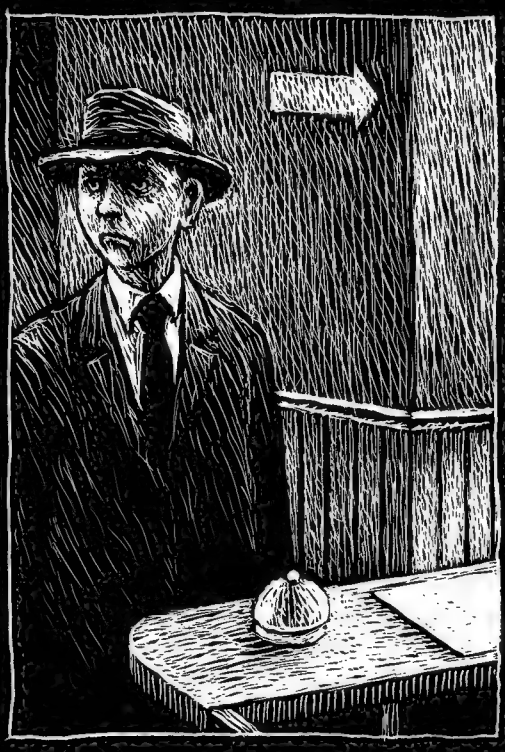

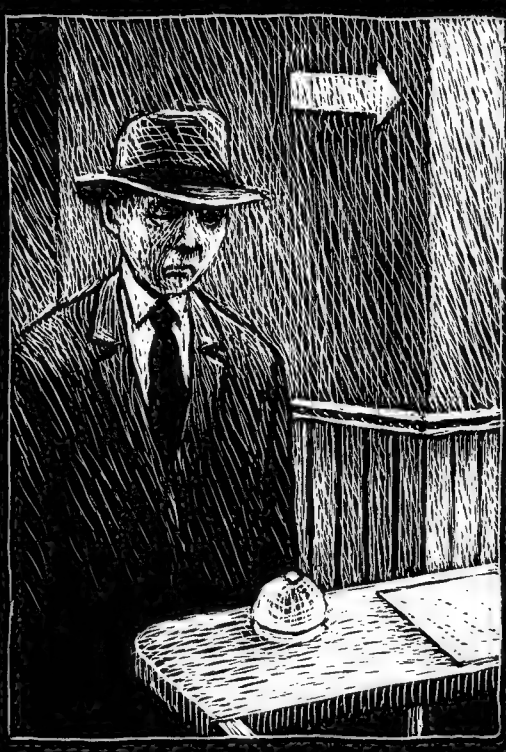

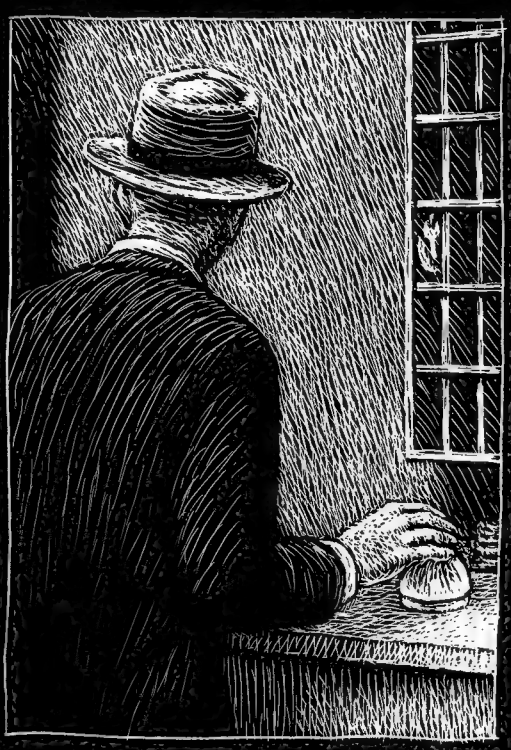

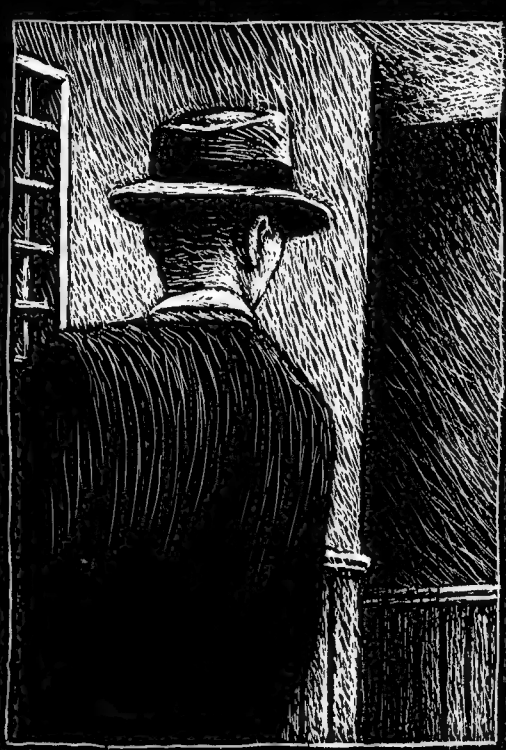

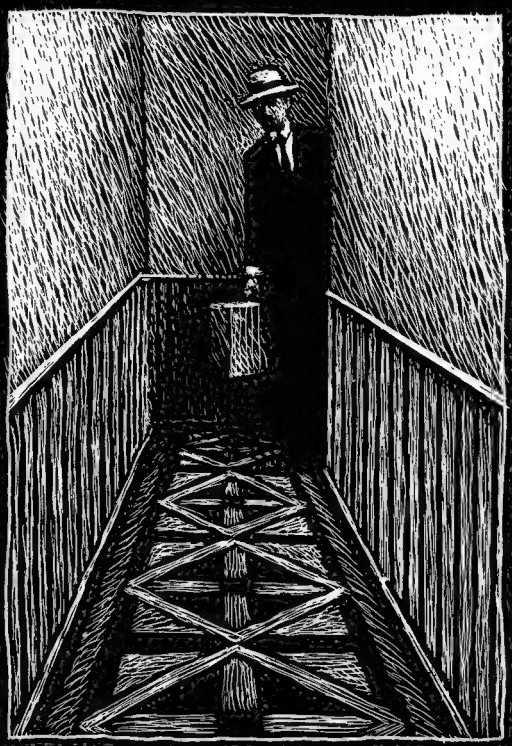

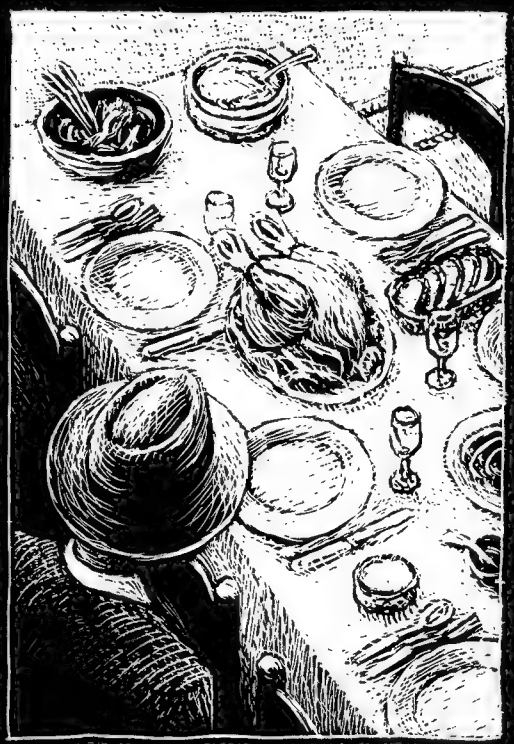

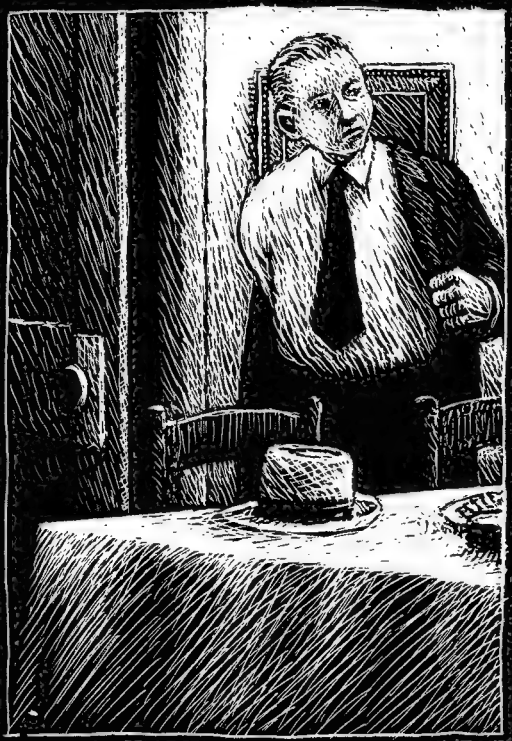

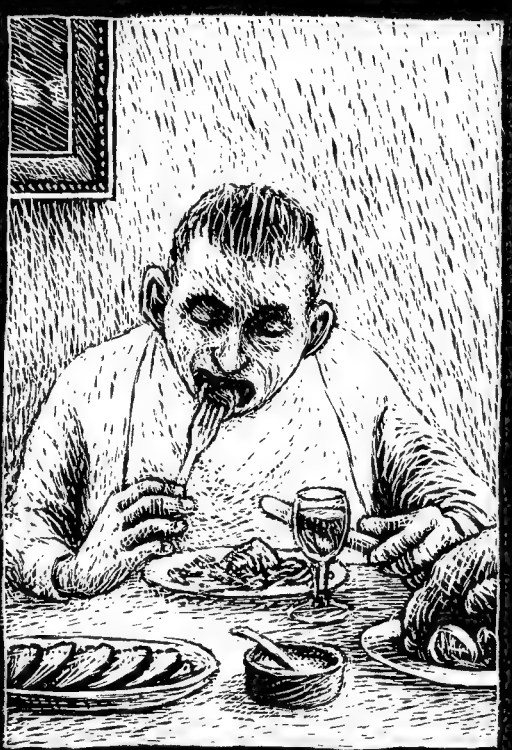

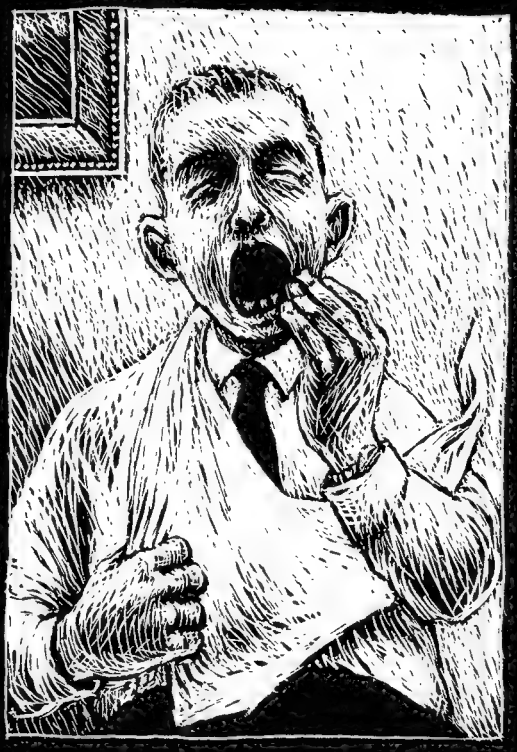

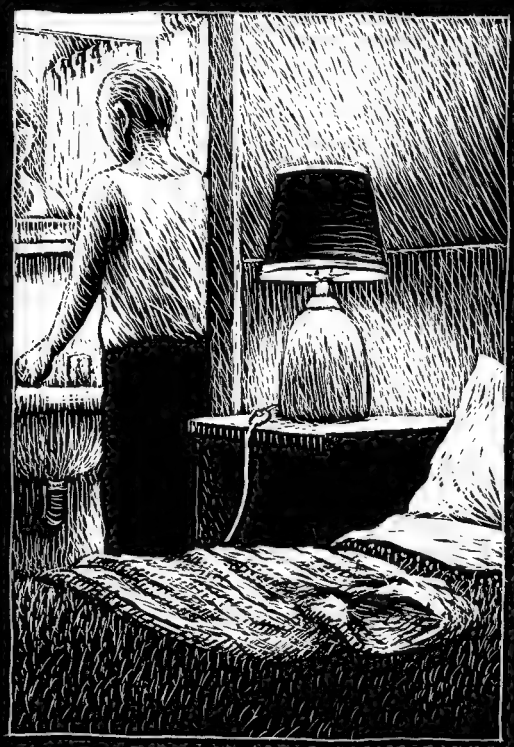

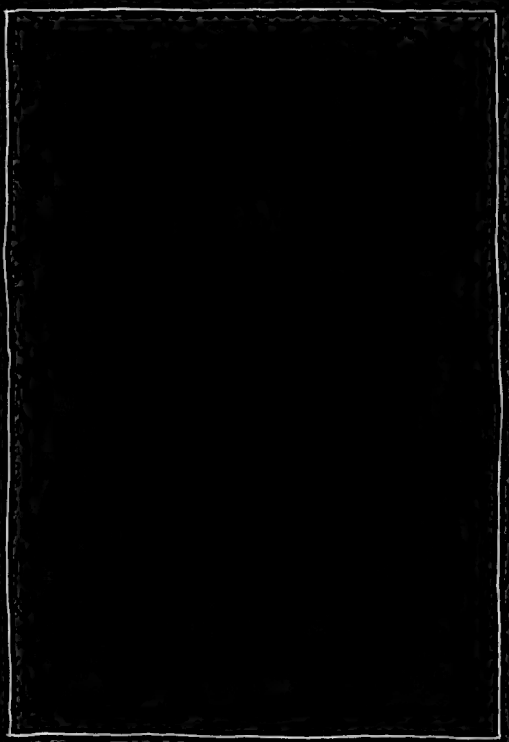

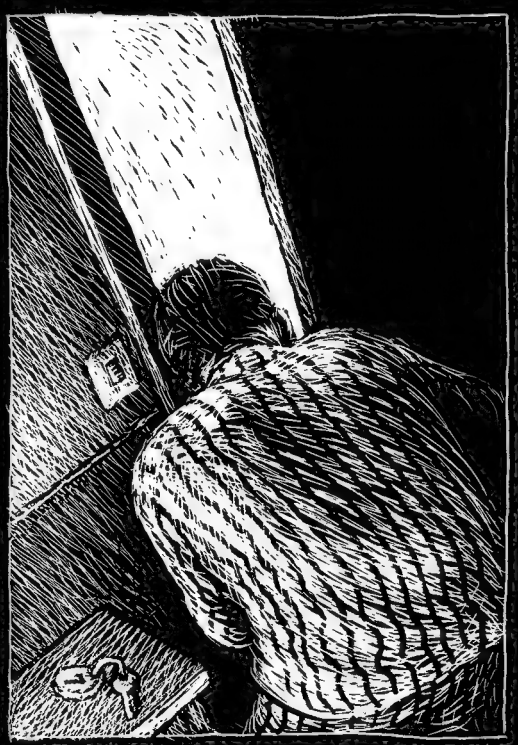

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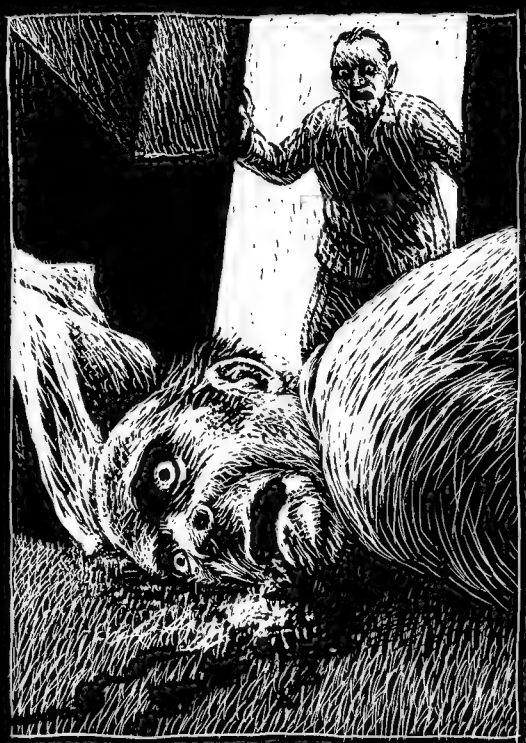

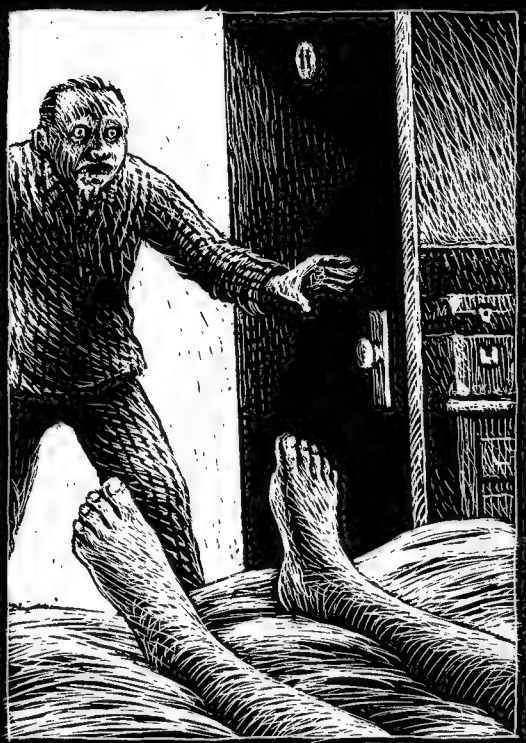

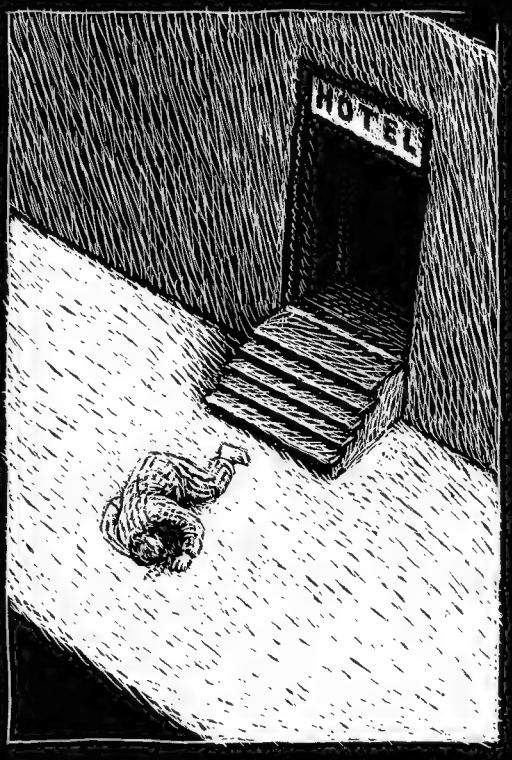
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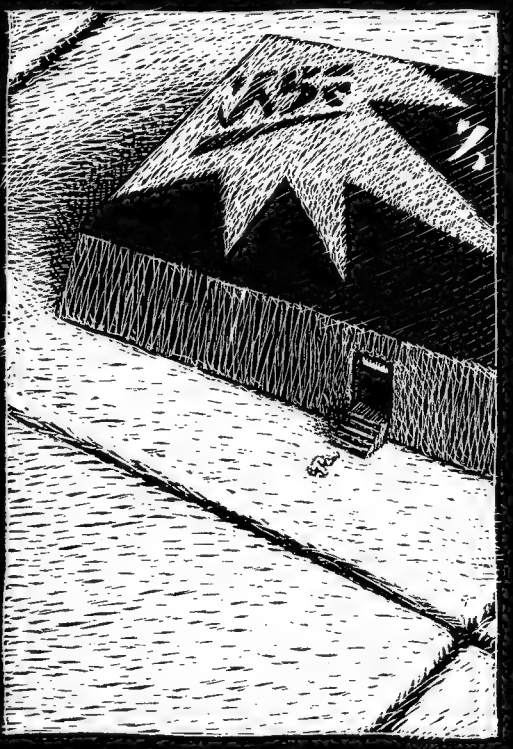

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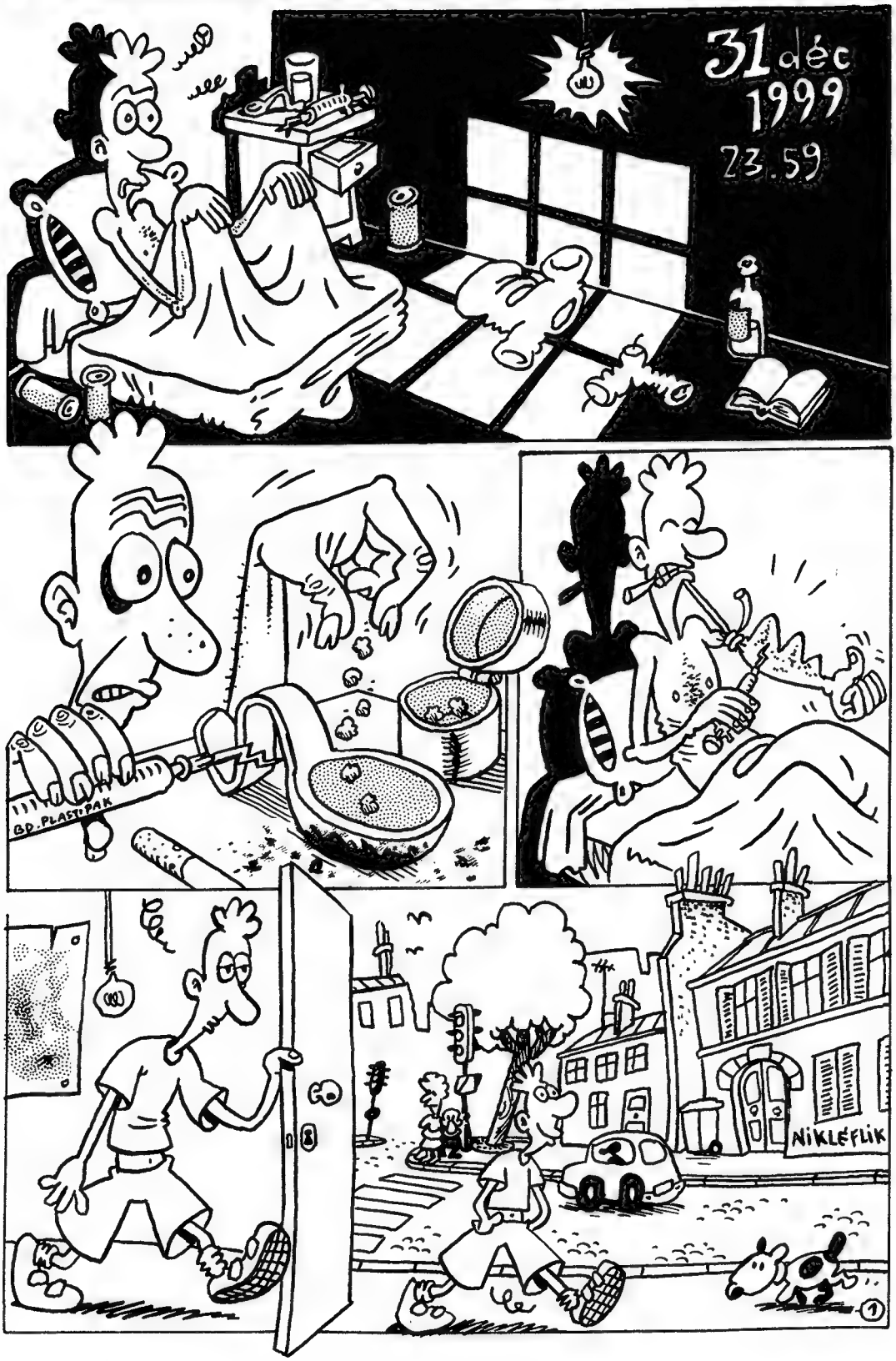
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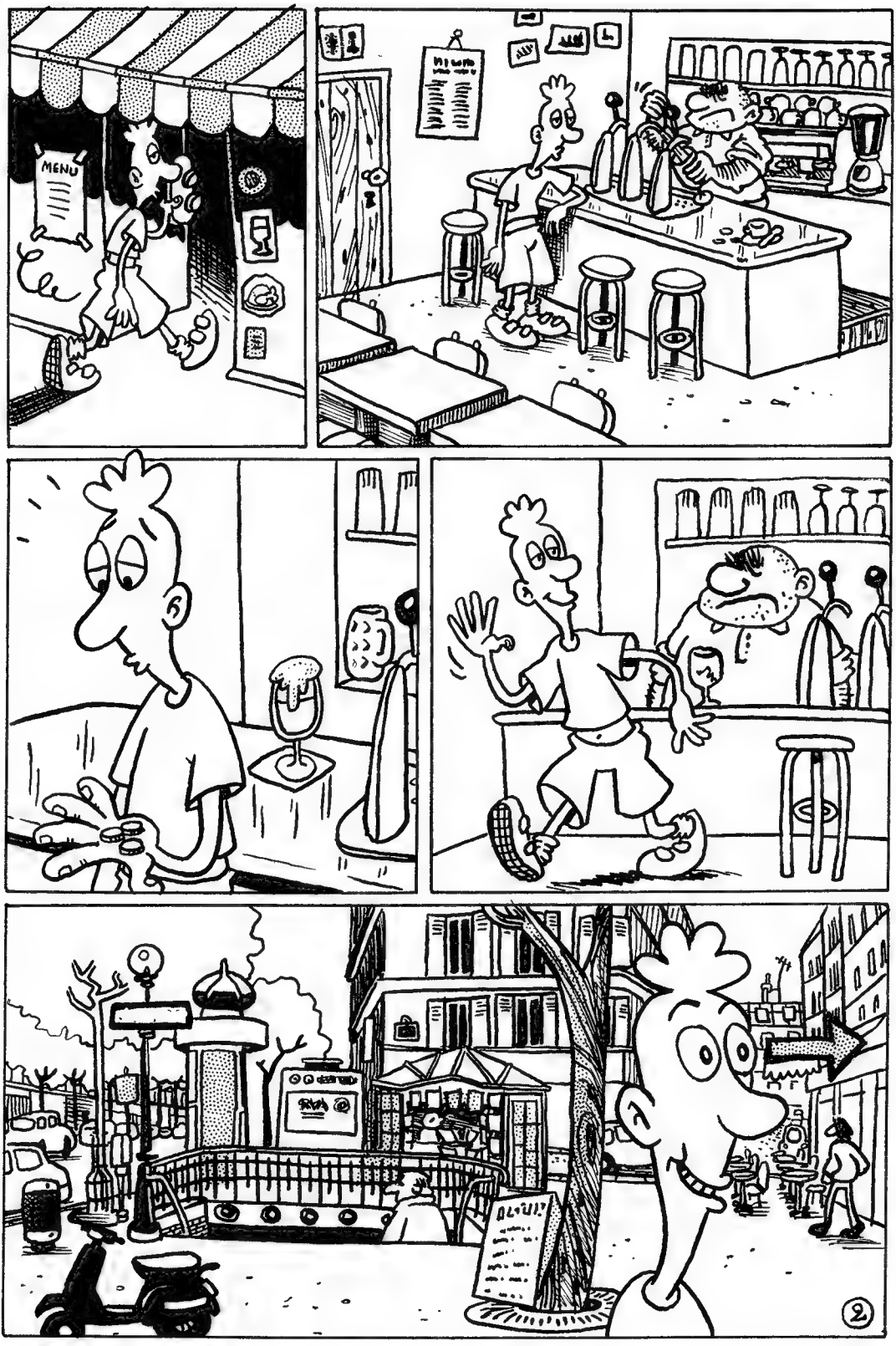
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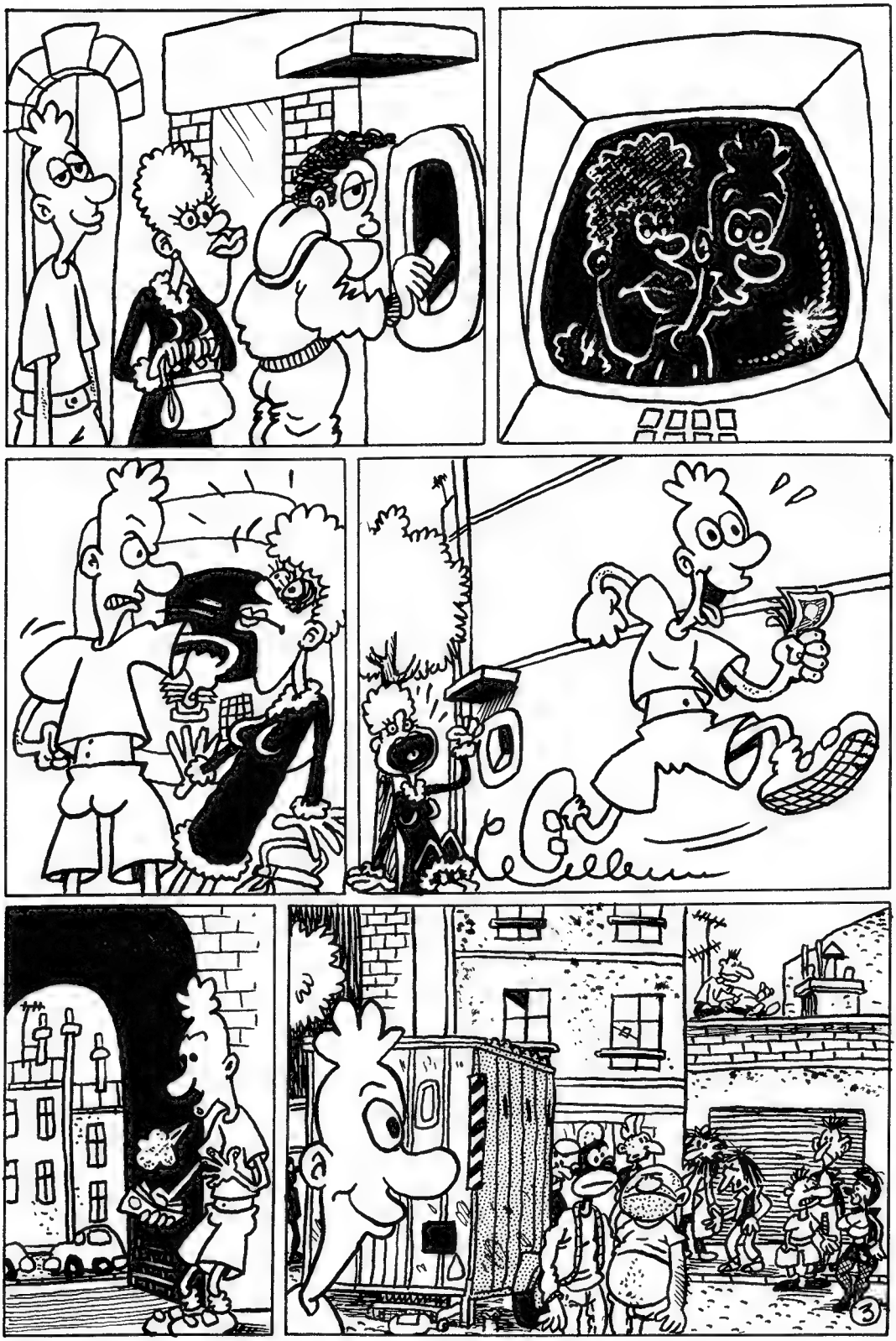

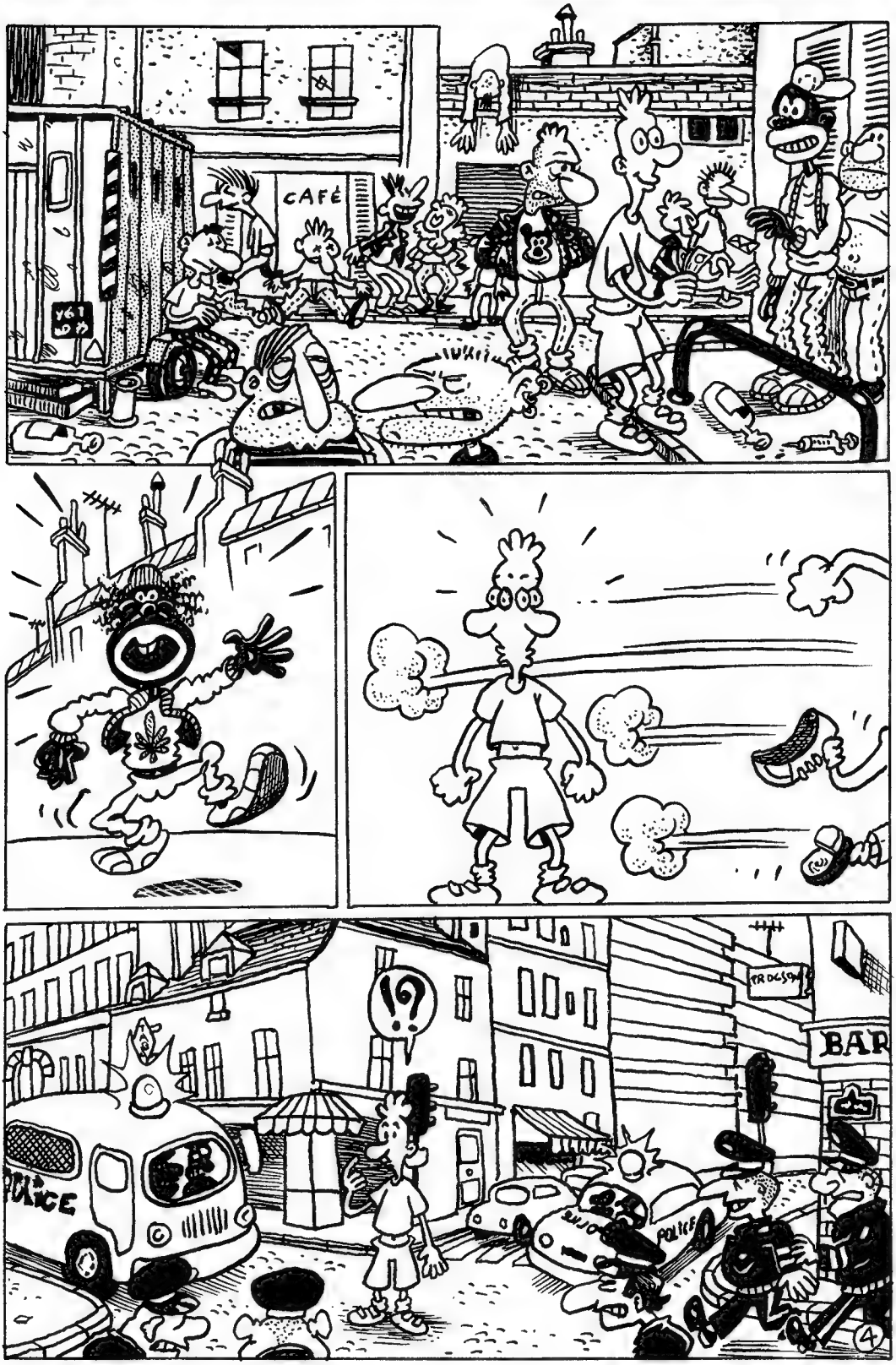
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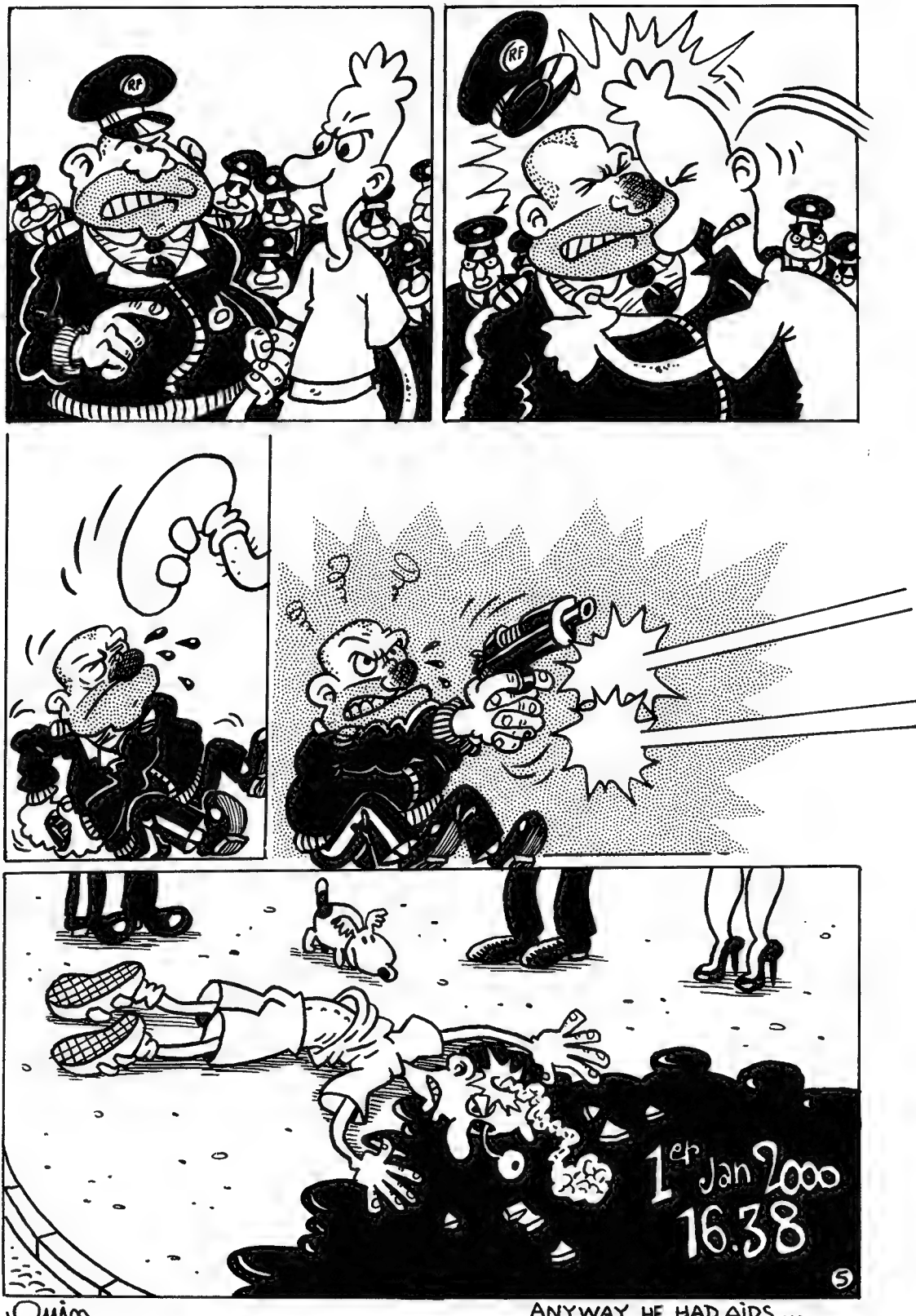
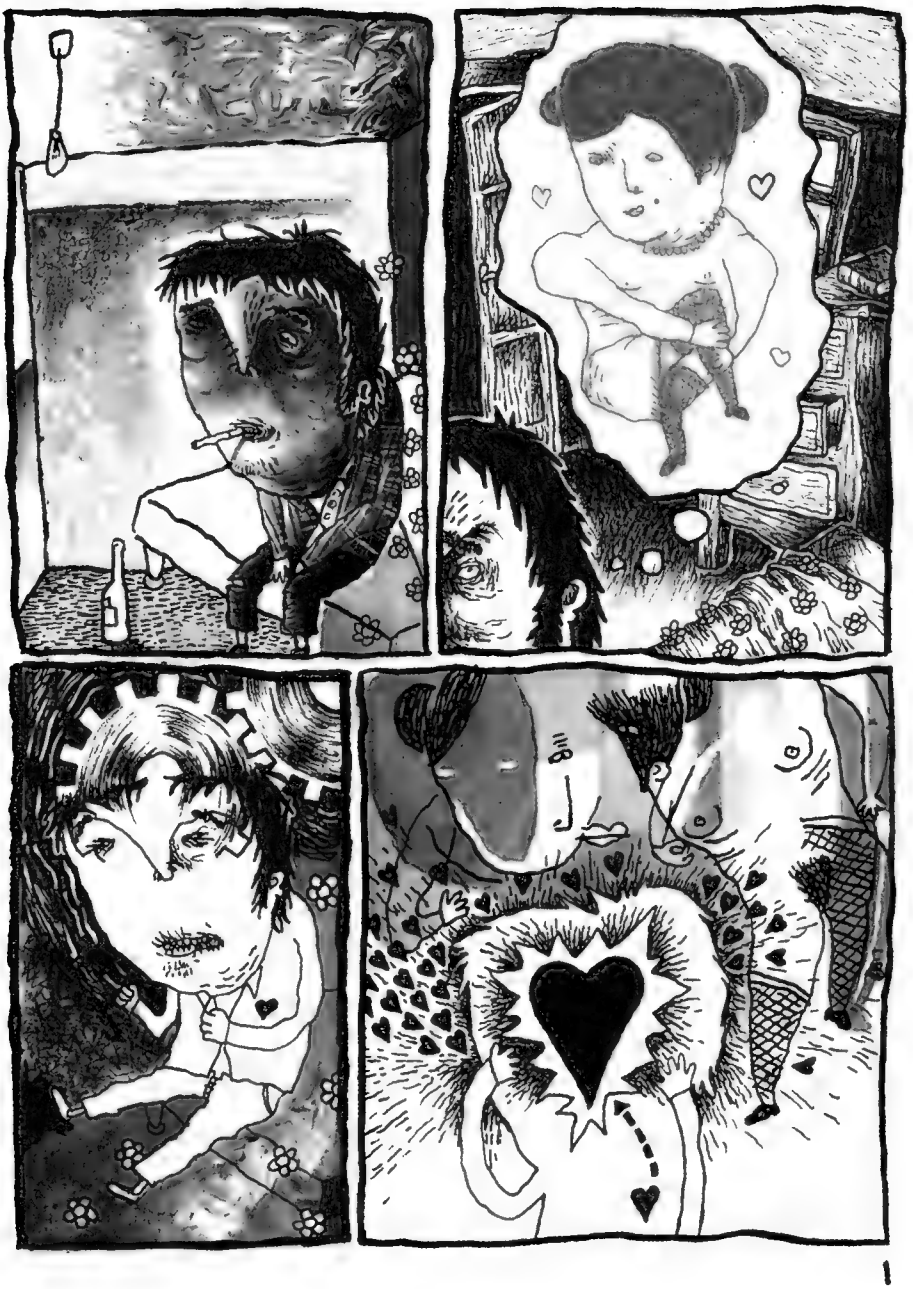
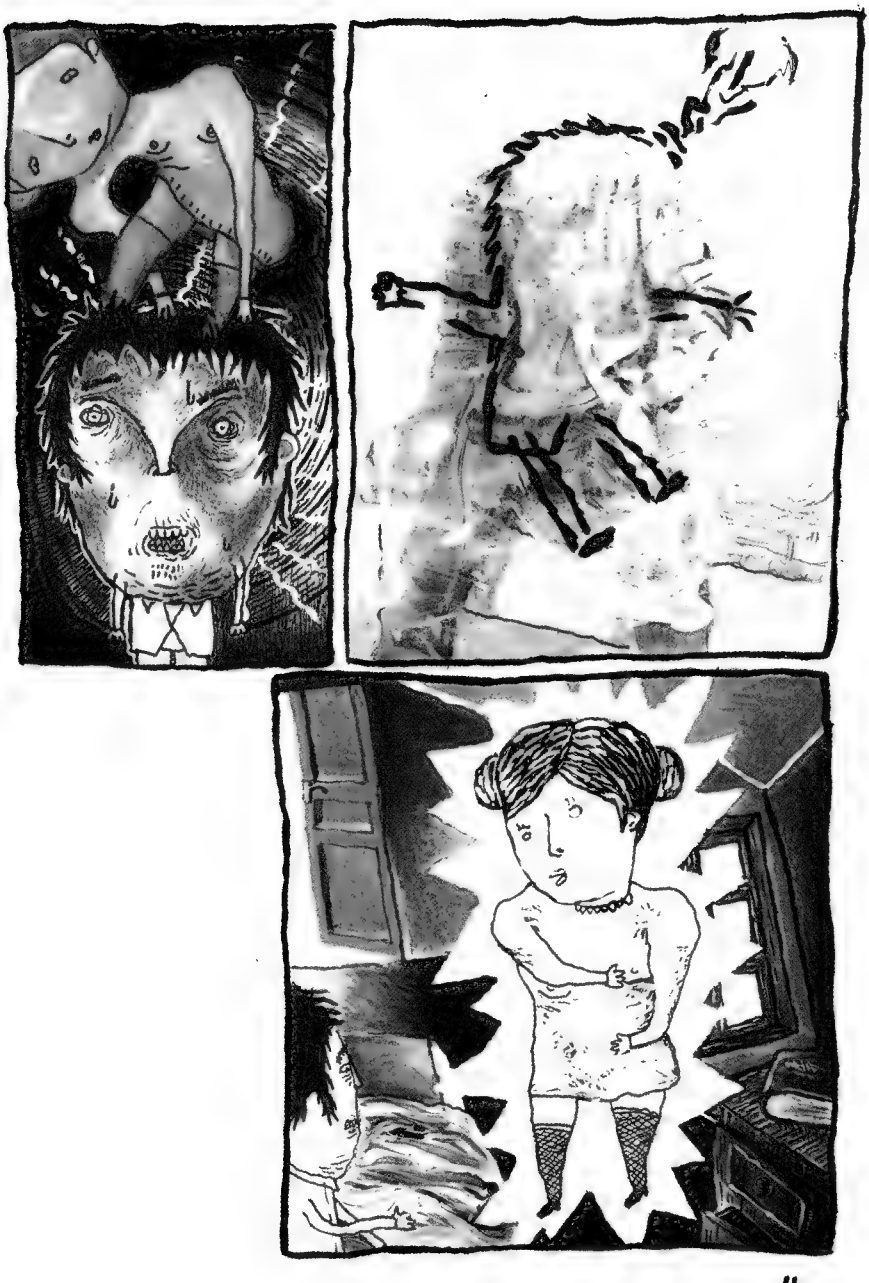
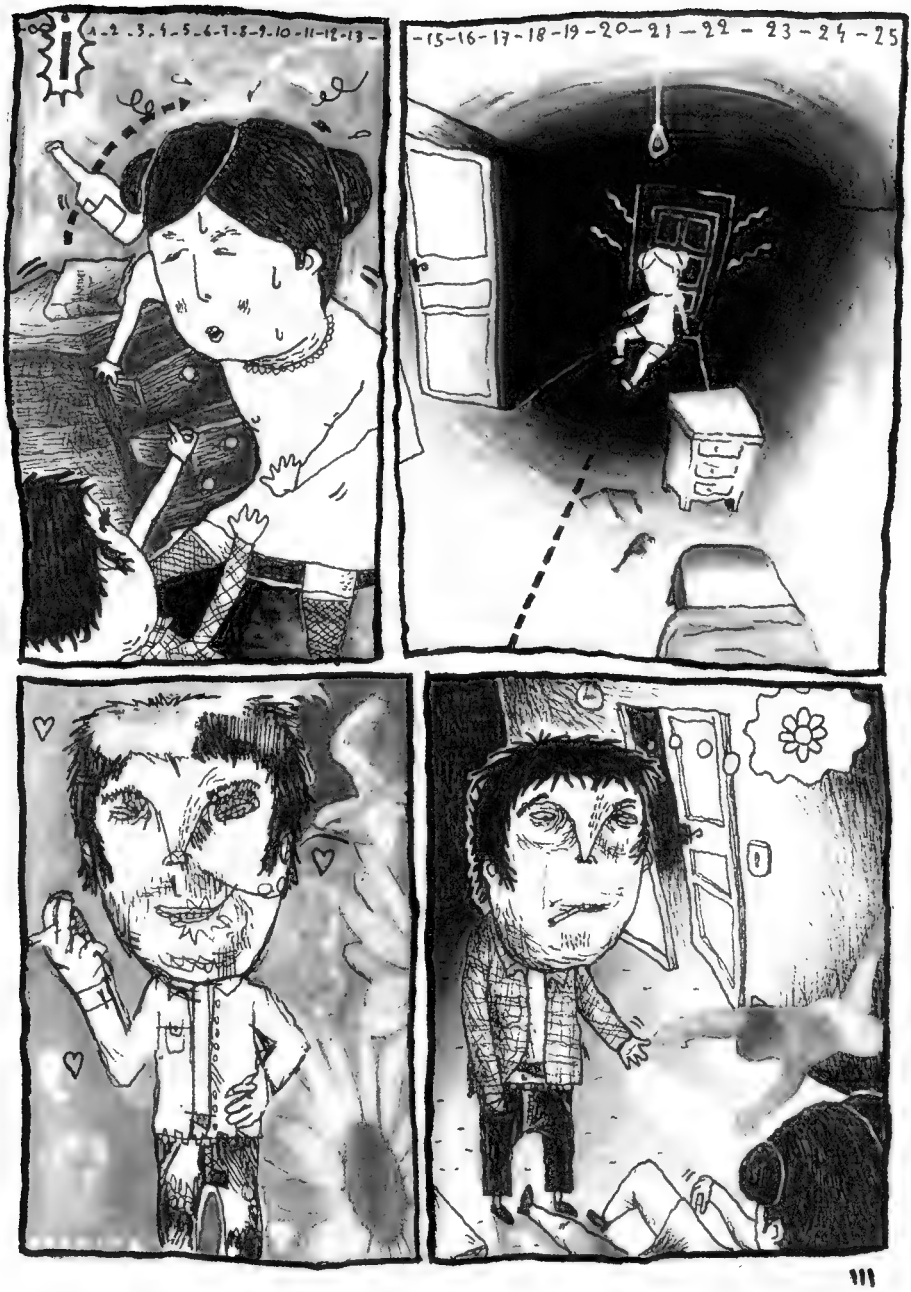


ANYWAY, HE HAD AIDS ...



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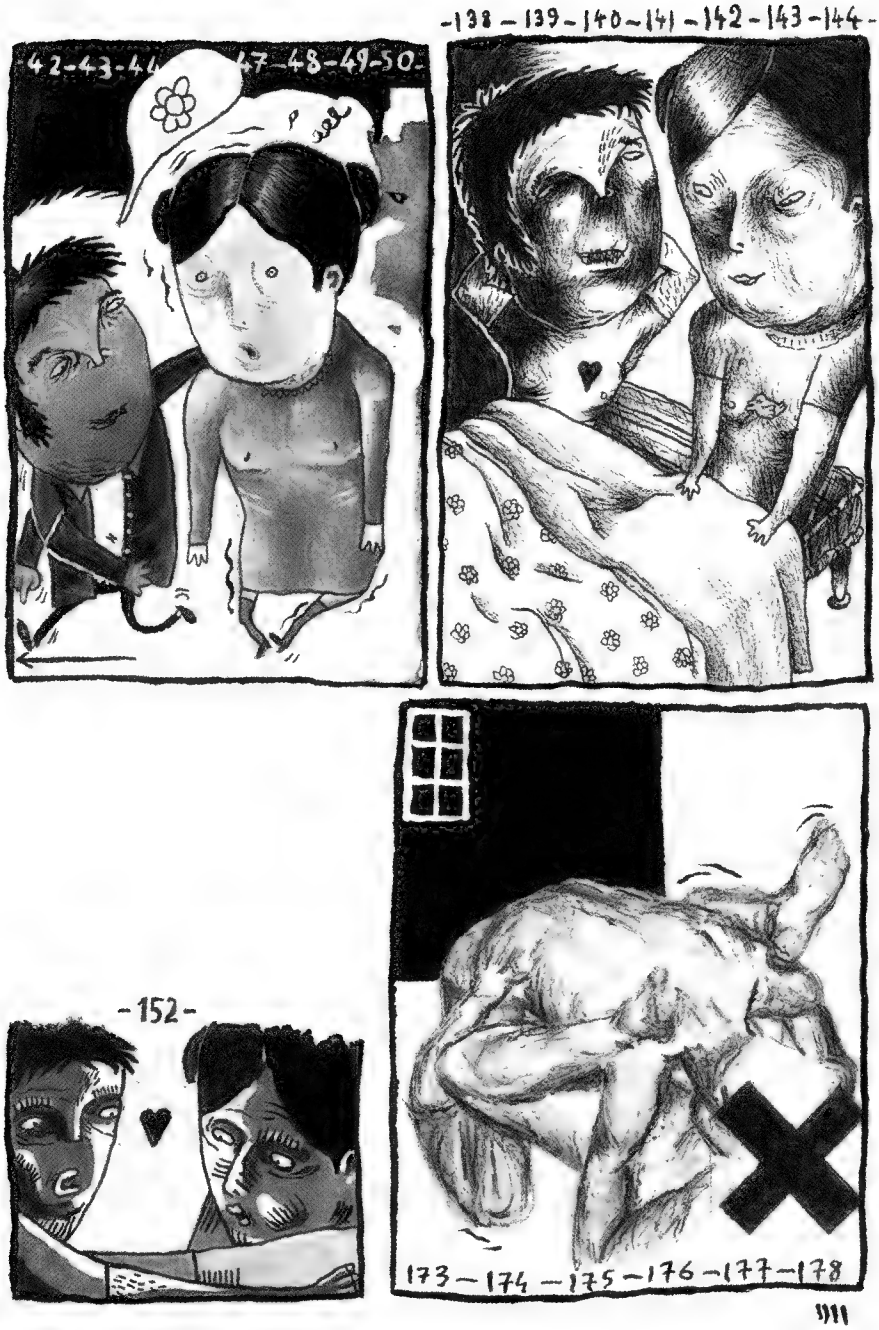
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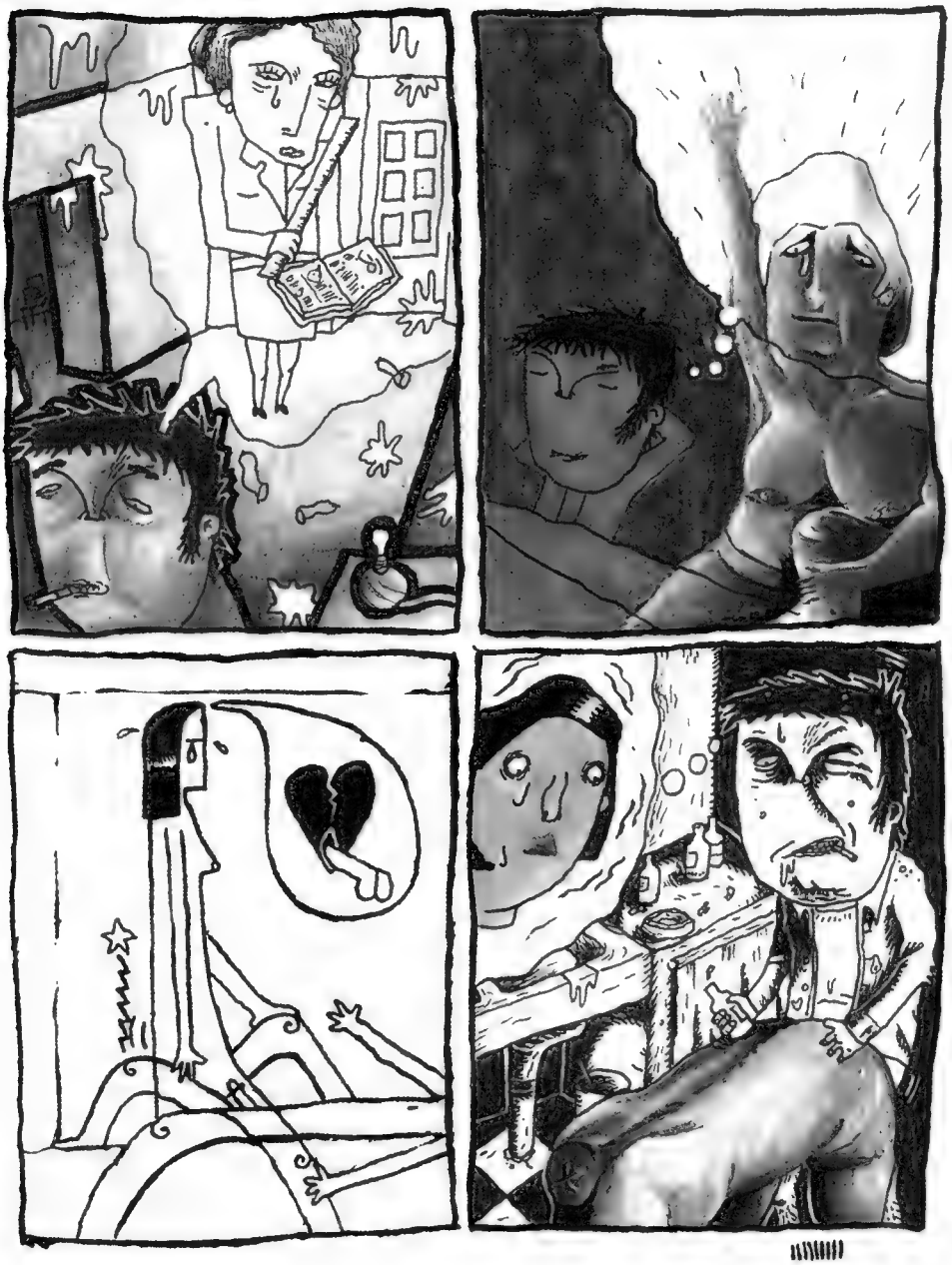

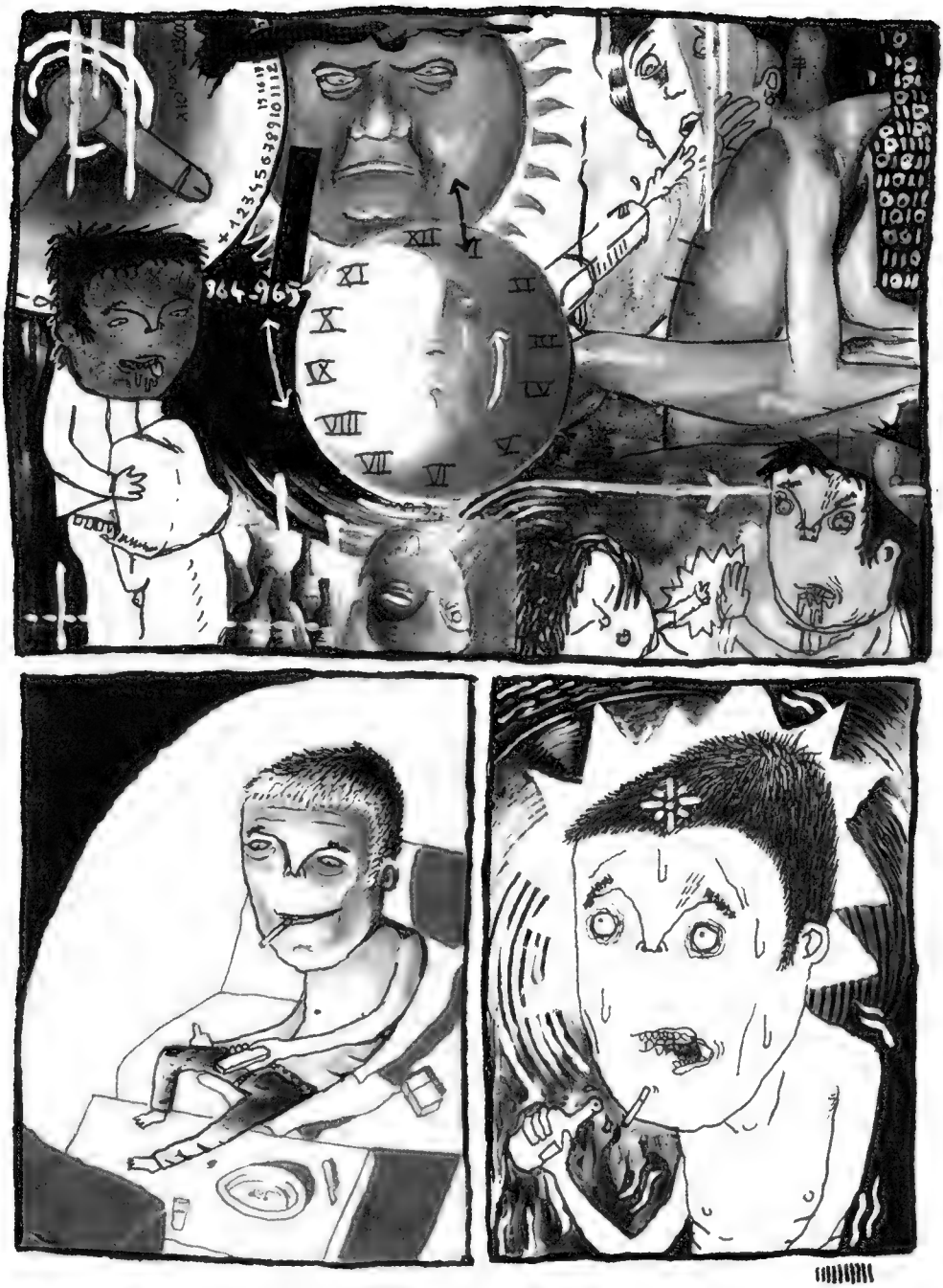
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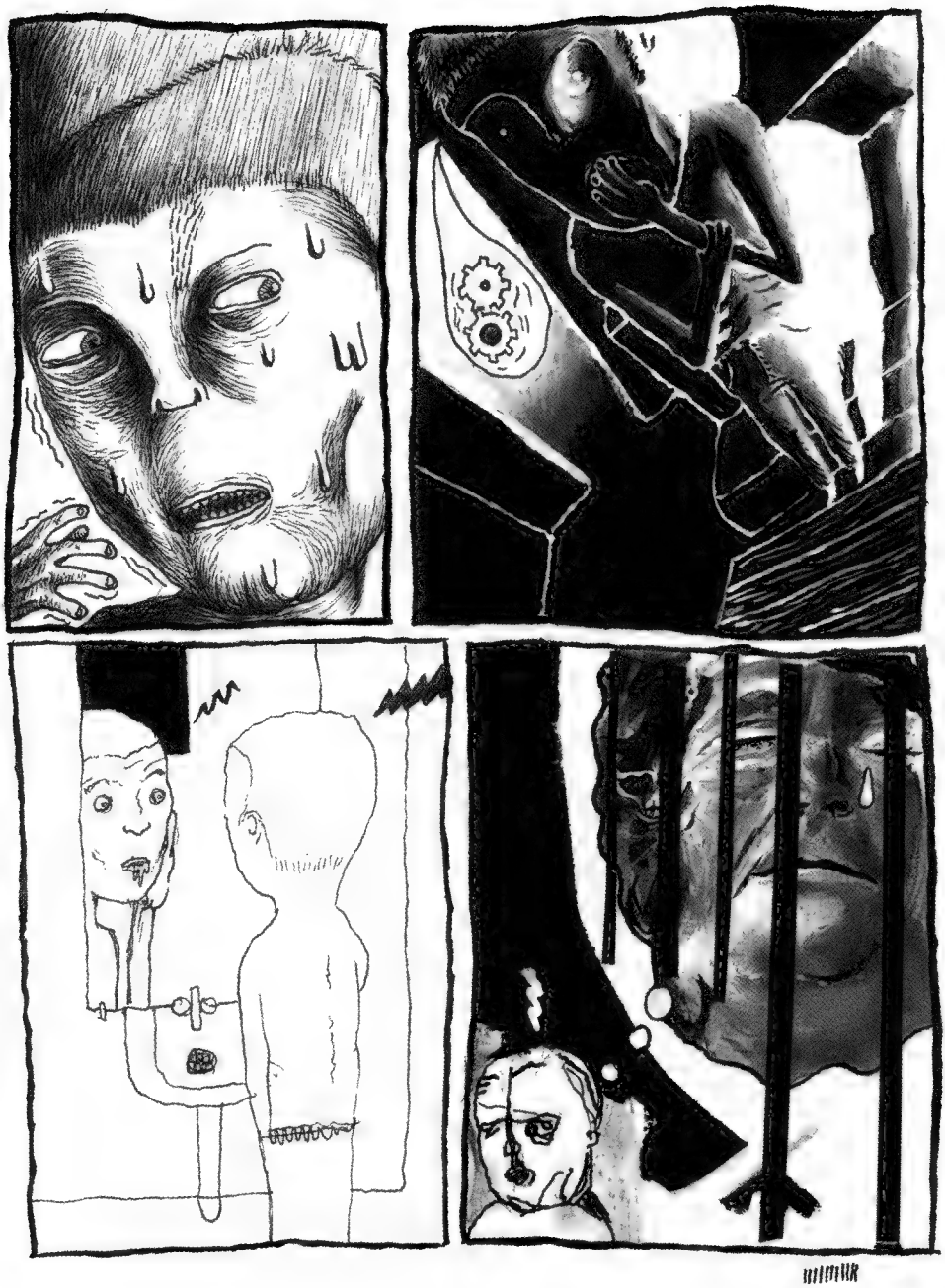

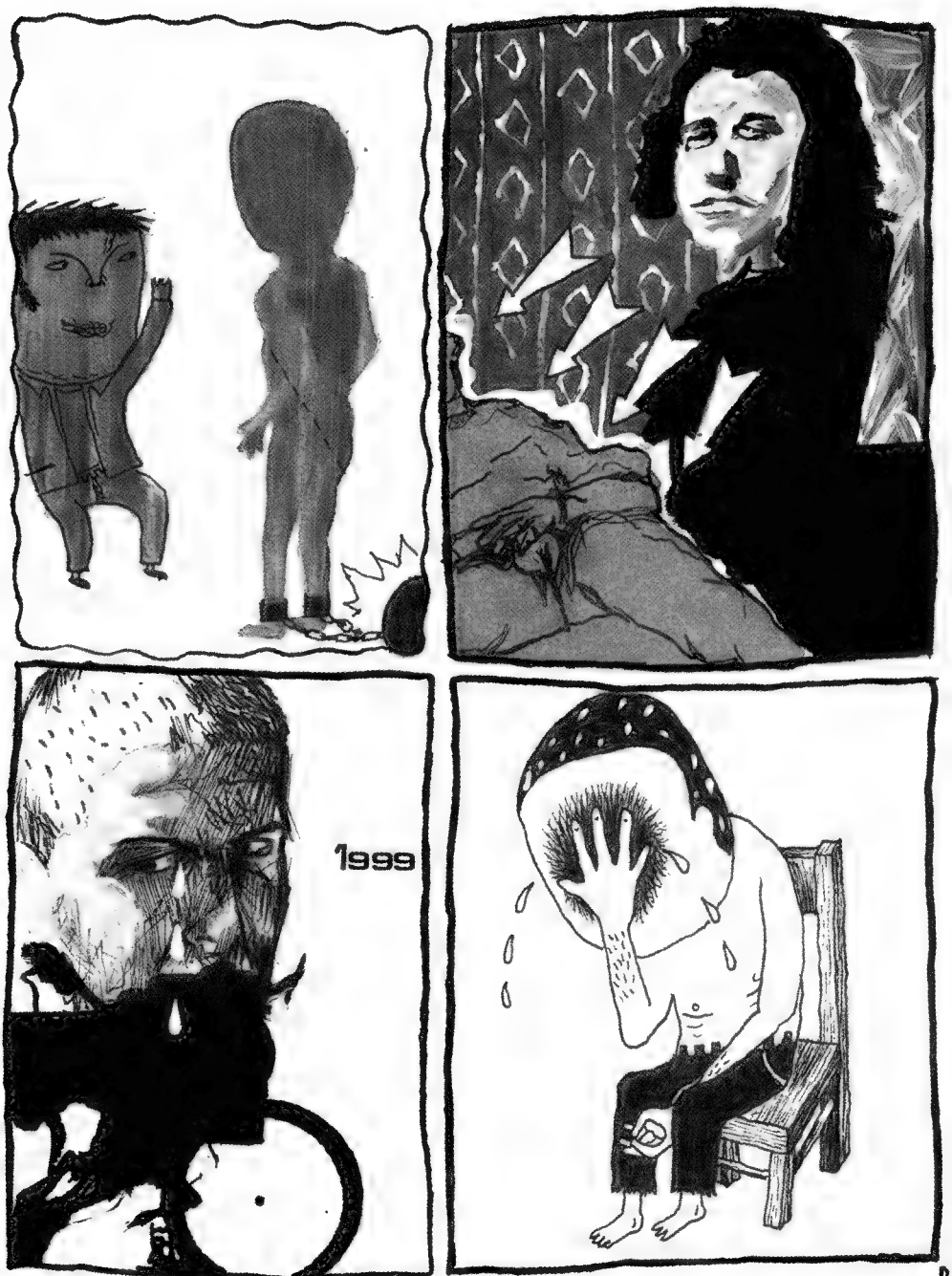
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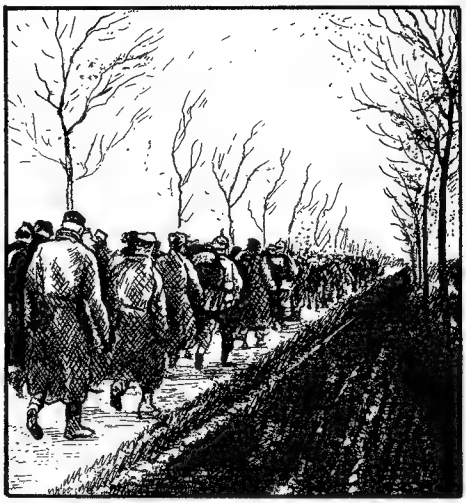
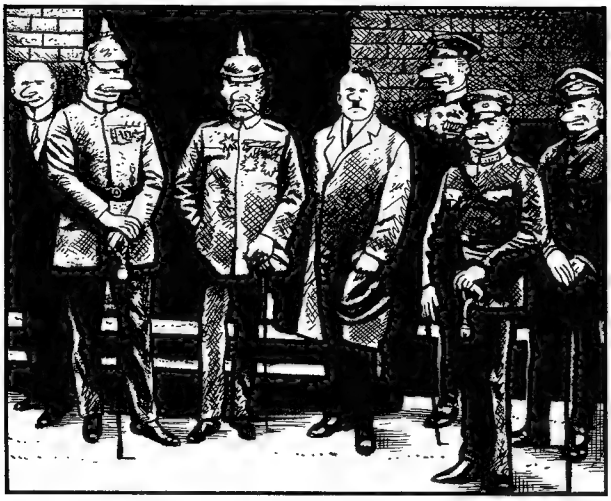
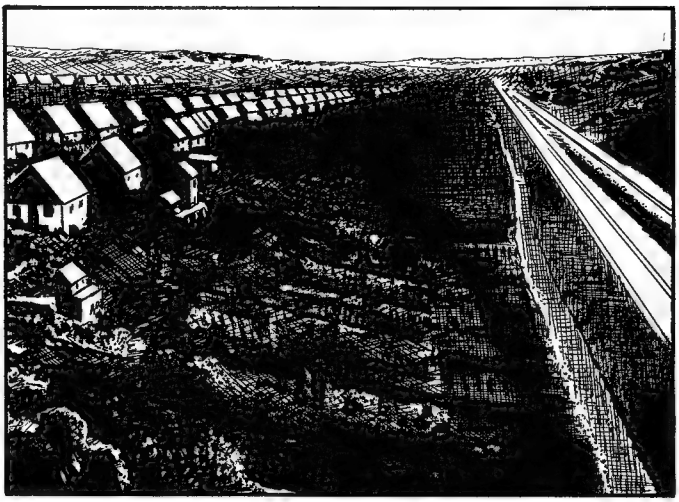
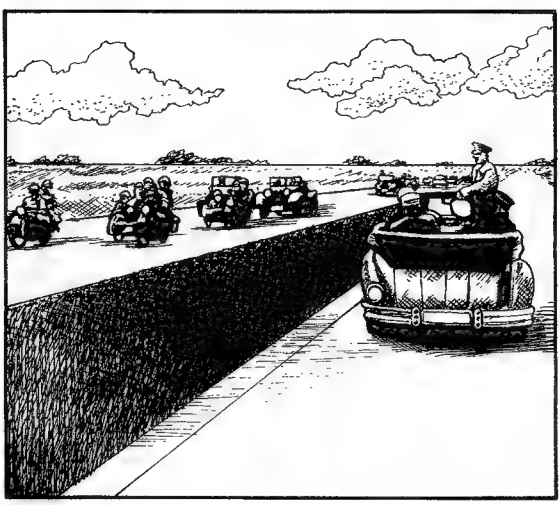
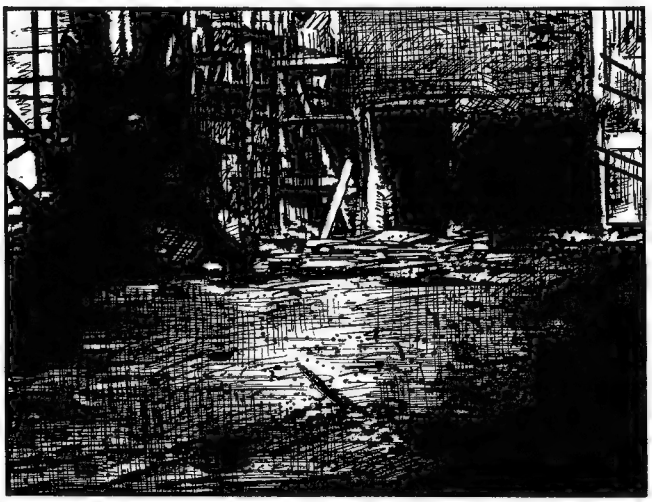


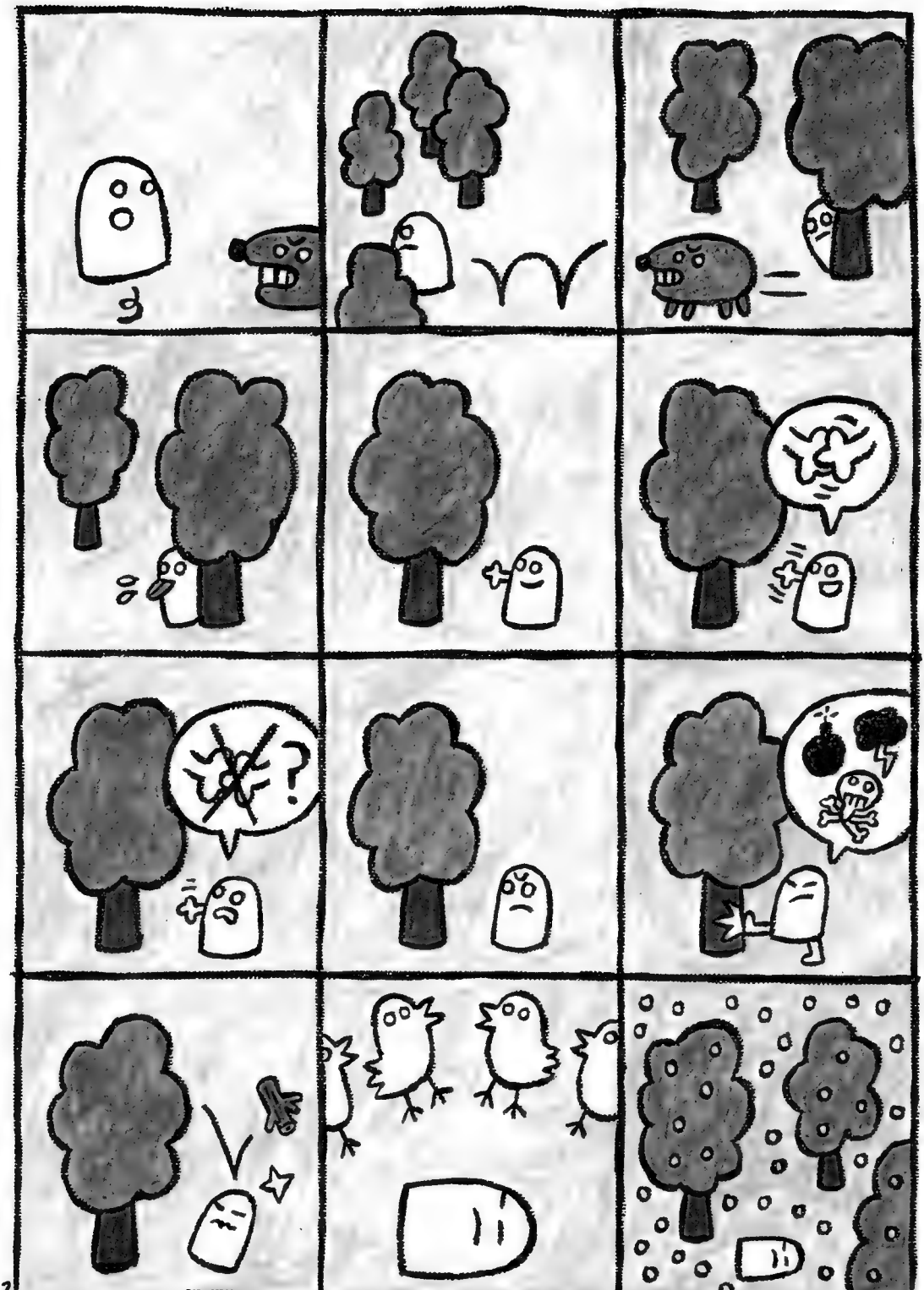


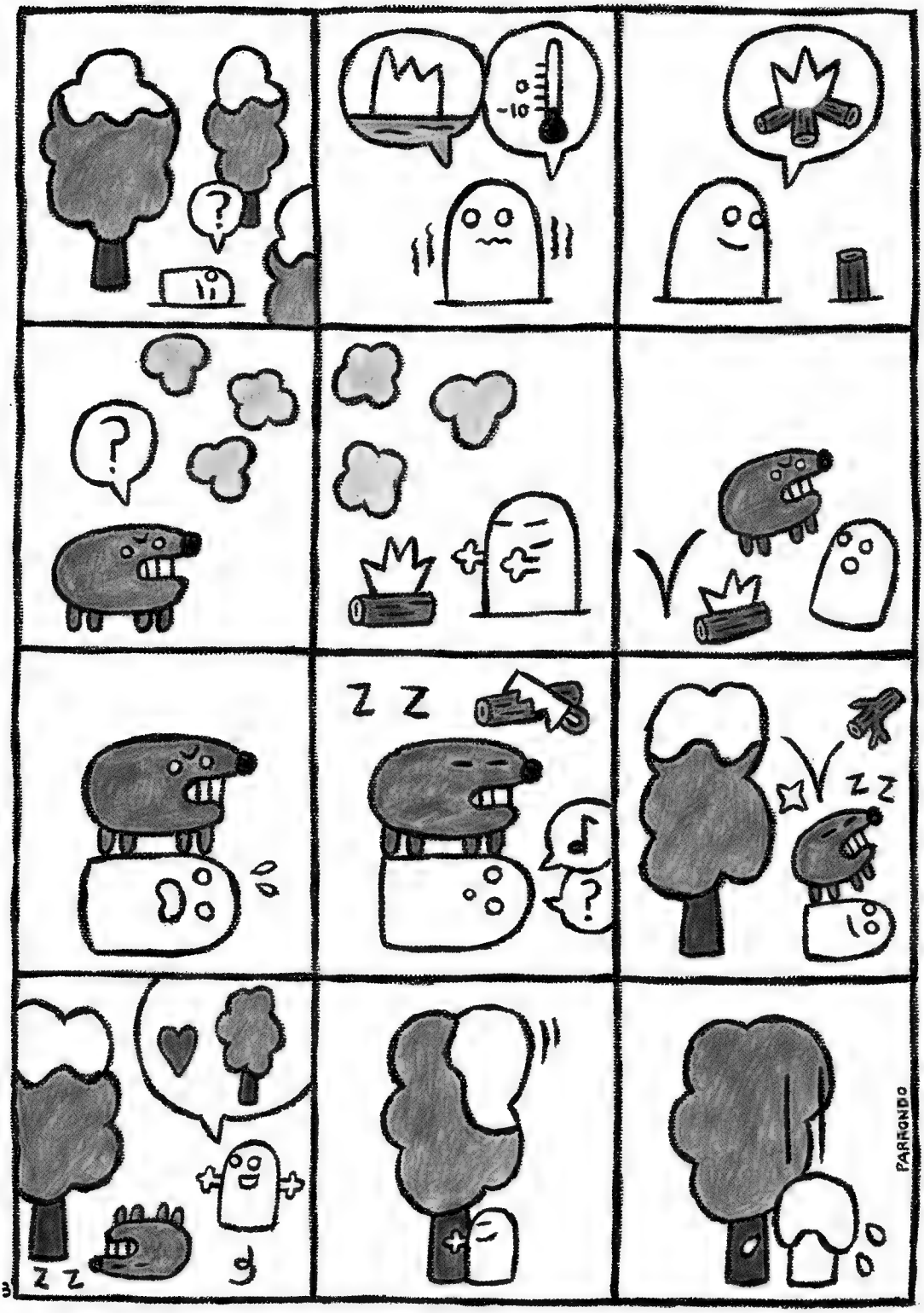






PAJAK 99

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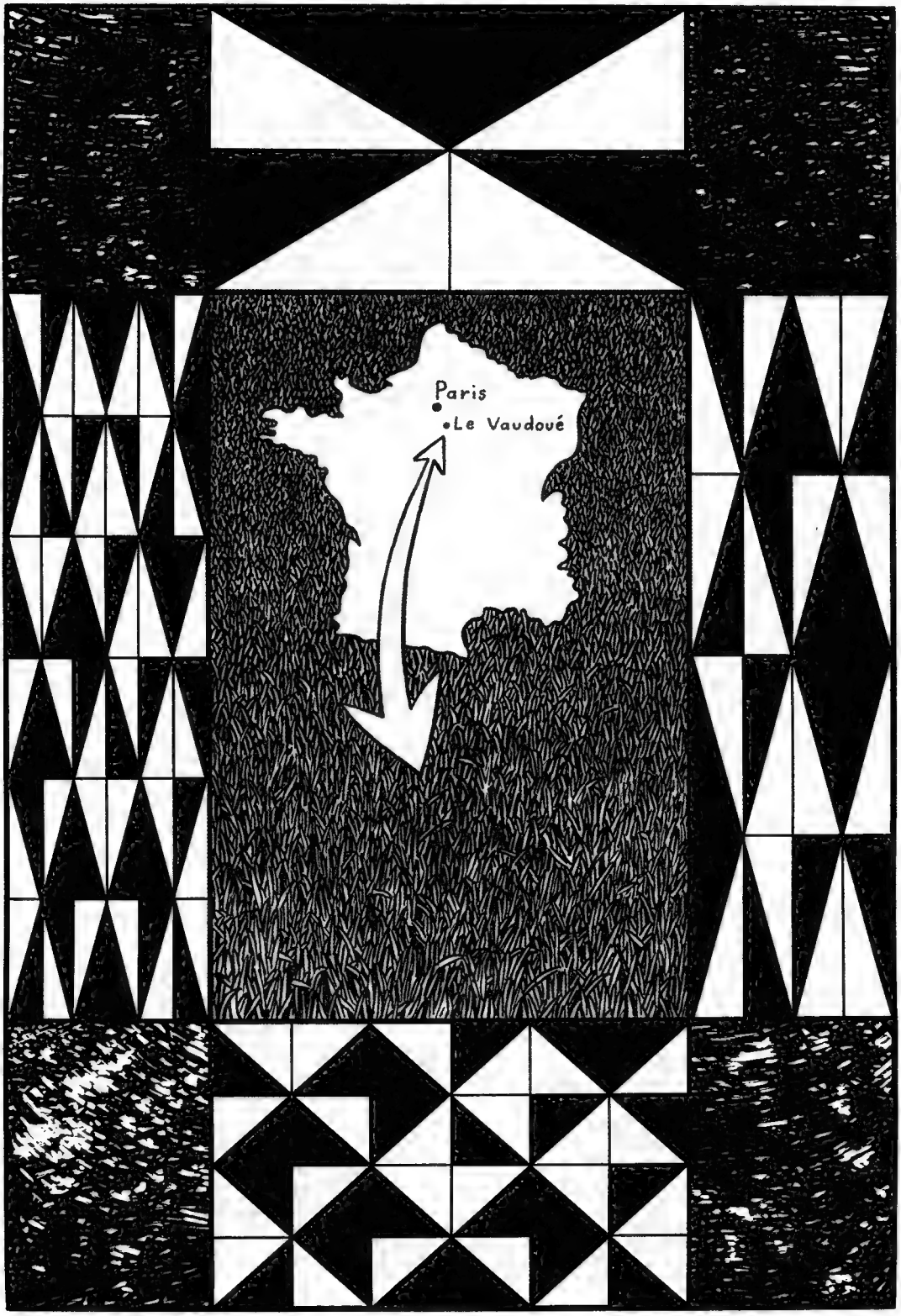
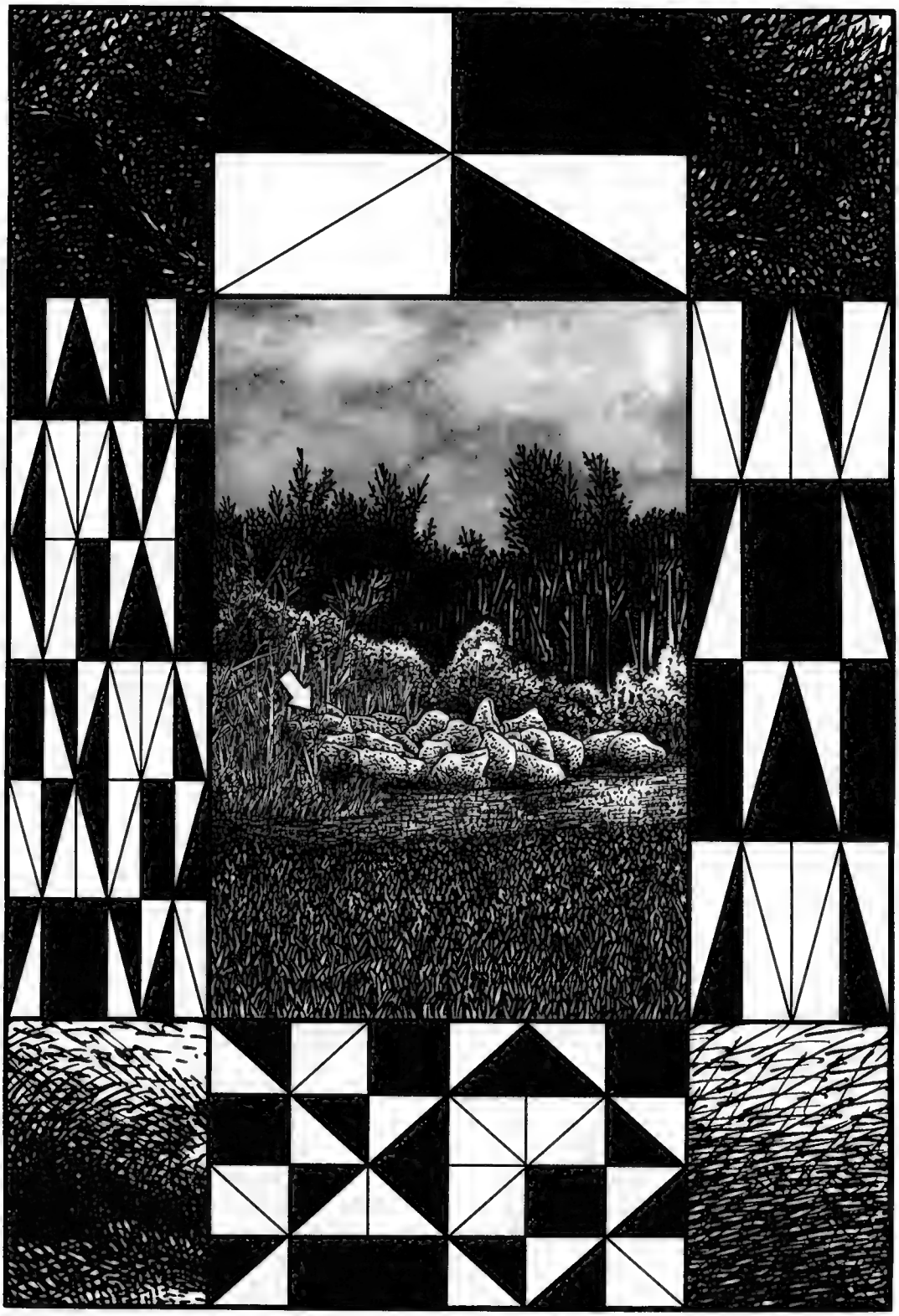
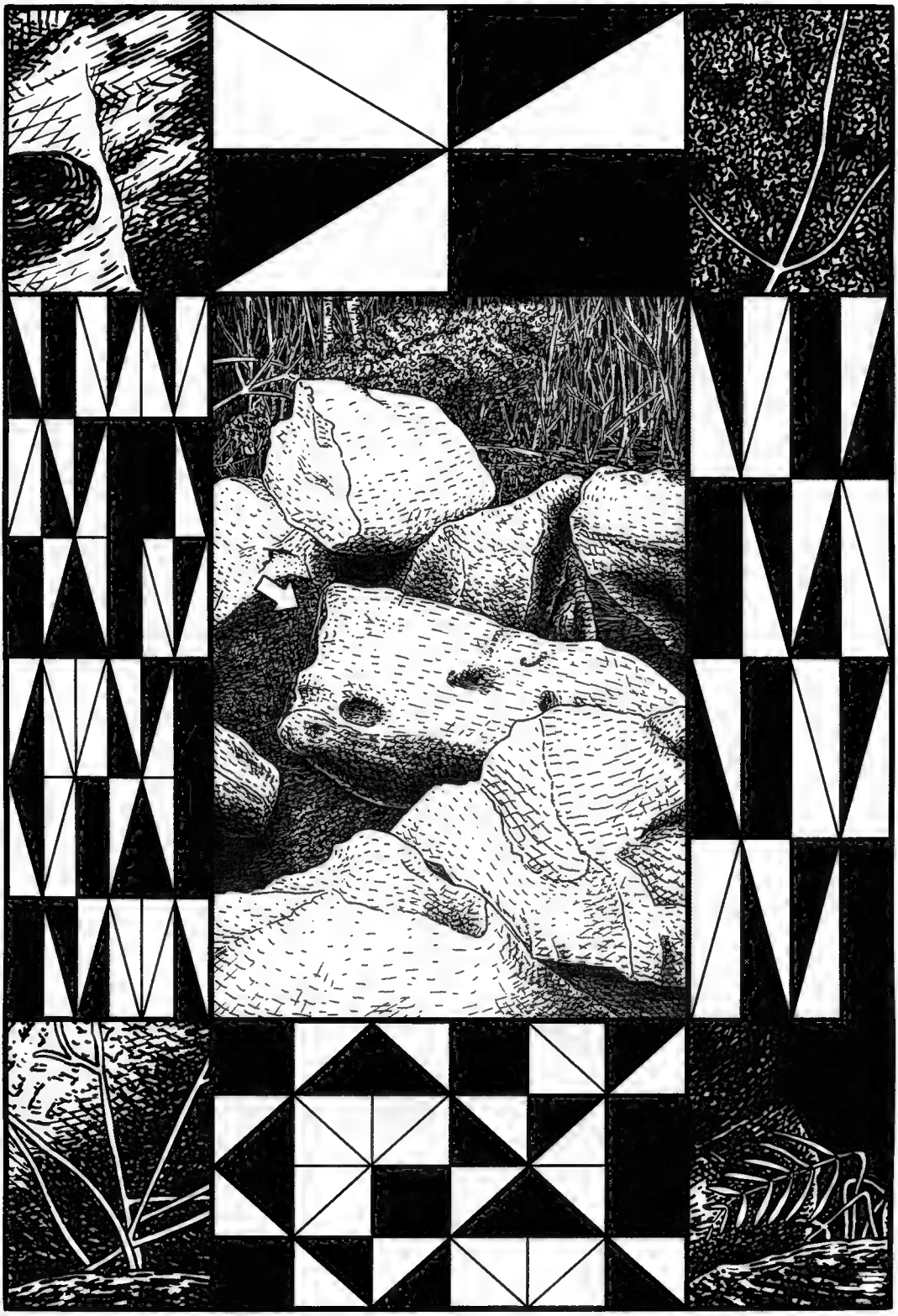
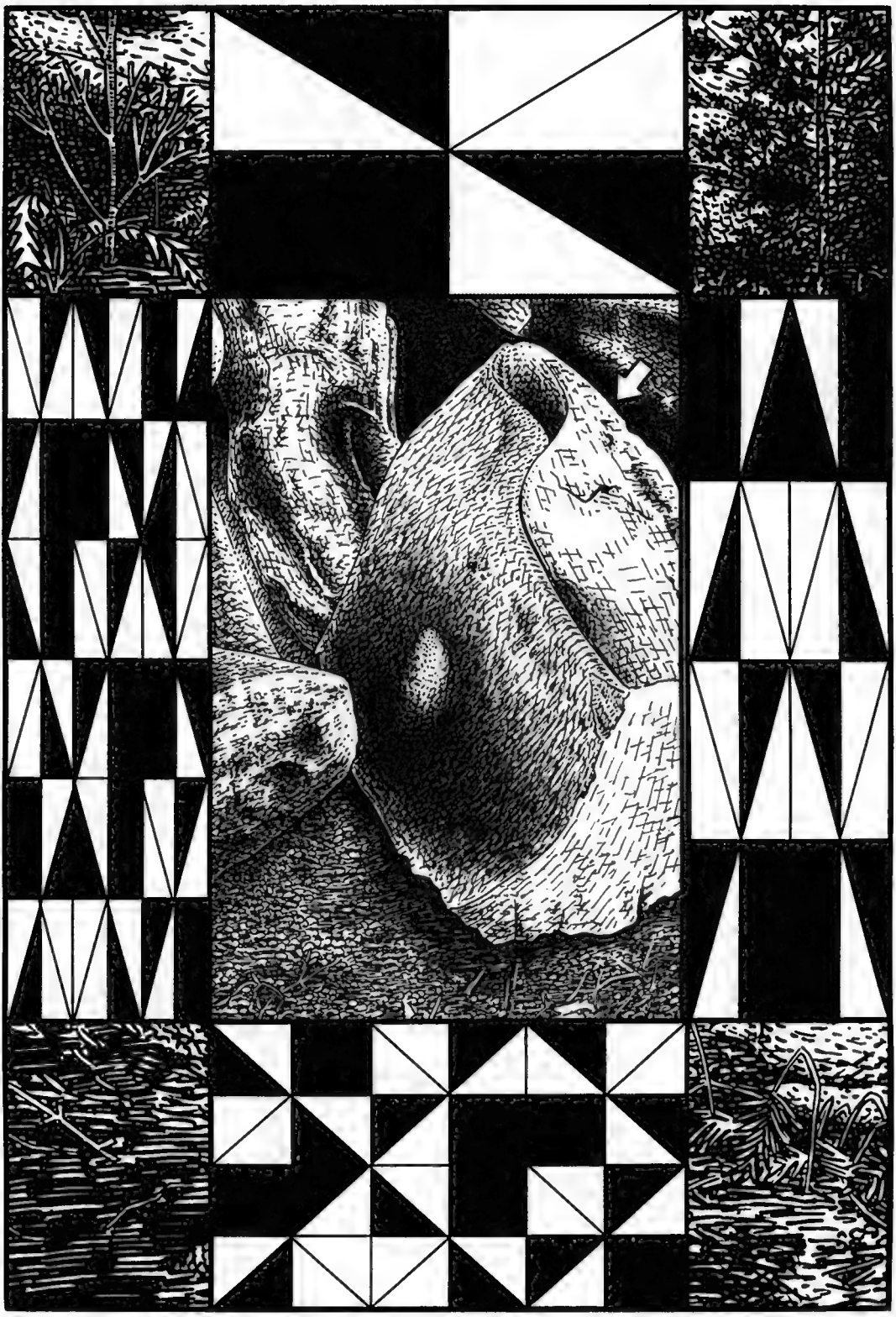
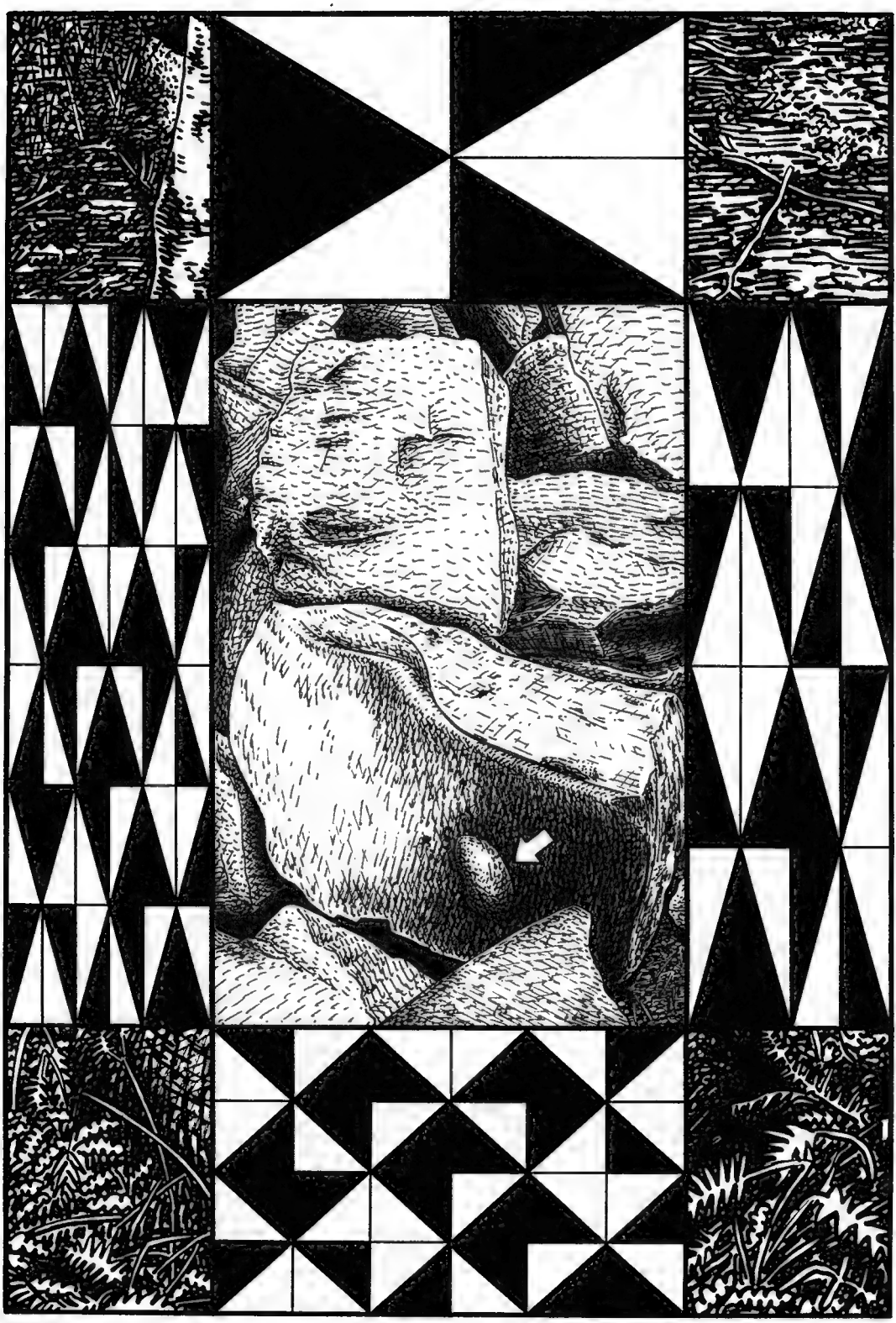
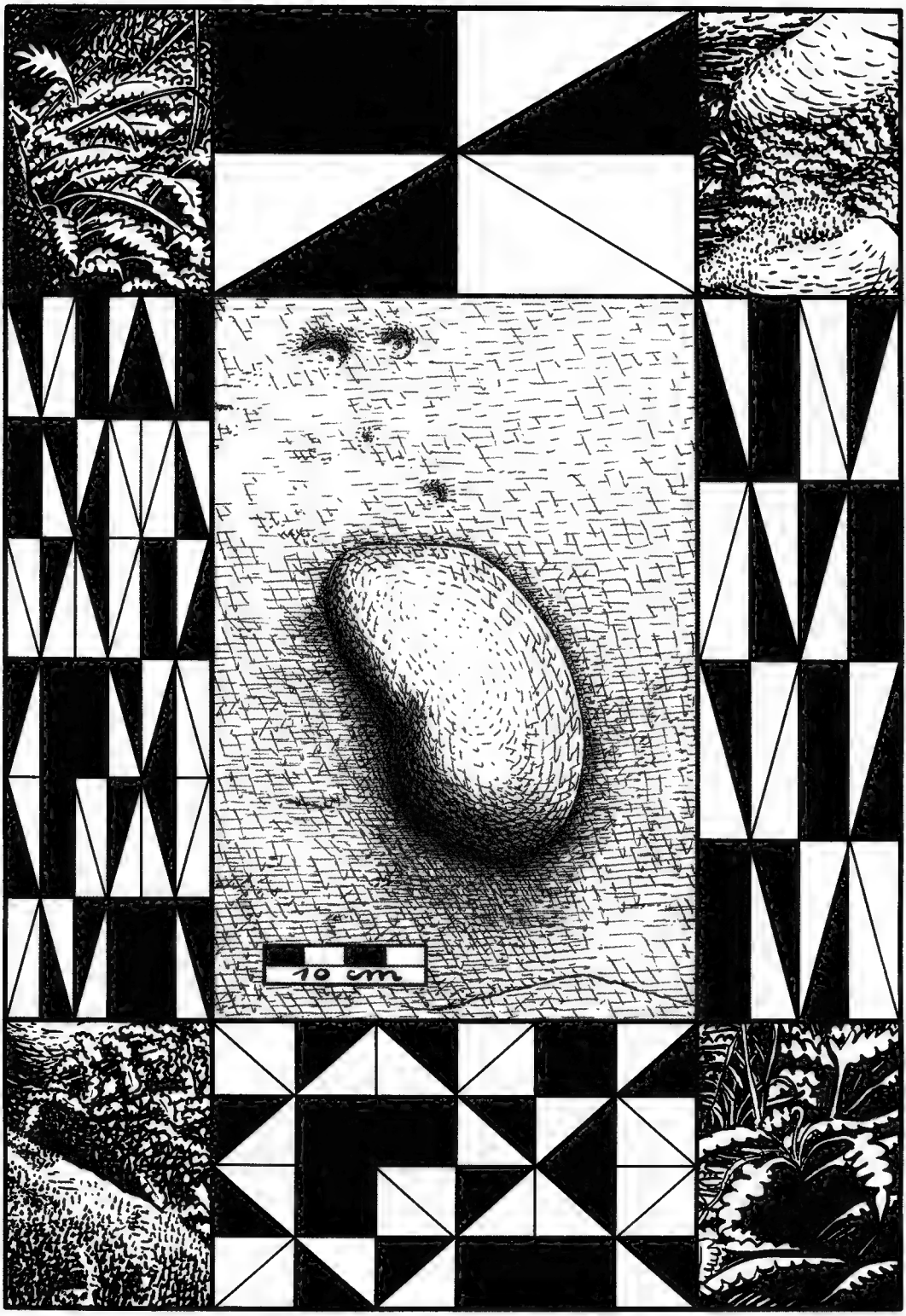

Paris
Le Vaudoué







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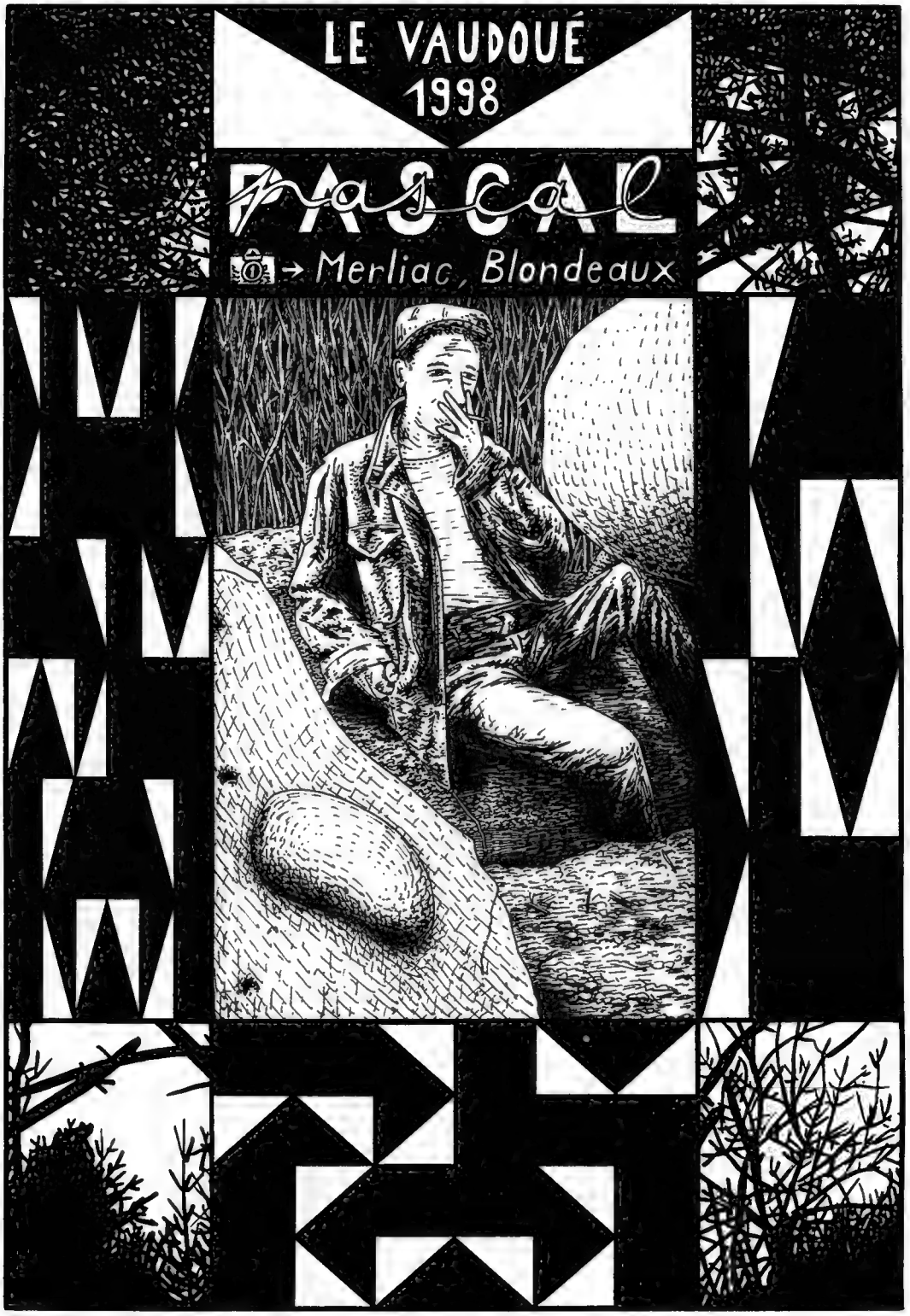
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FREDERIK

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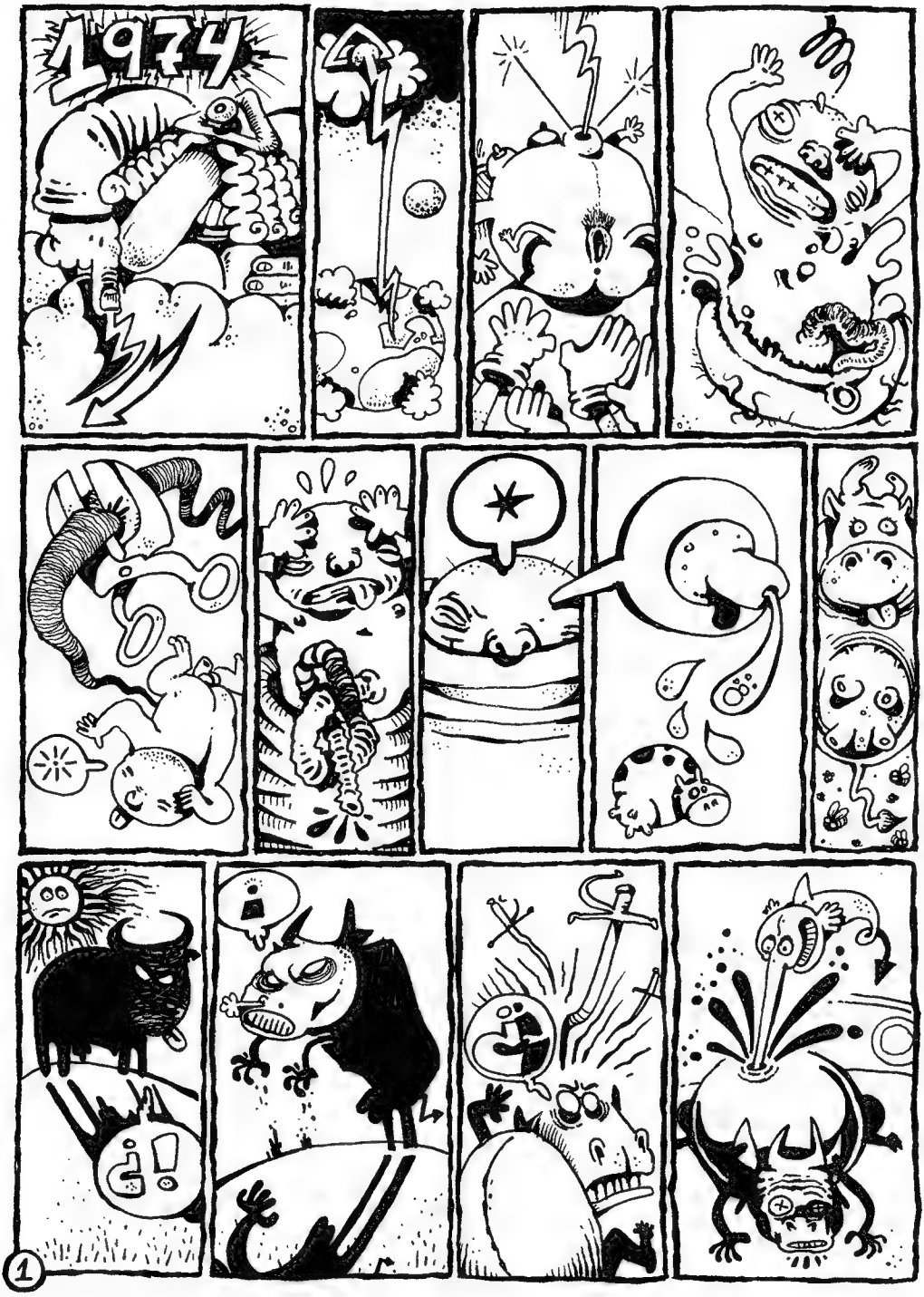
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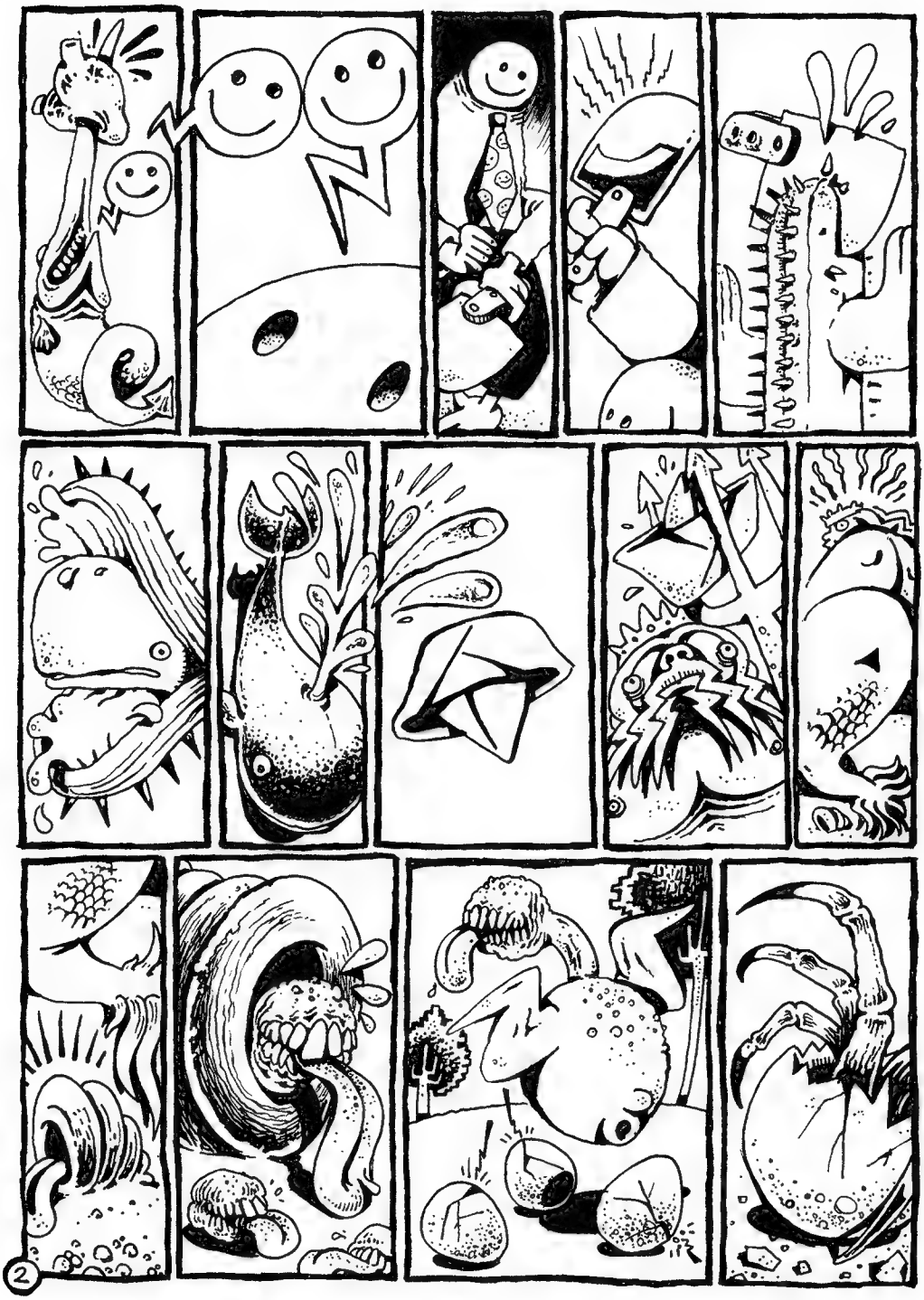
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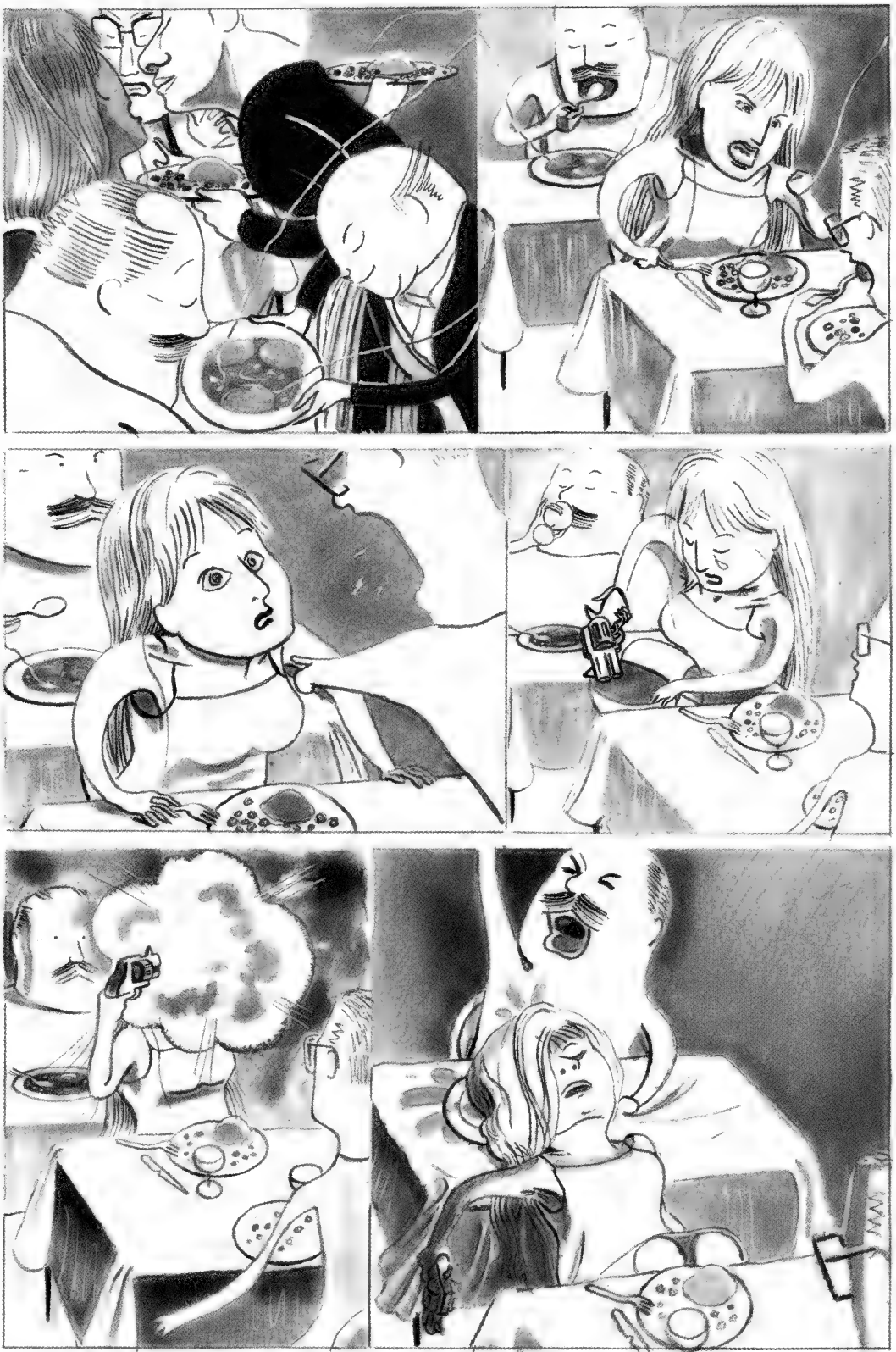
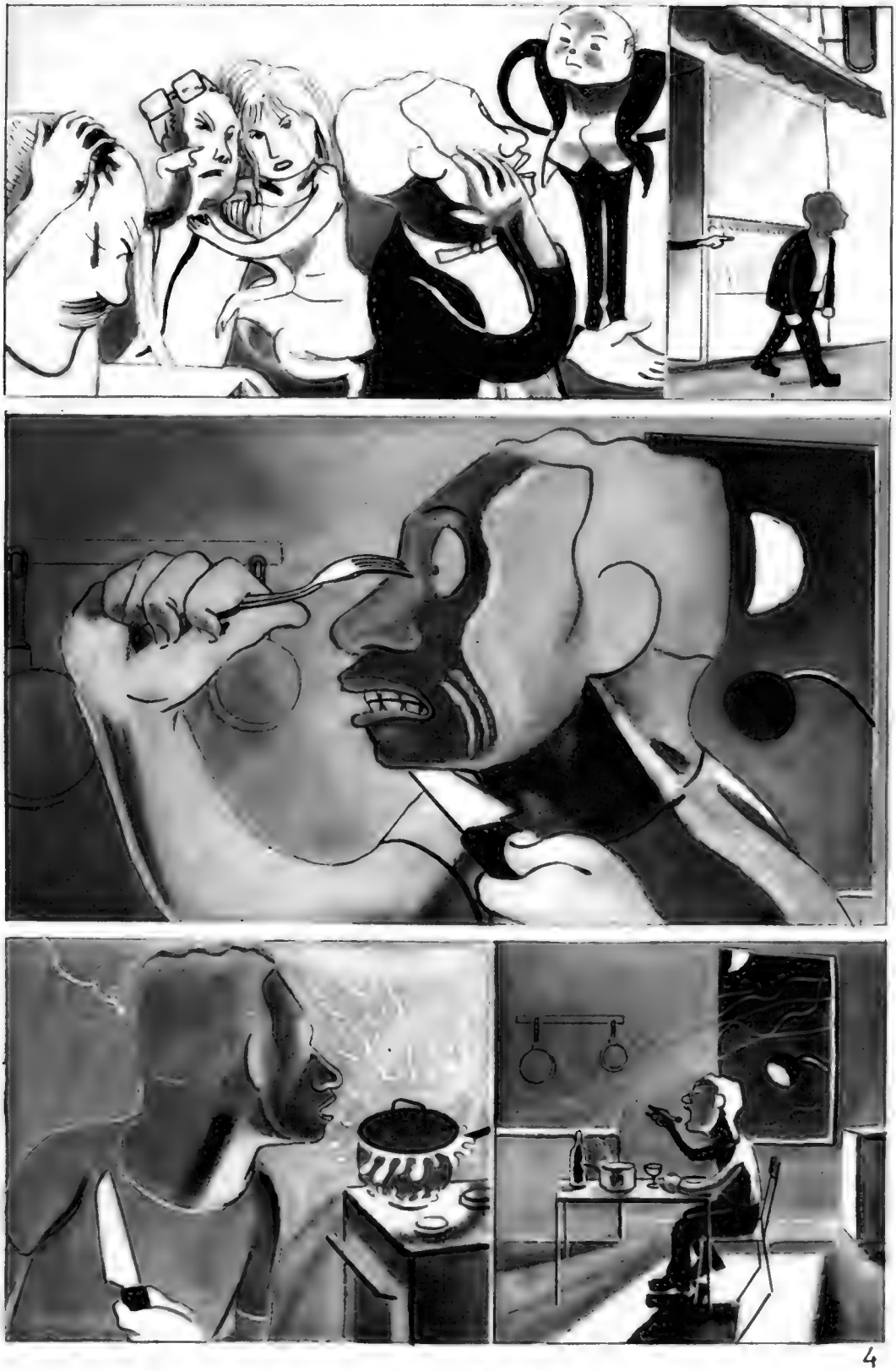
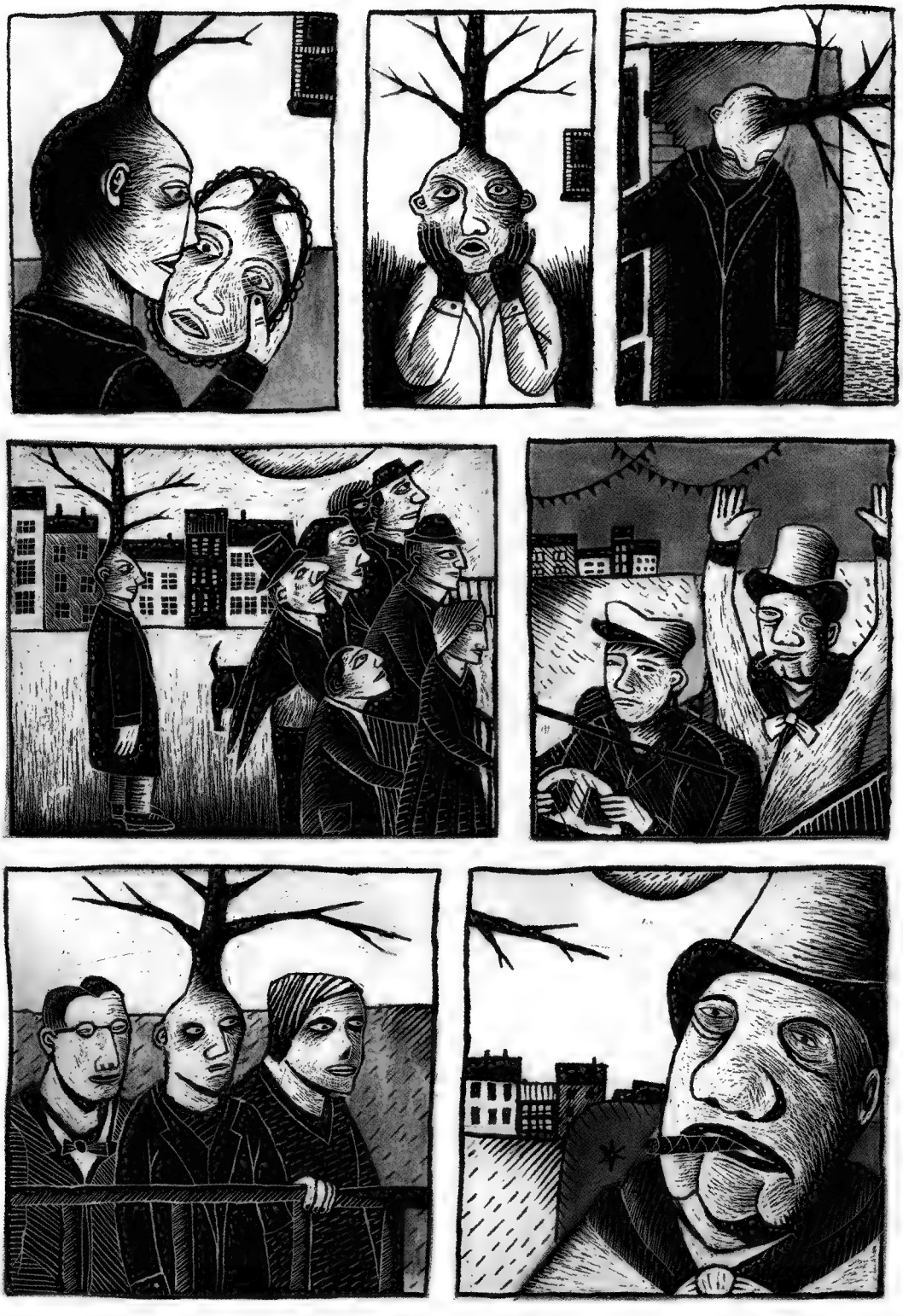
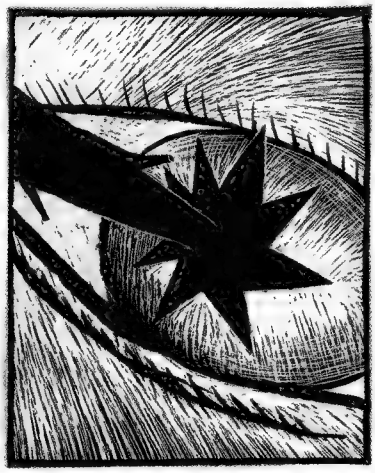
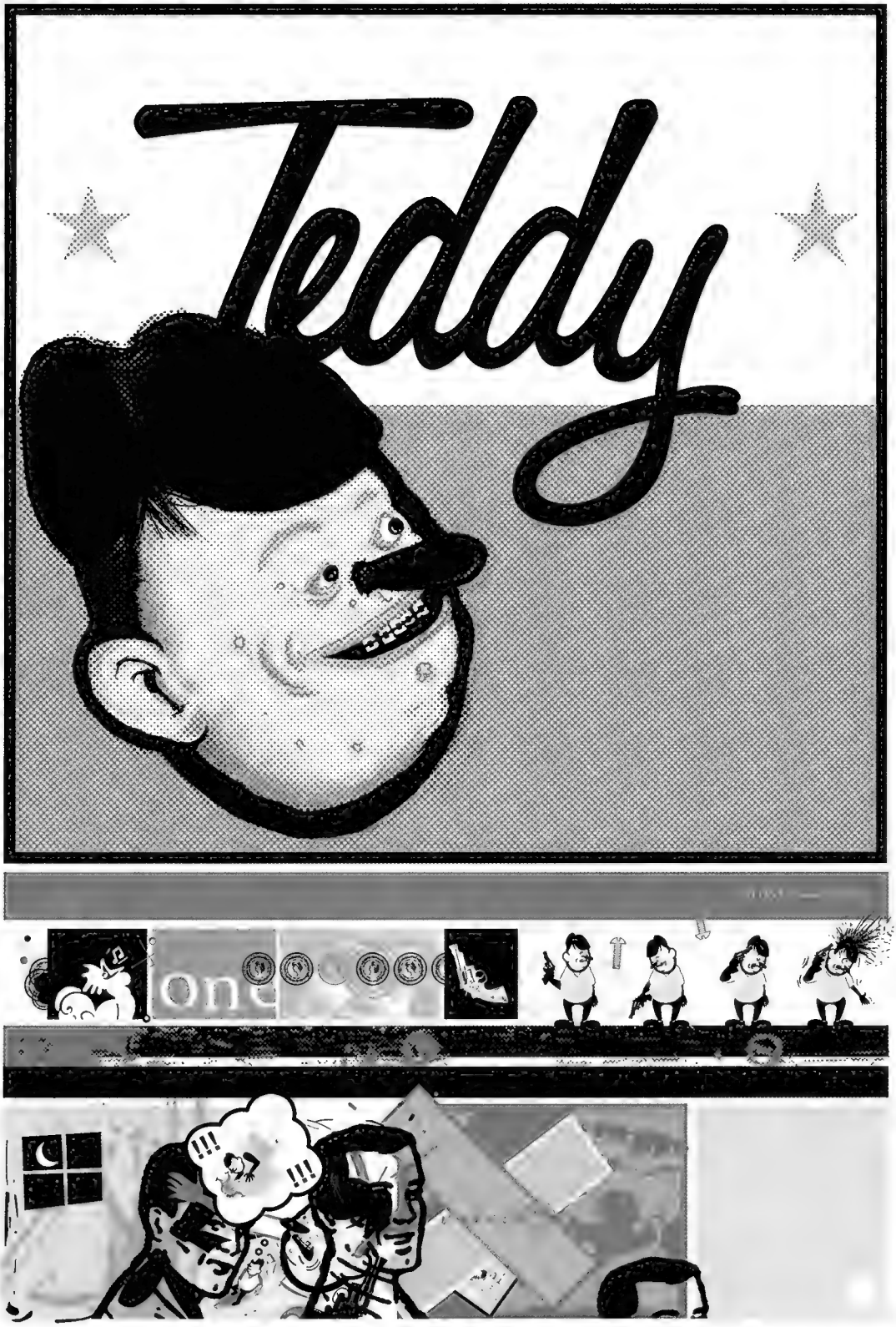








124
RENAUD PERRIN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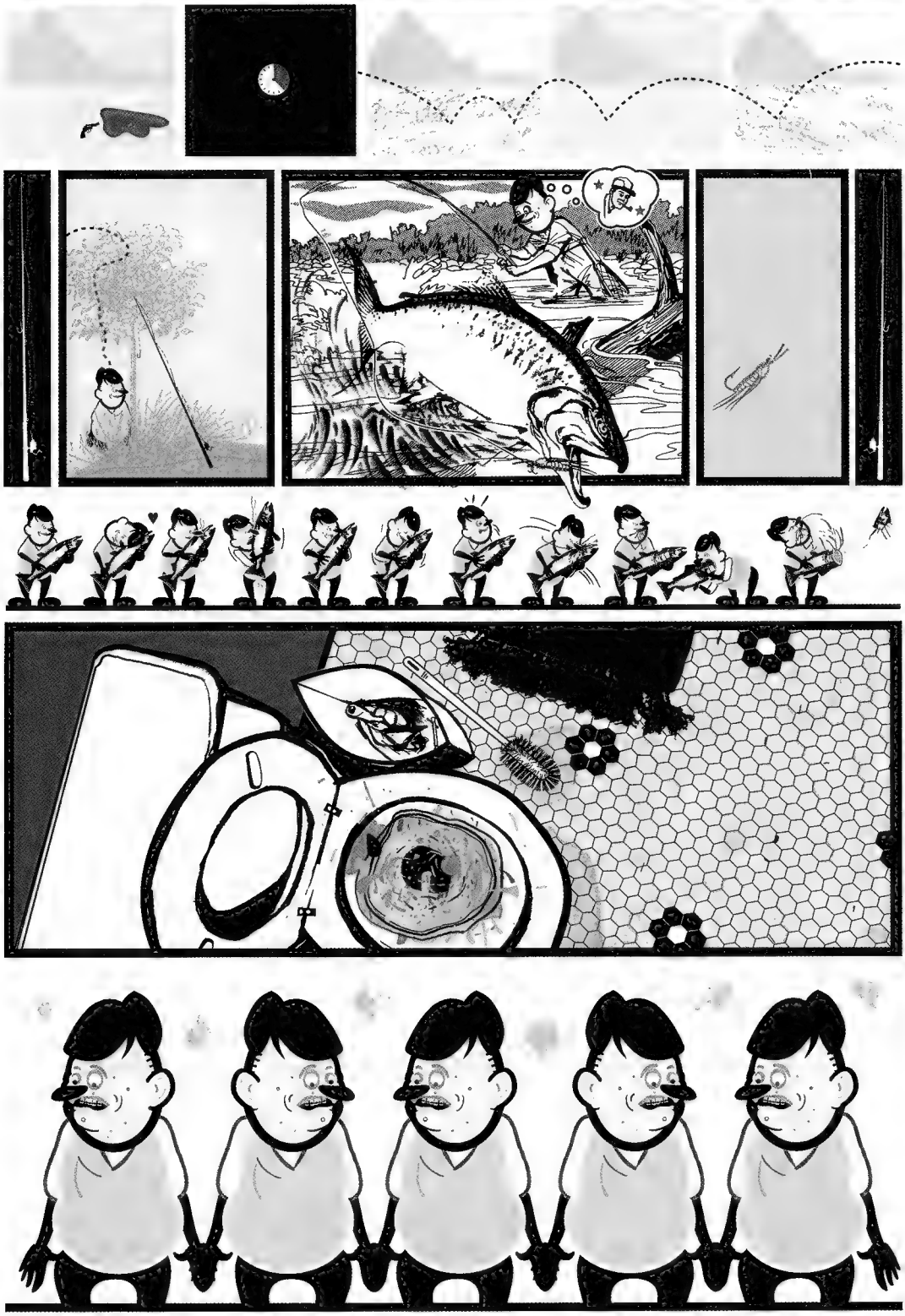

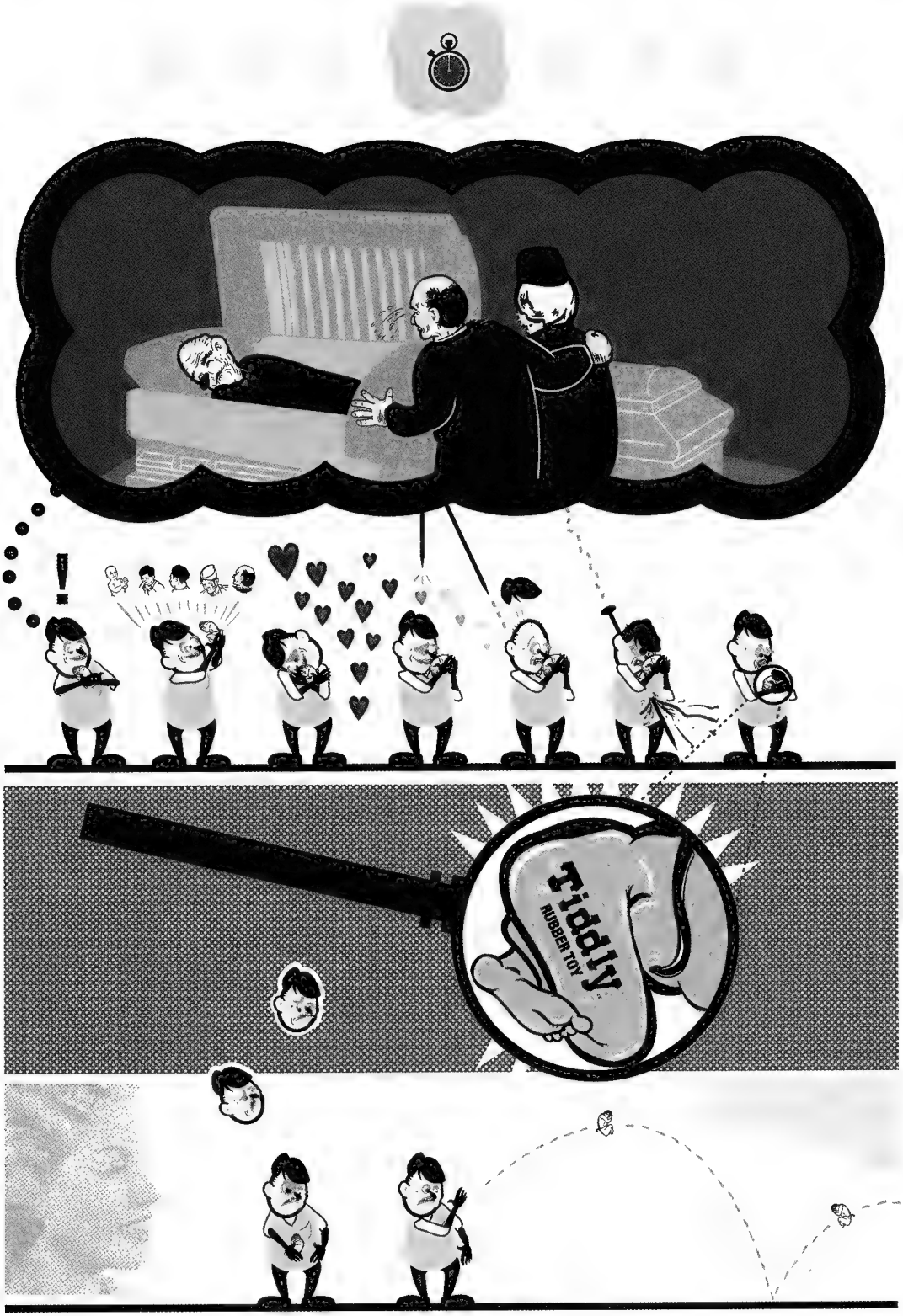
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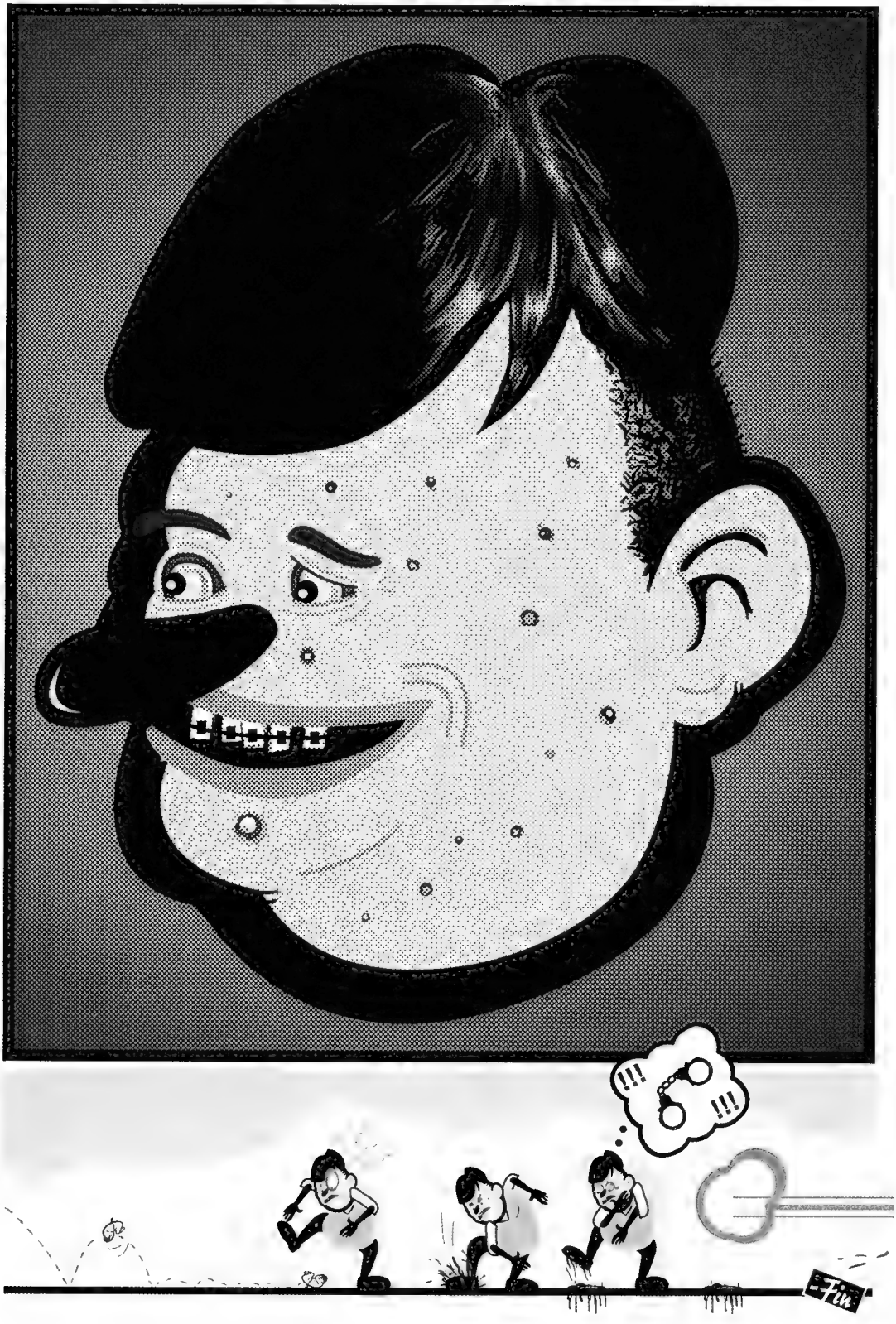
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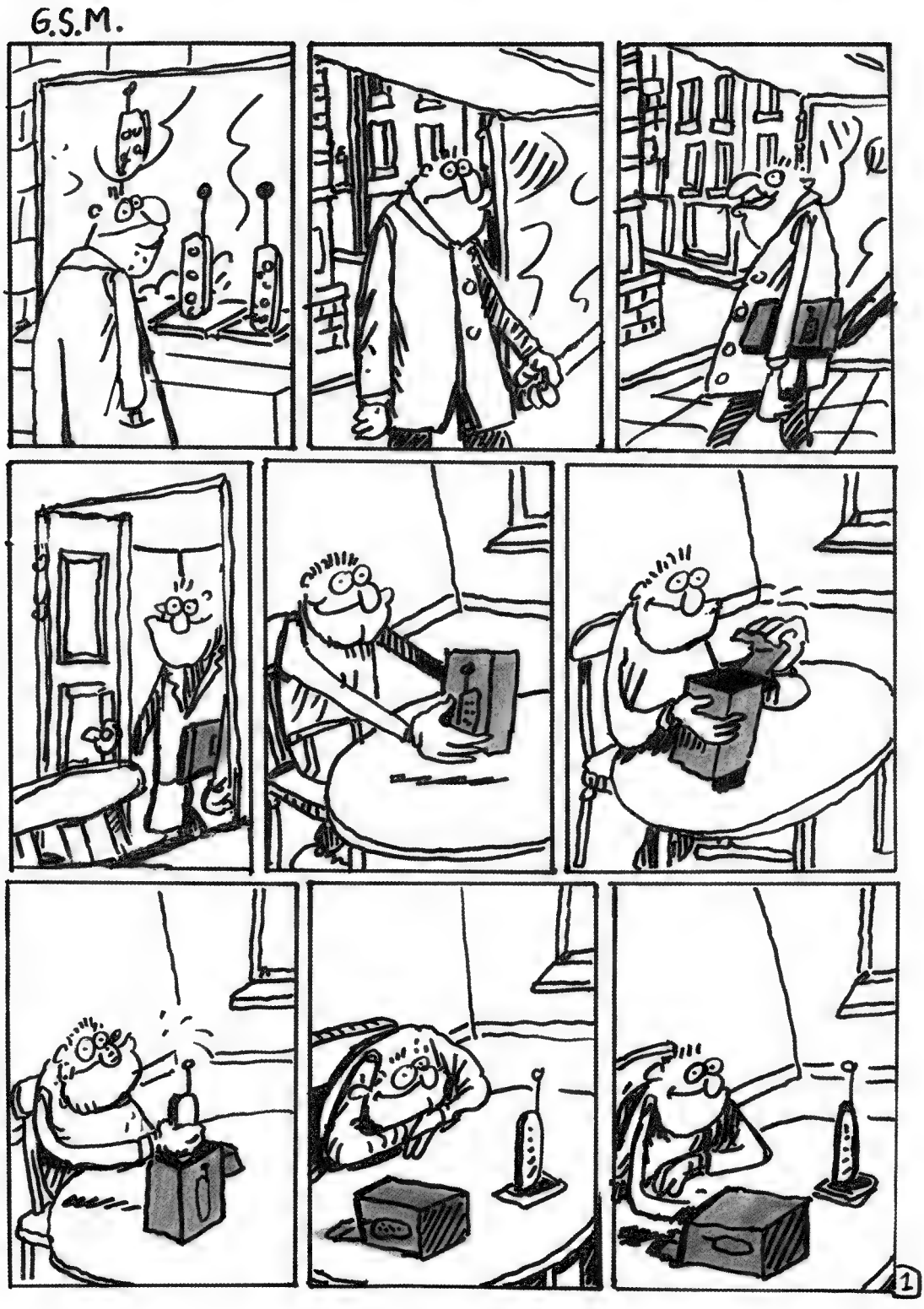
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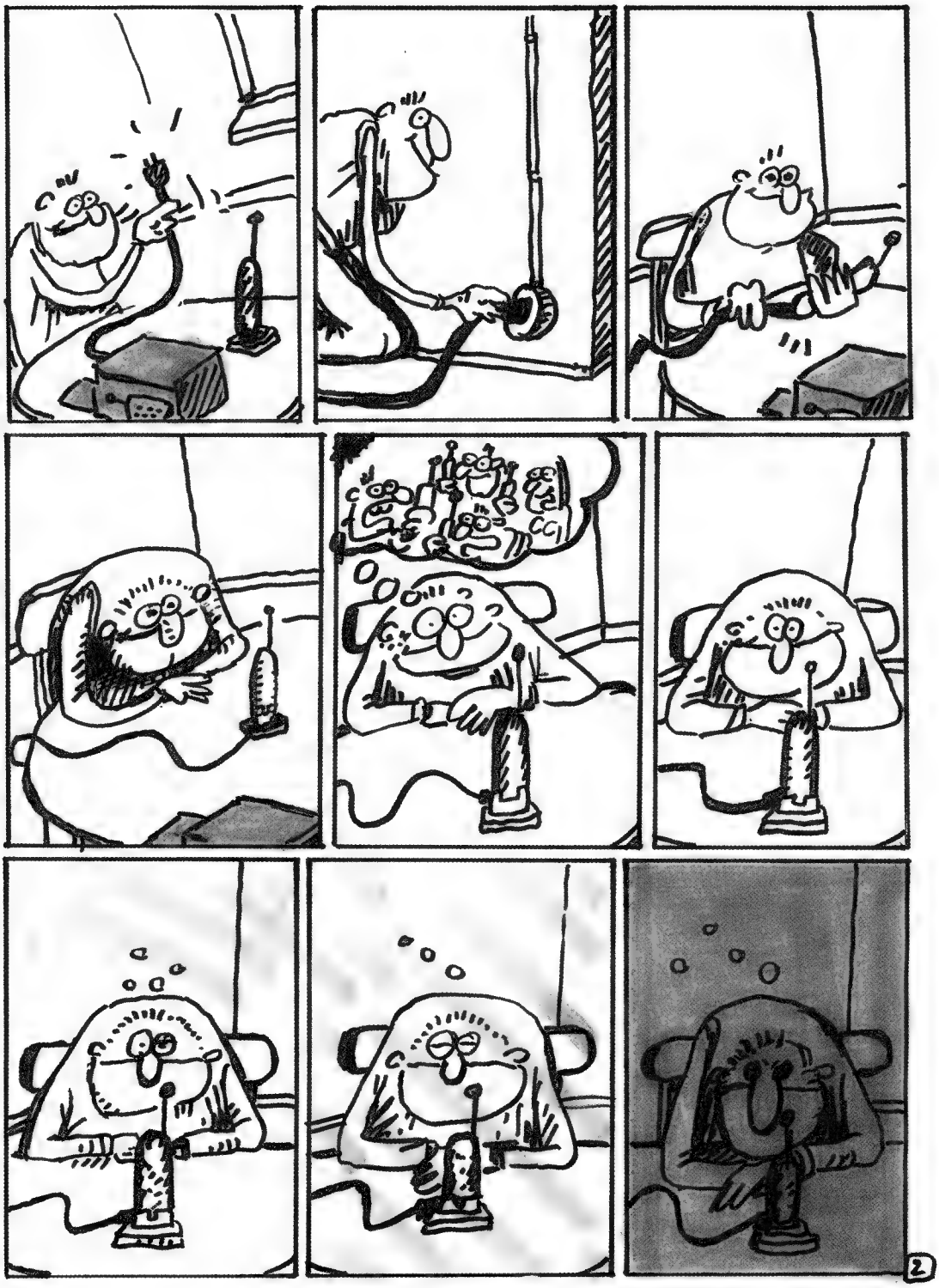
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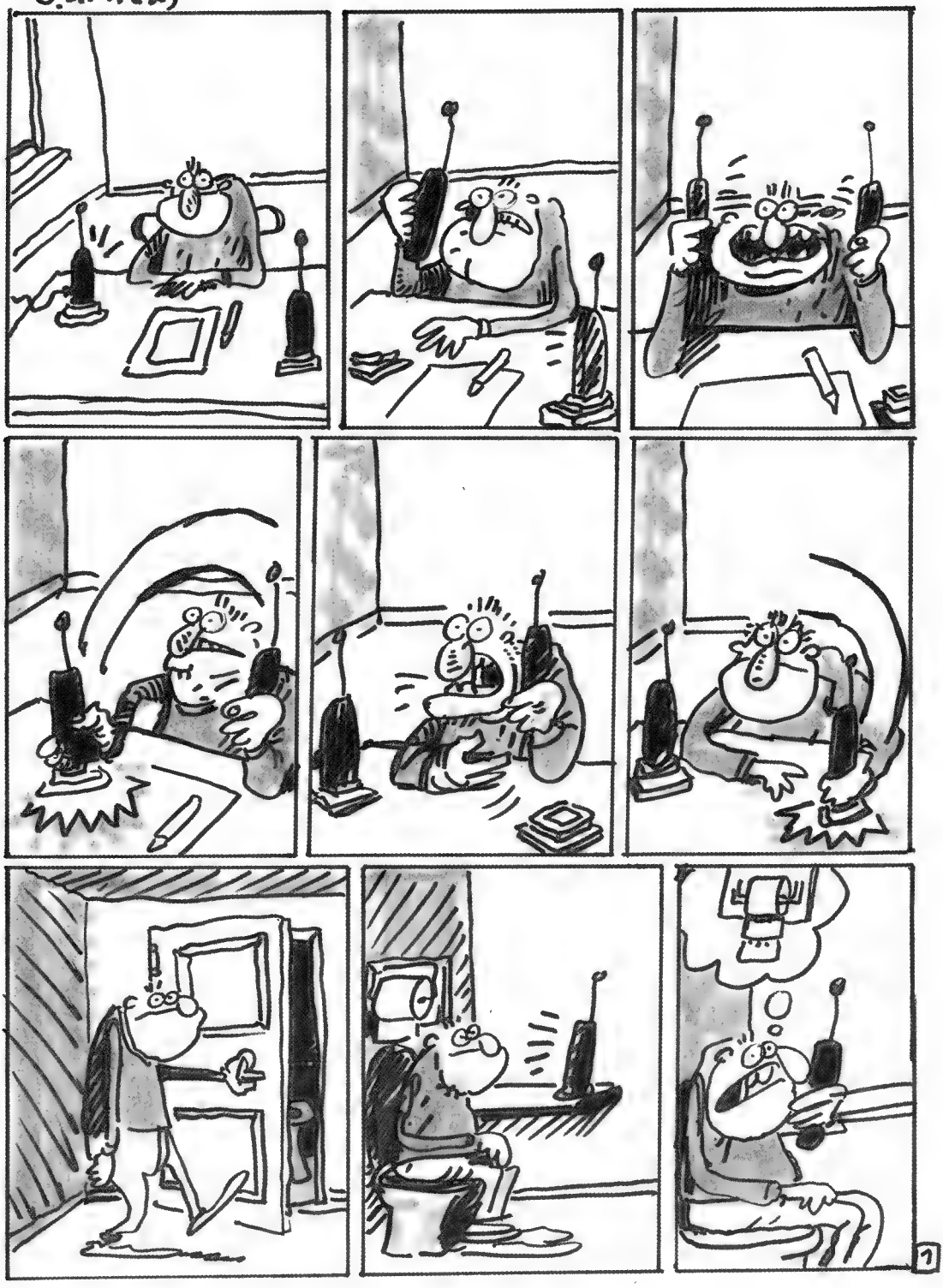
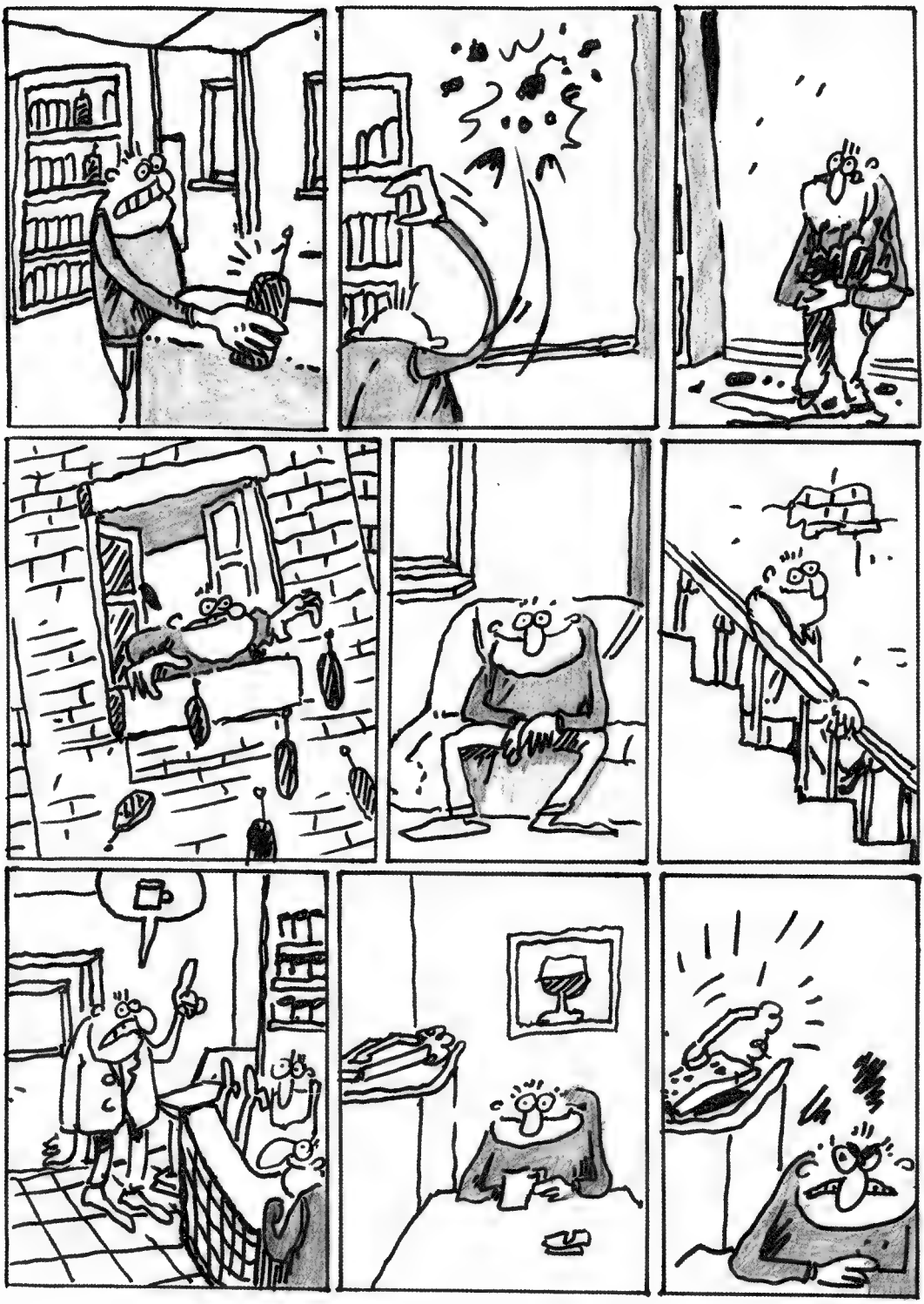
G.S.M.(2)

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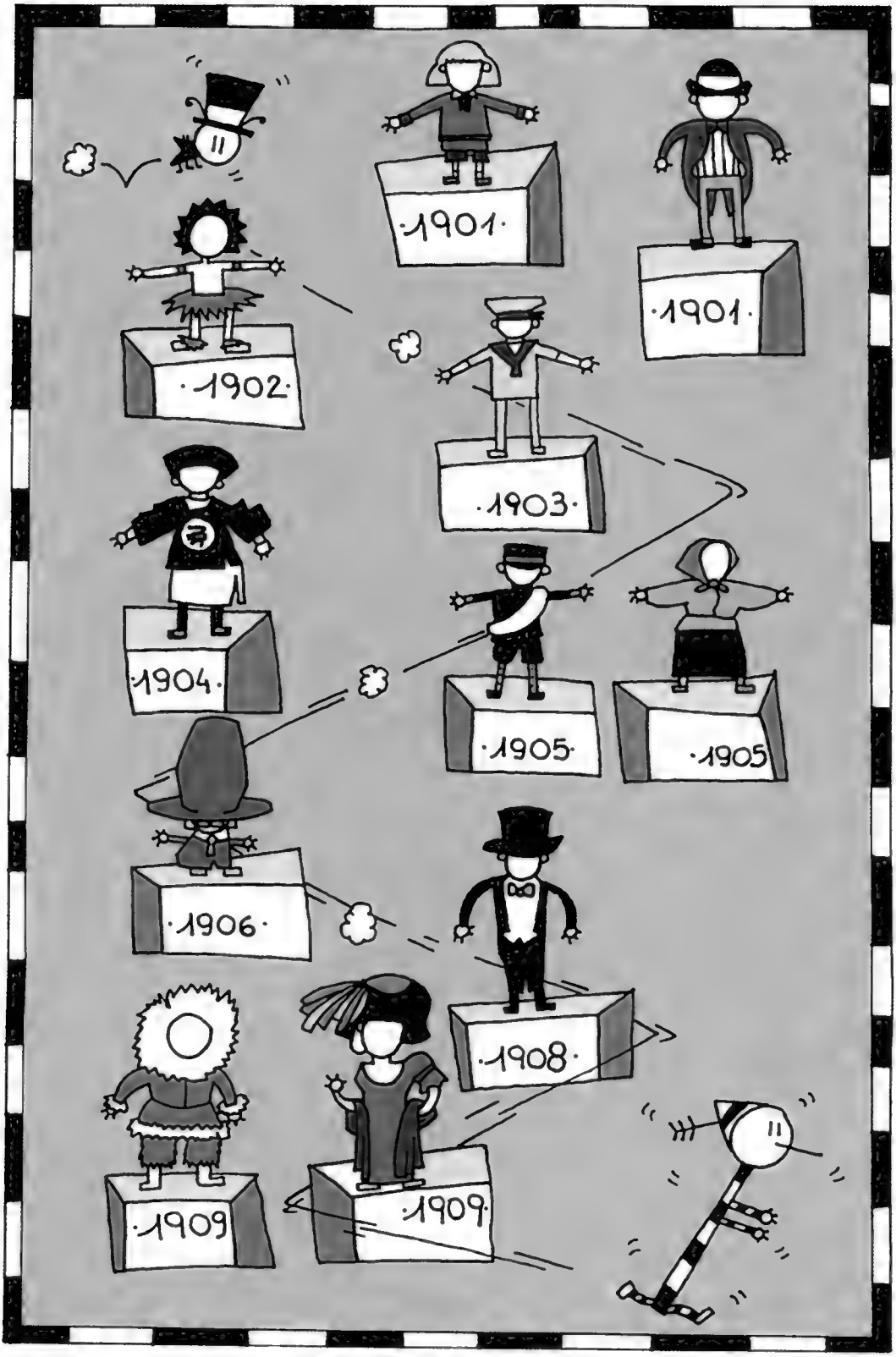
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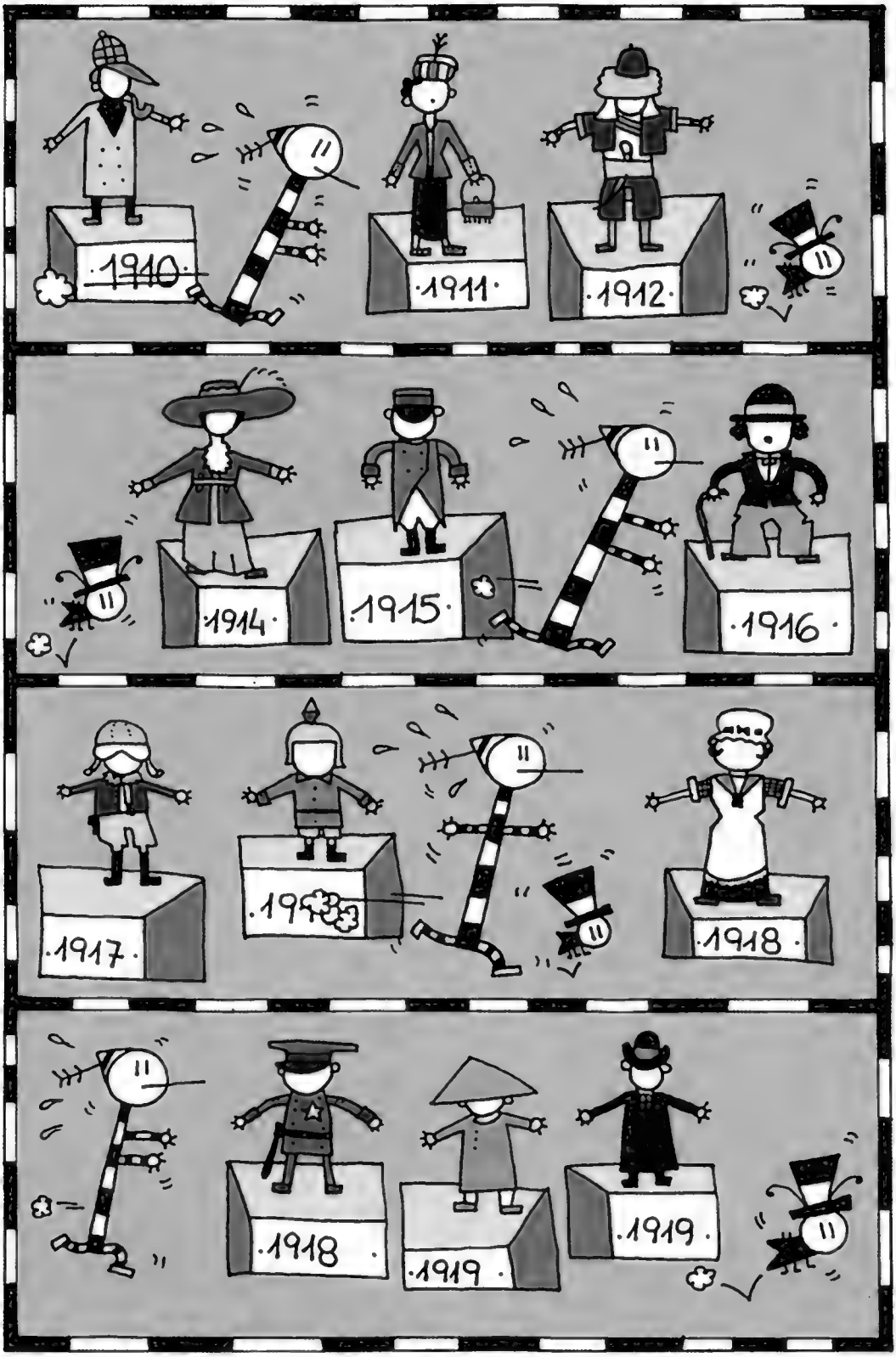
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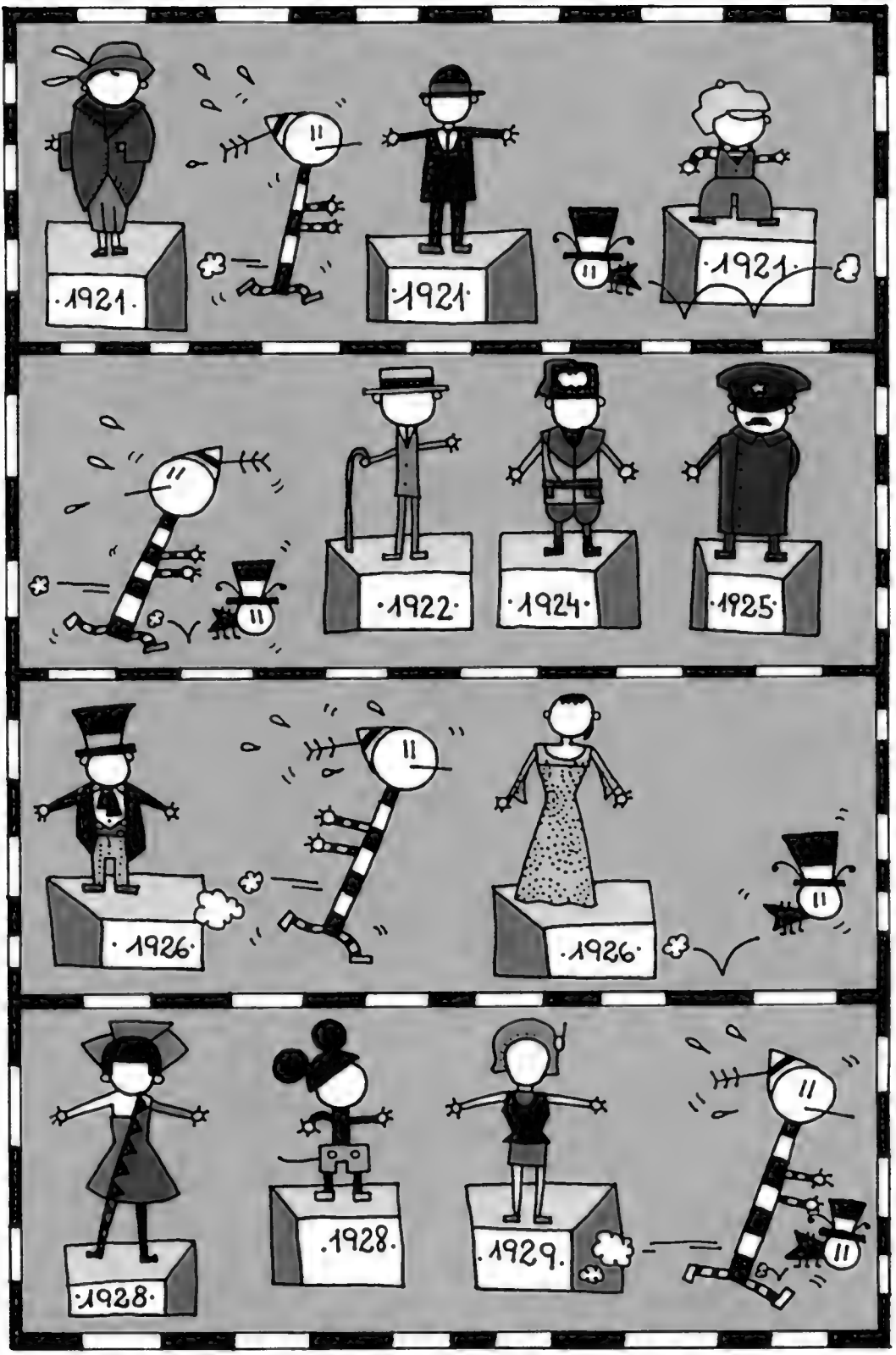
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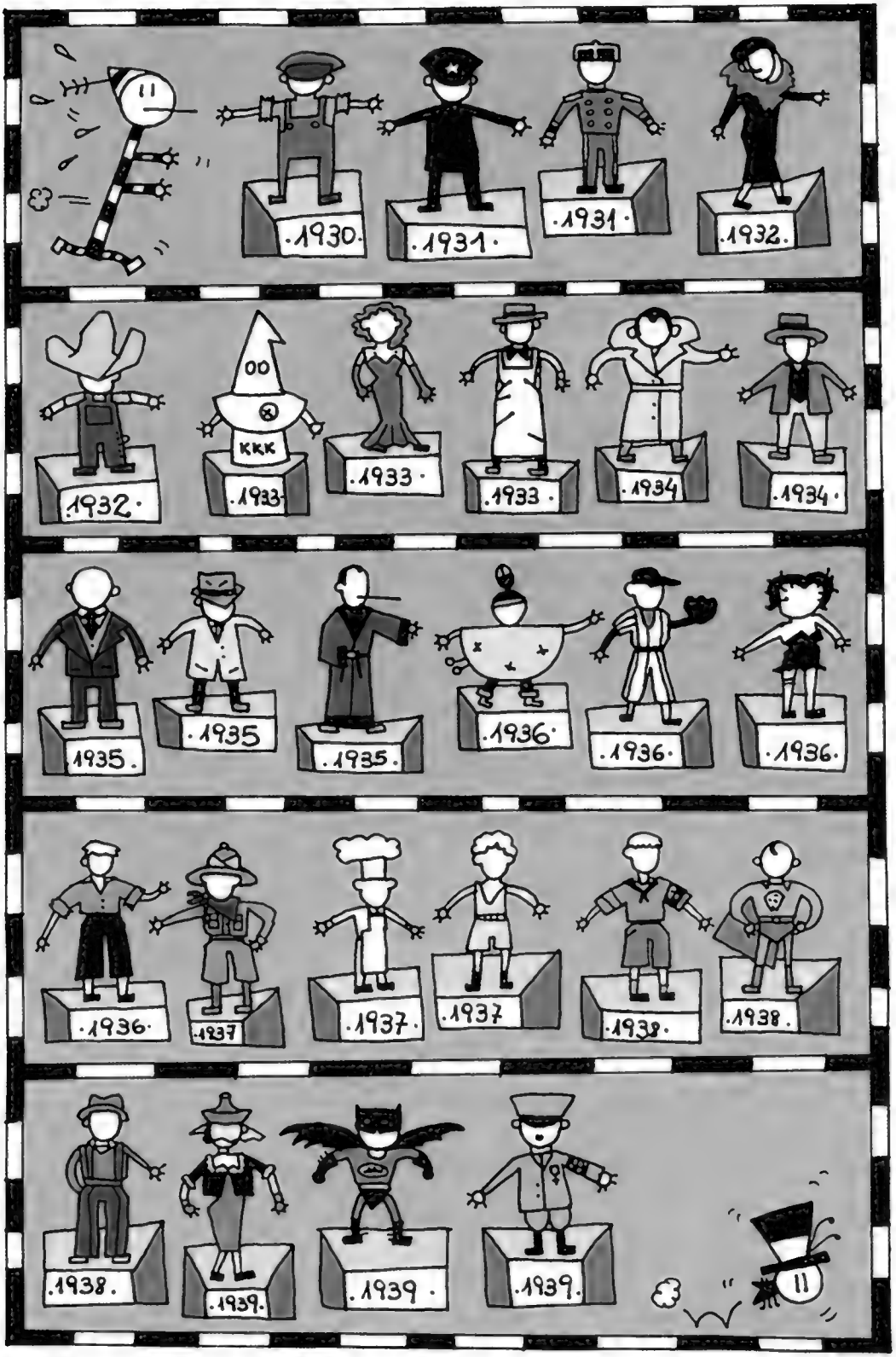
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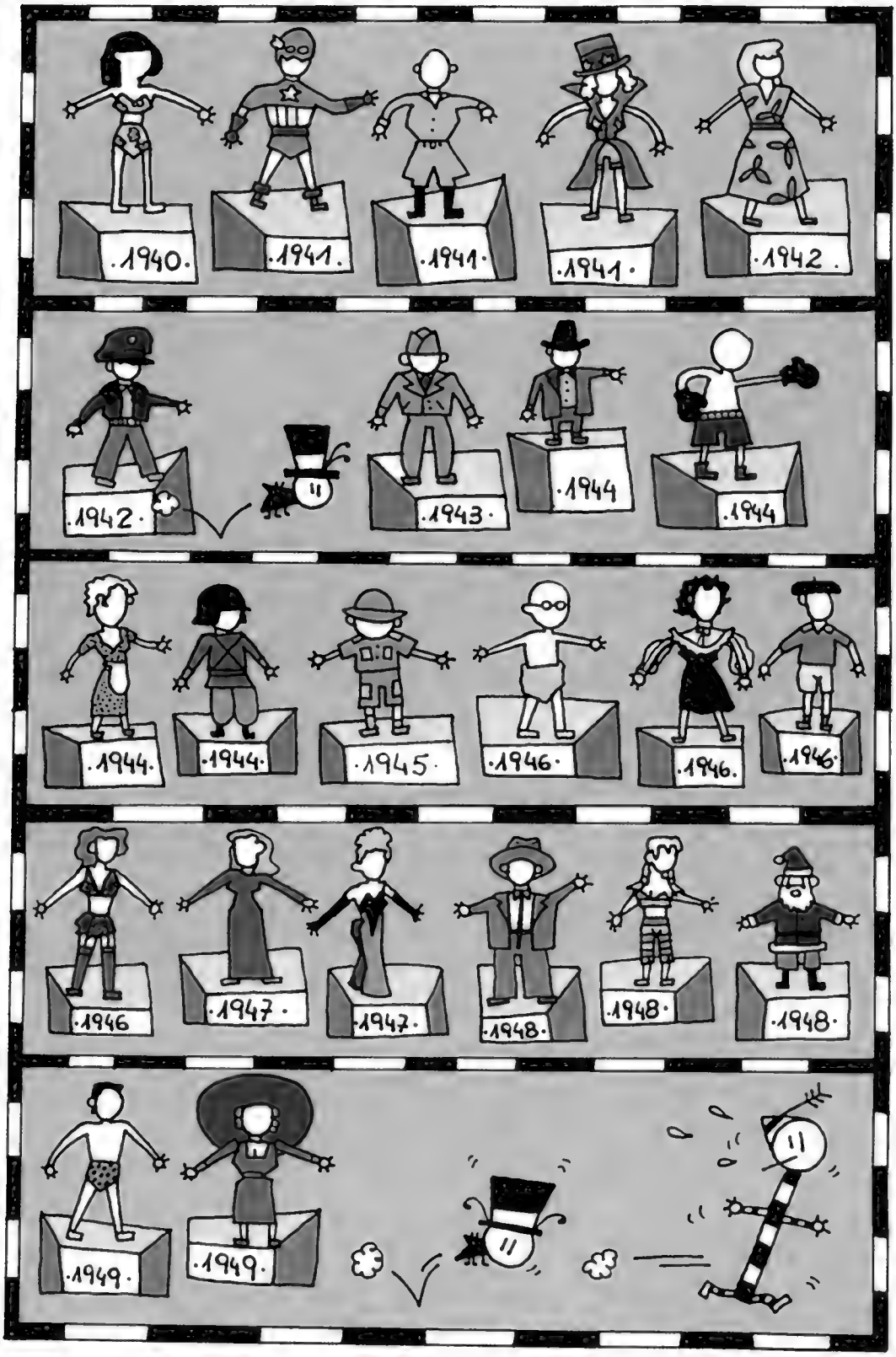
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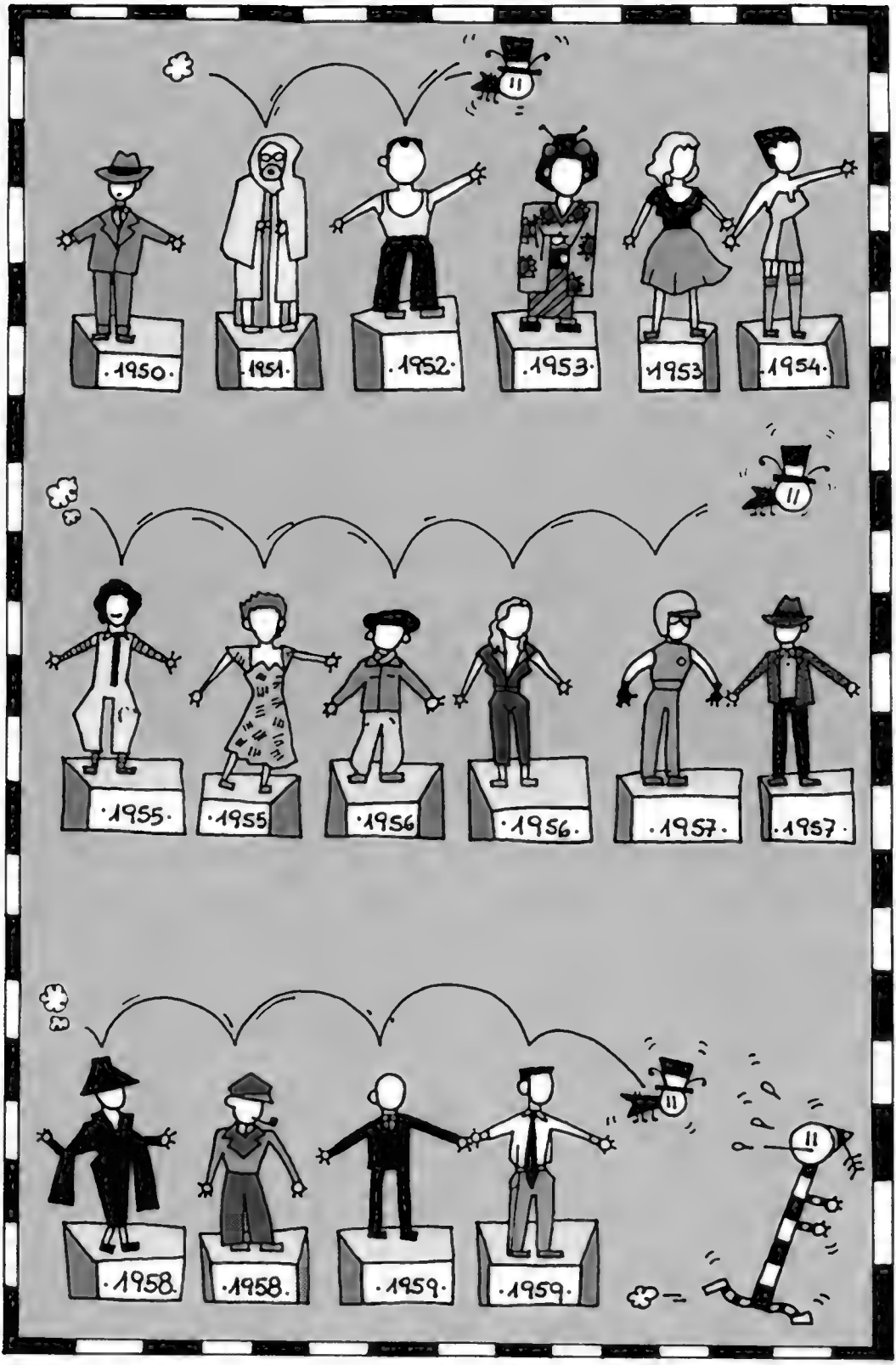
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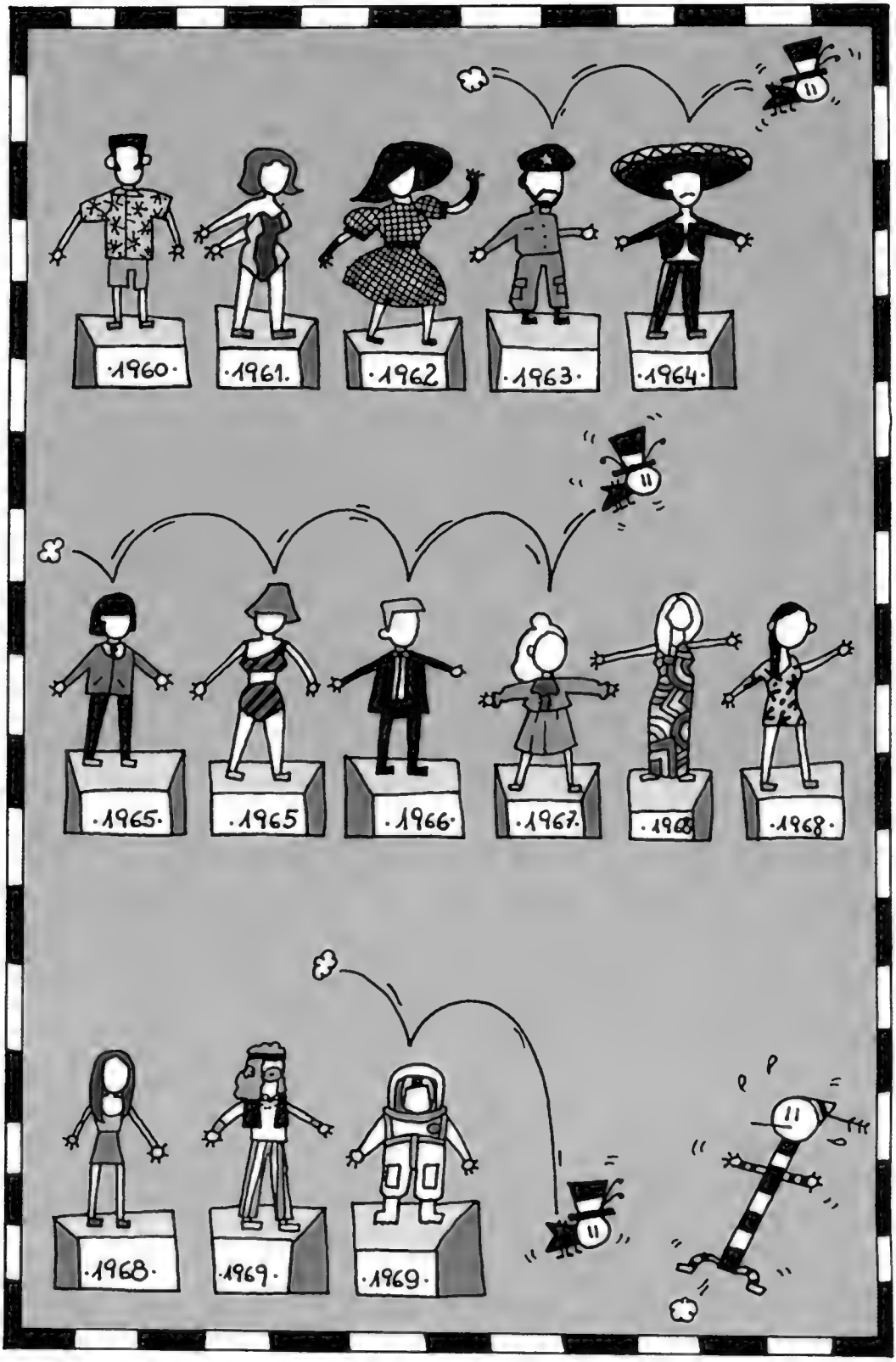
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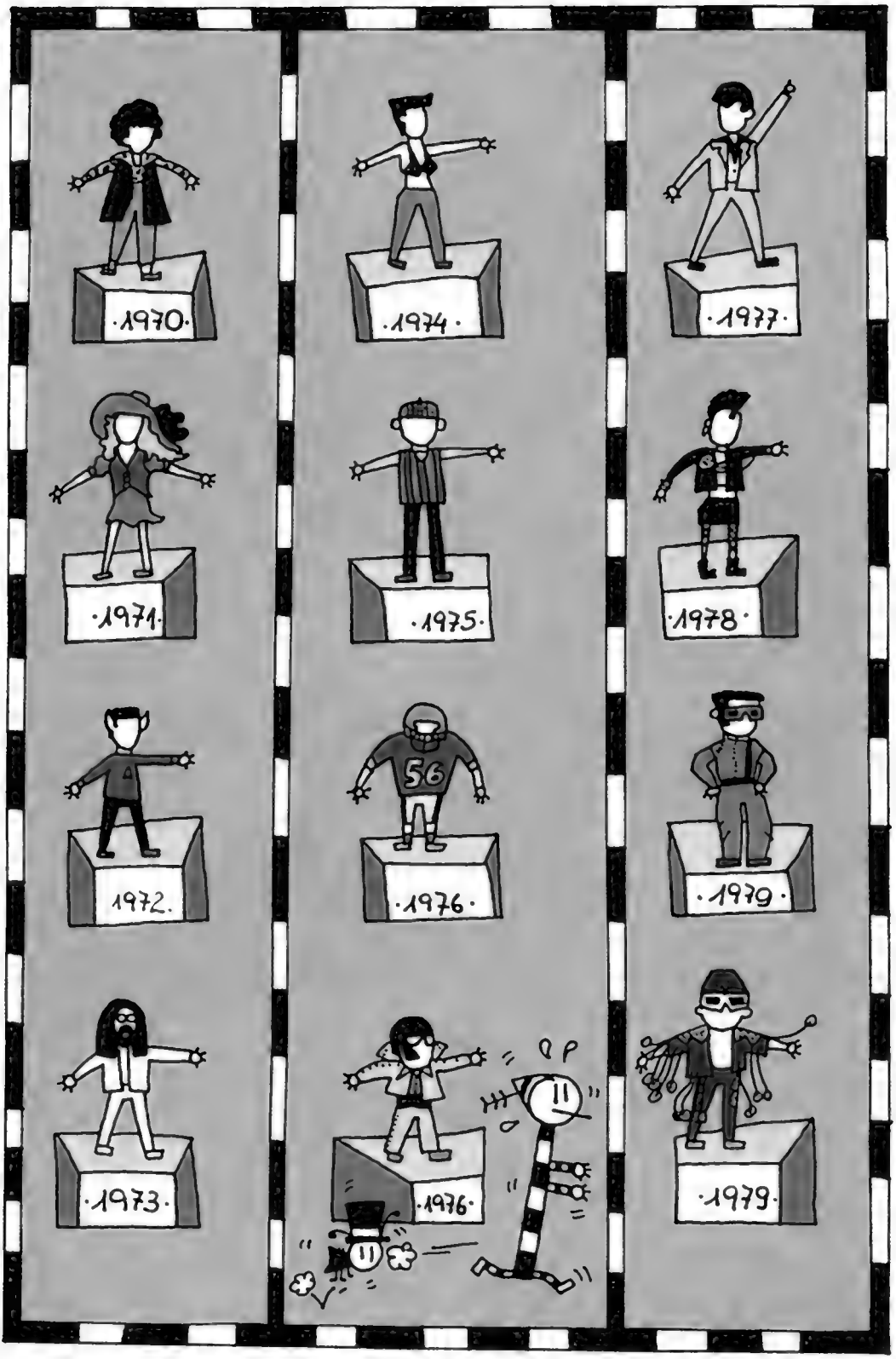
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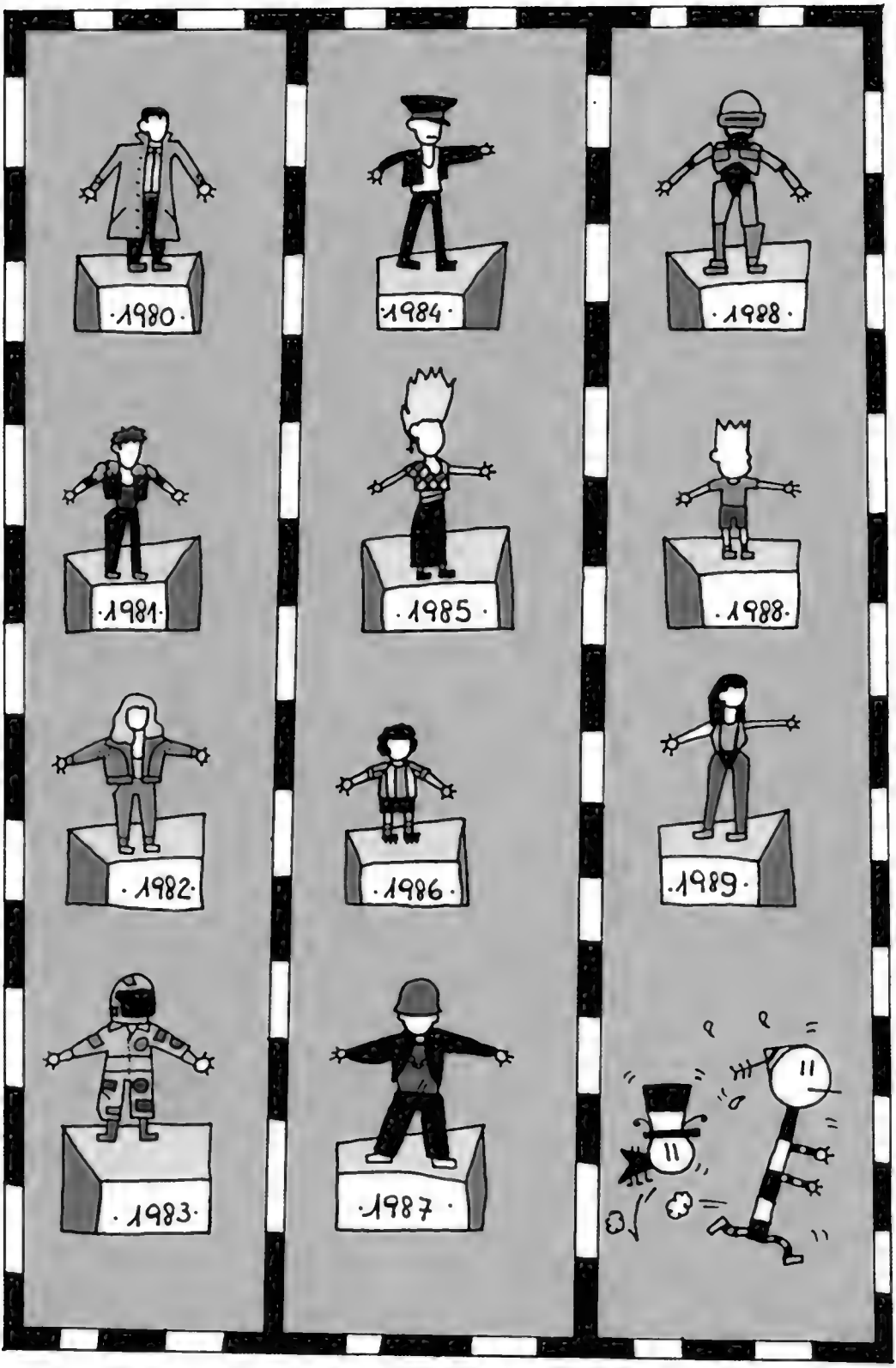
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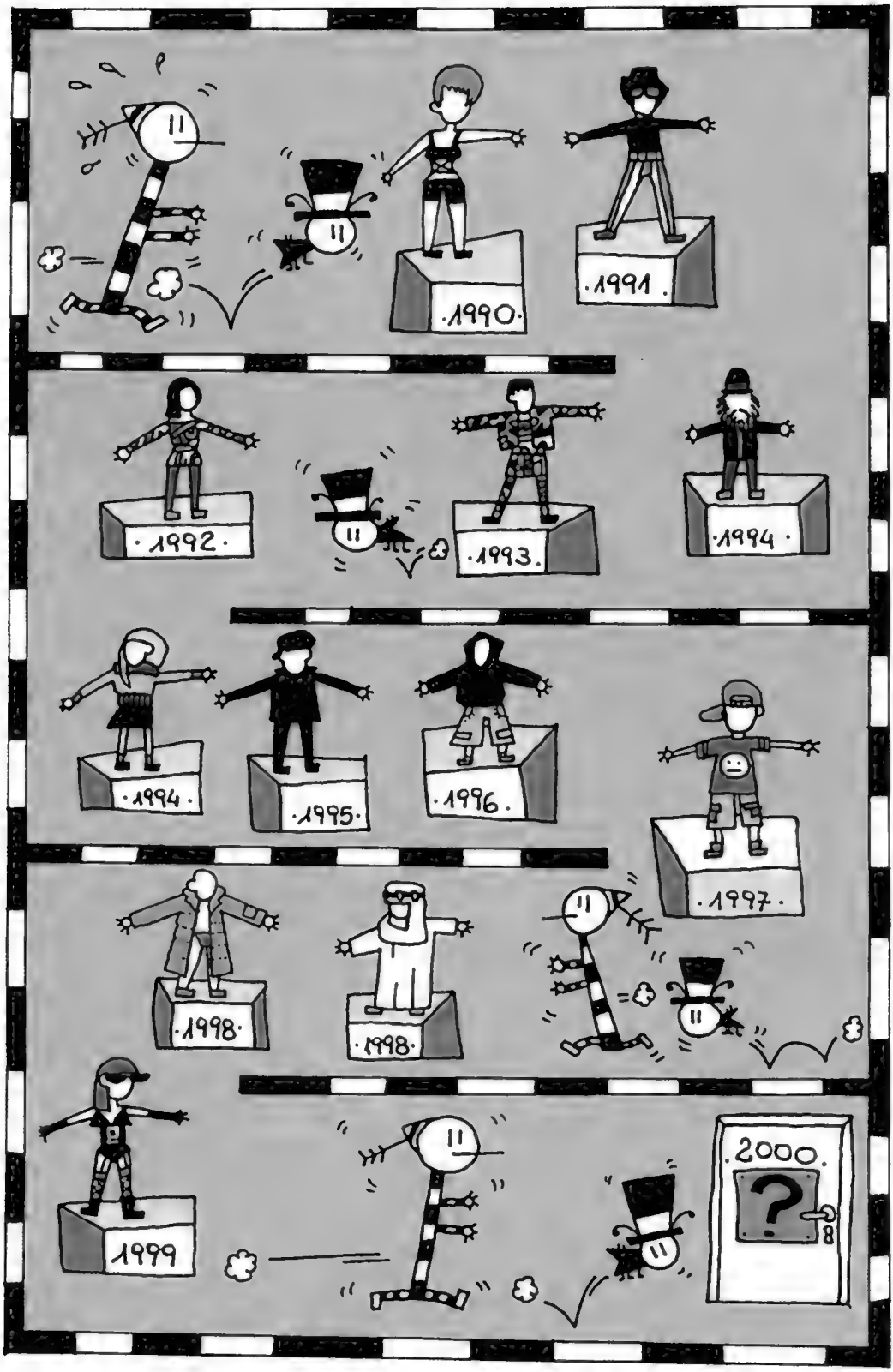
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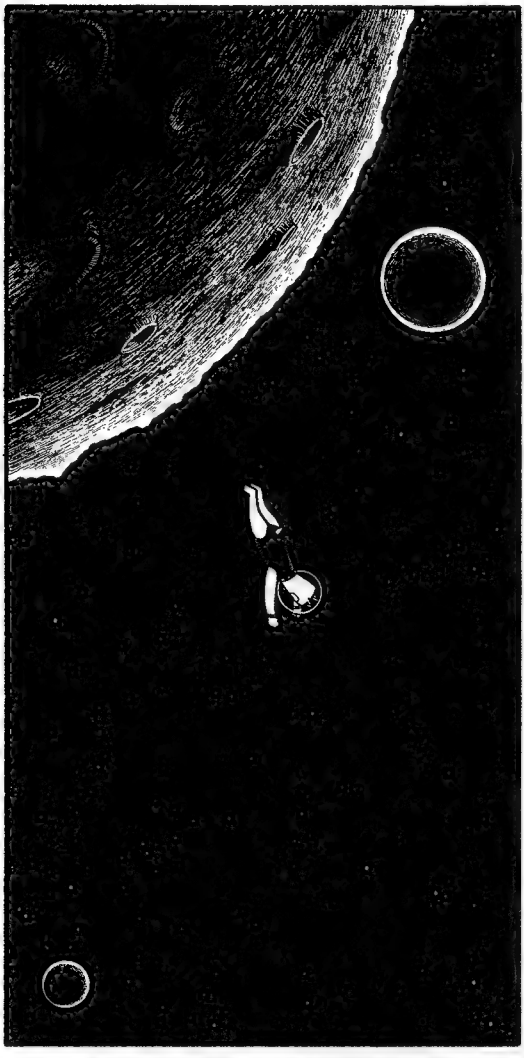

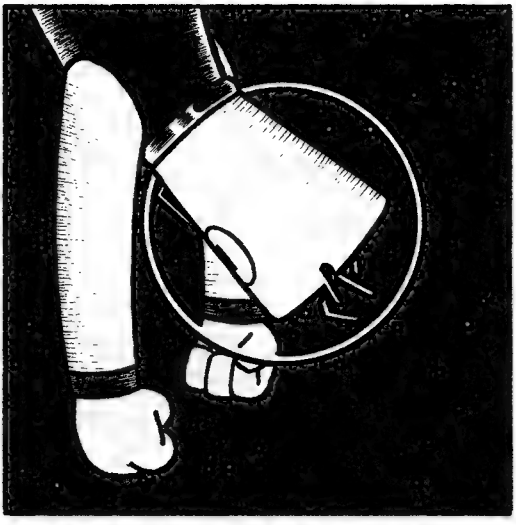

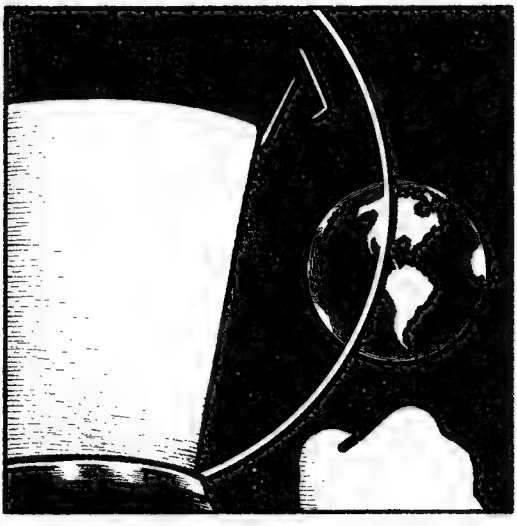

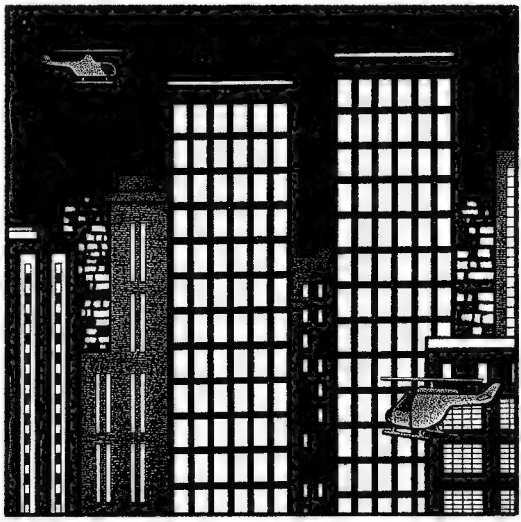

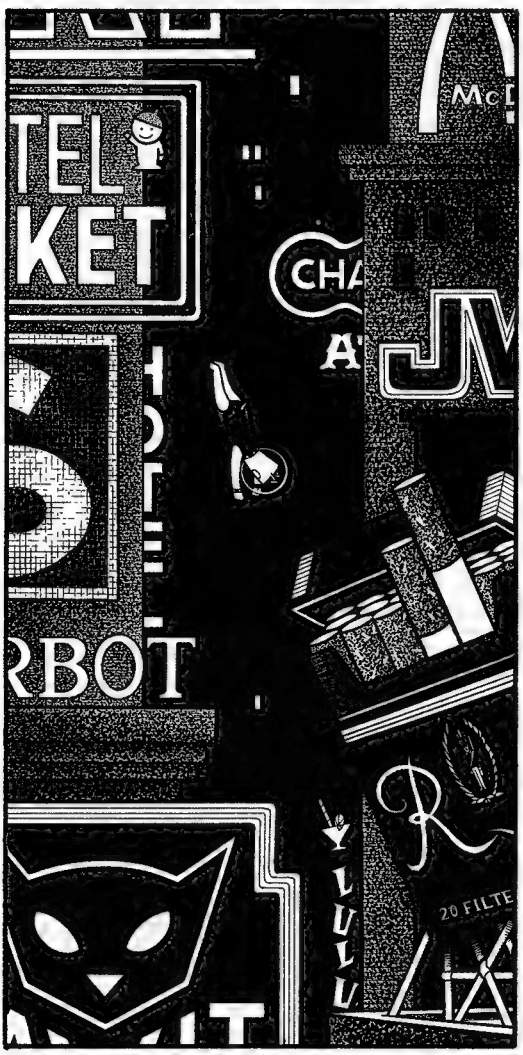
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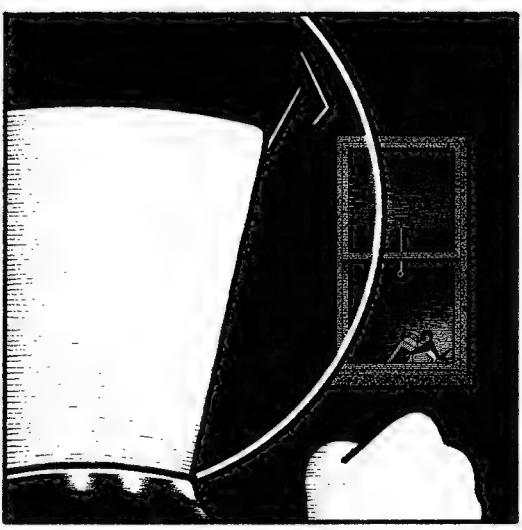

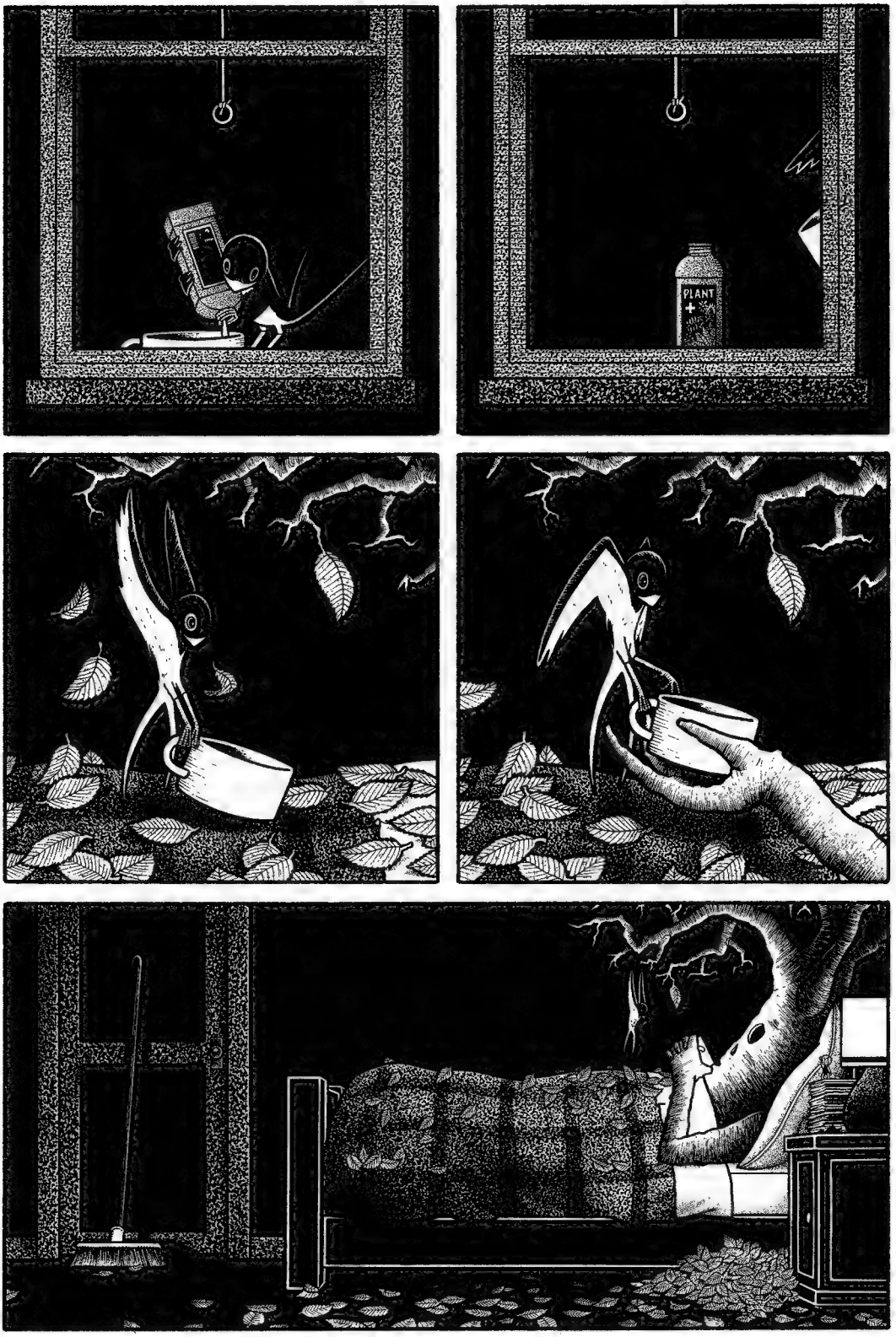
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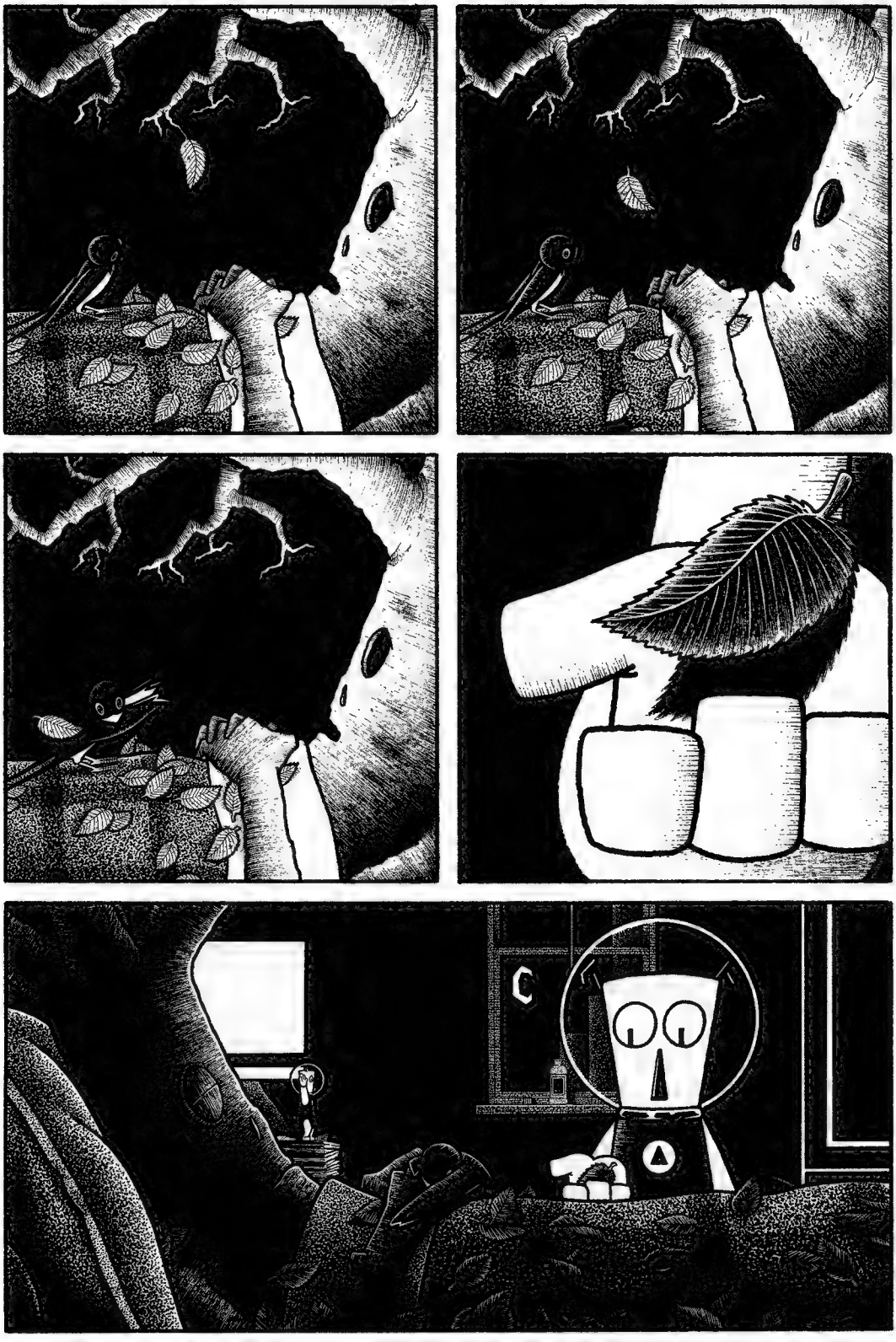

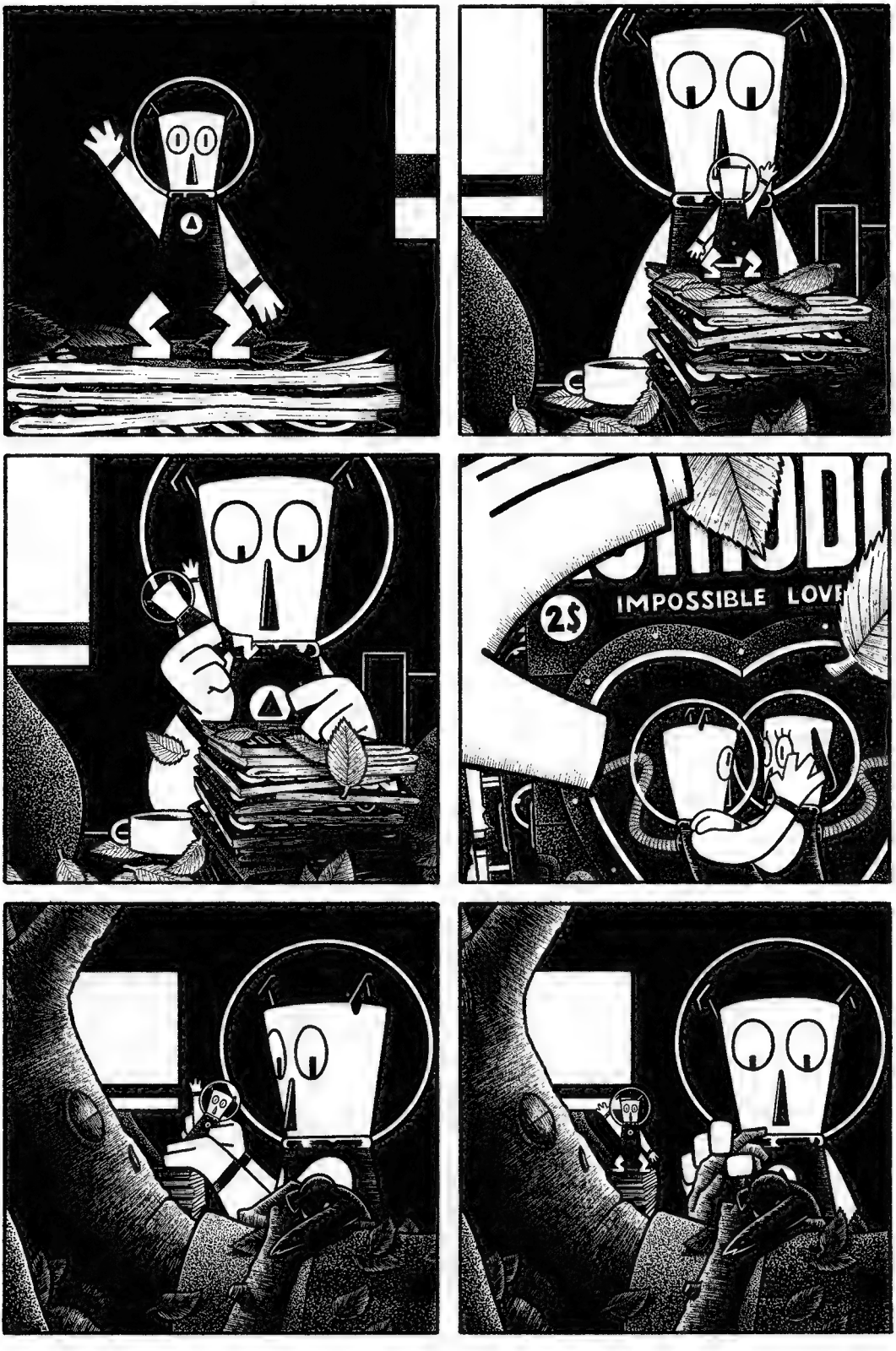
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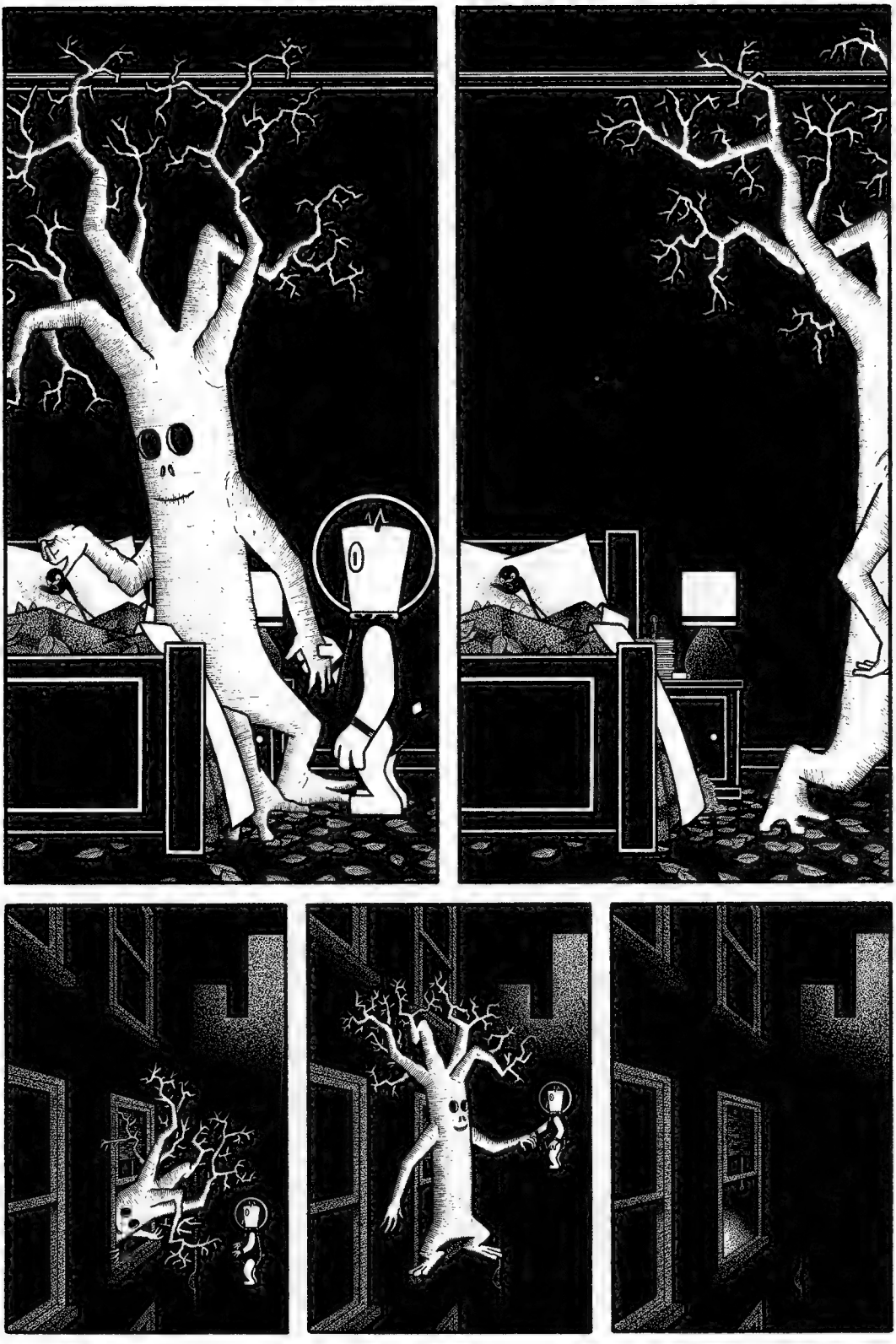

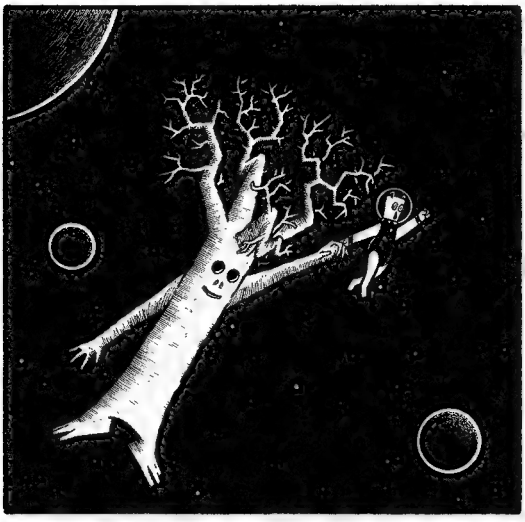

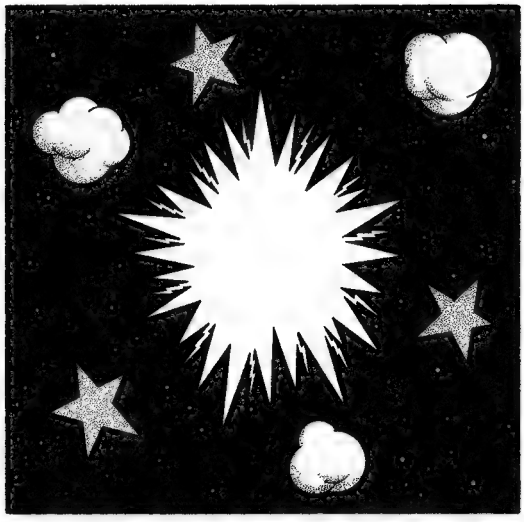

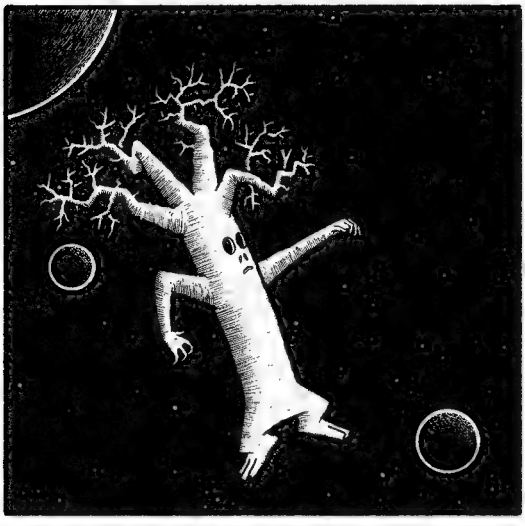

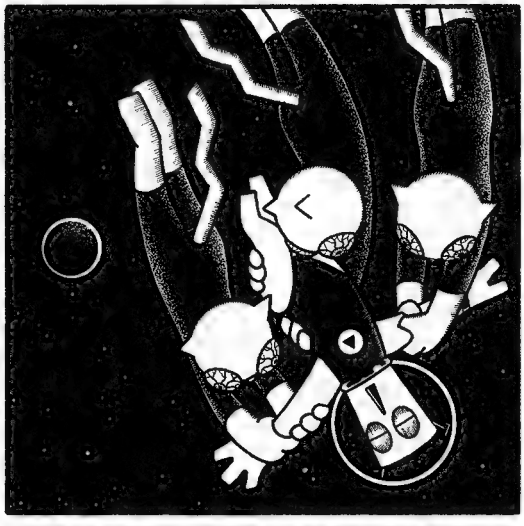

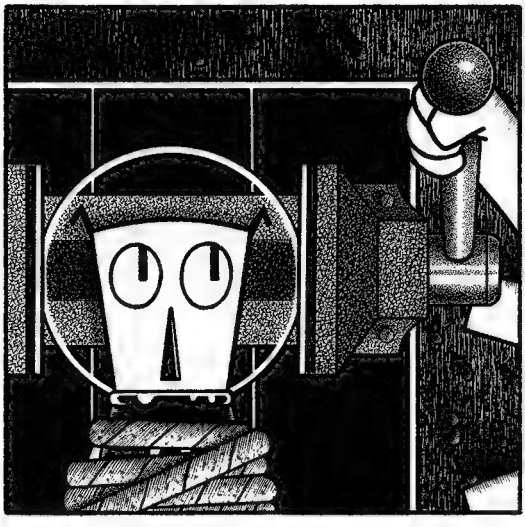

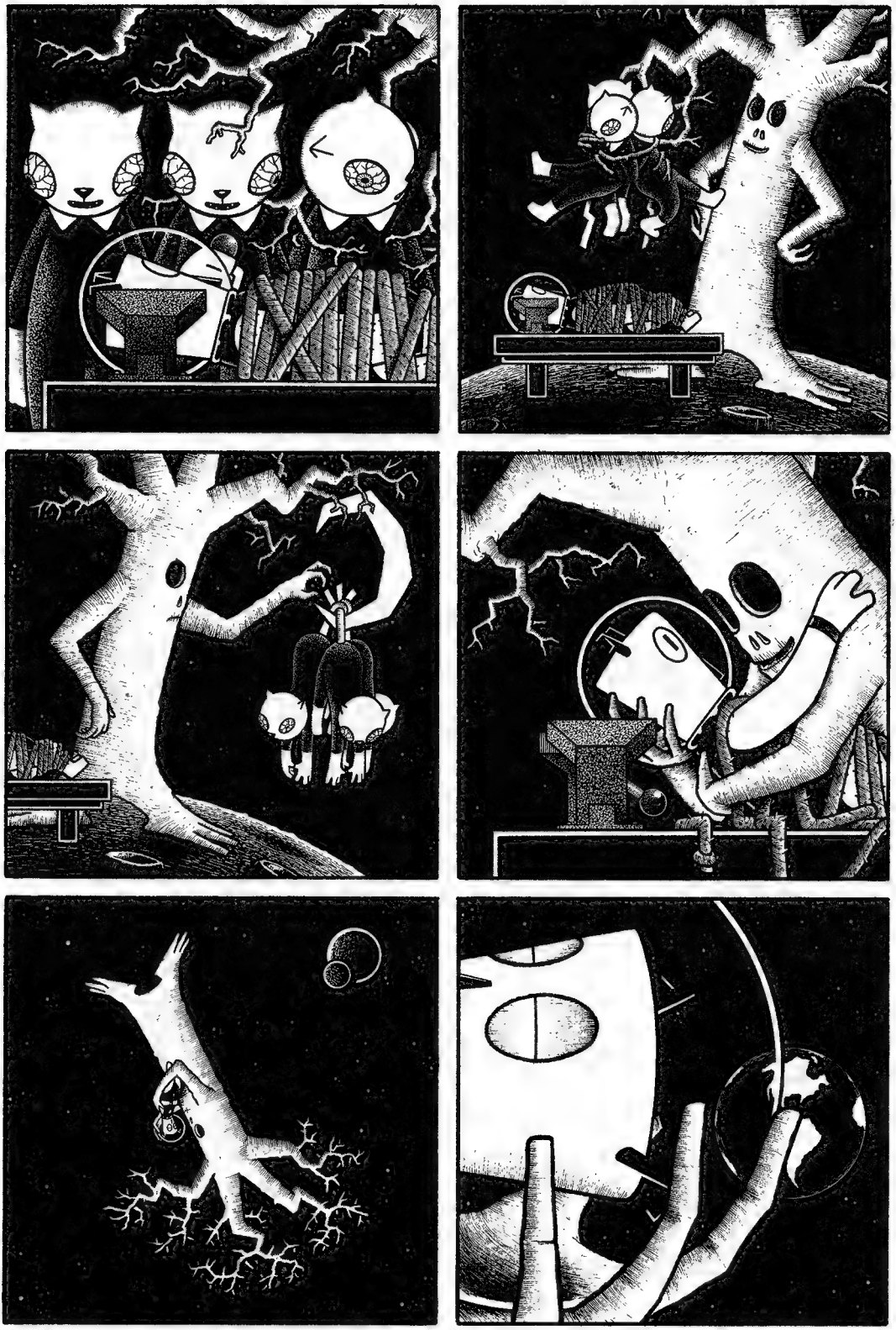

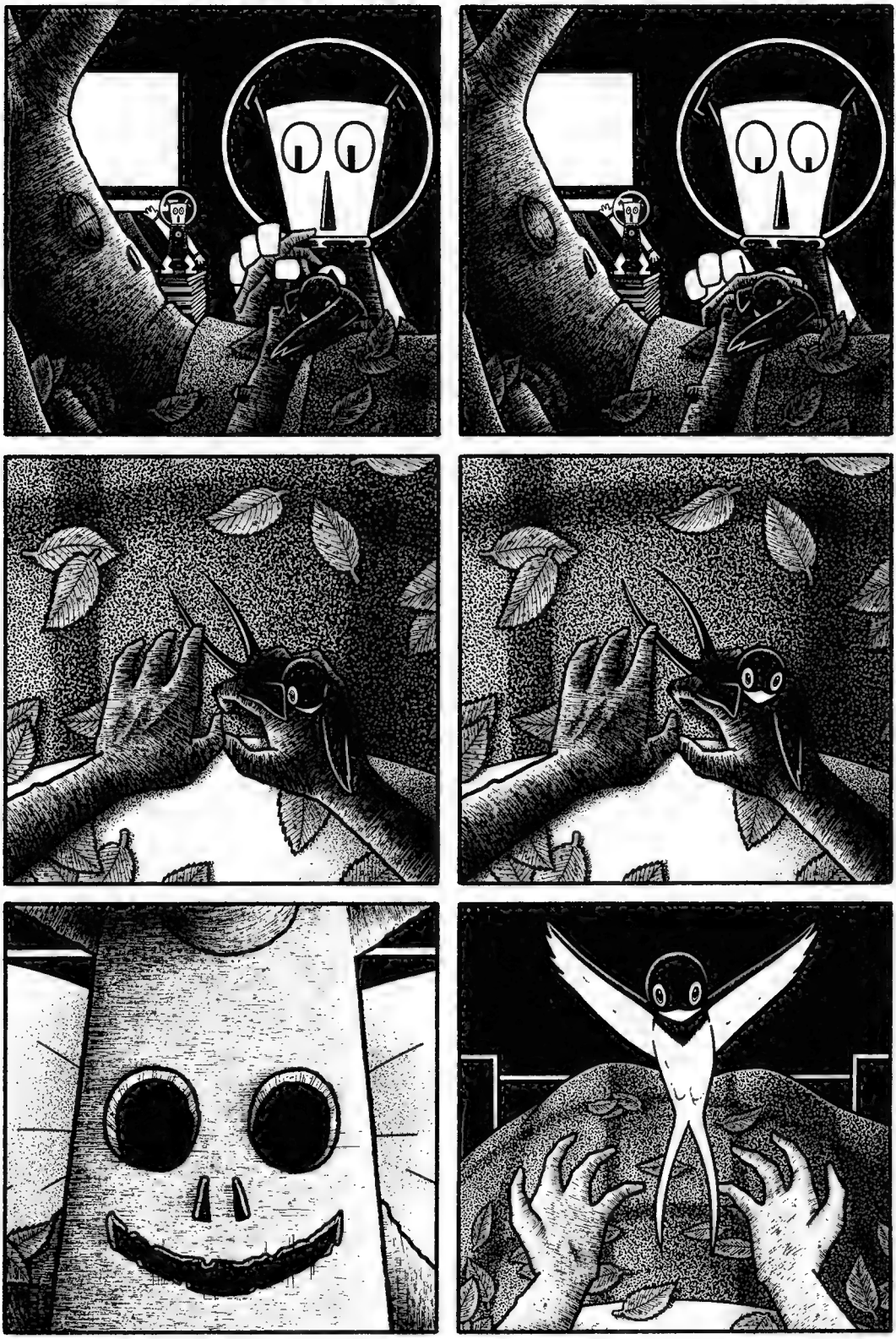

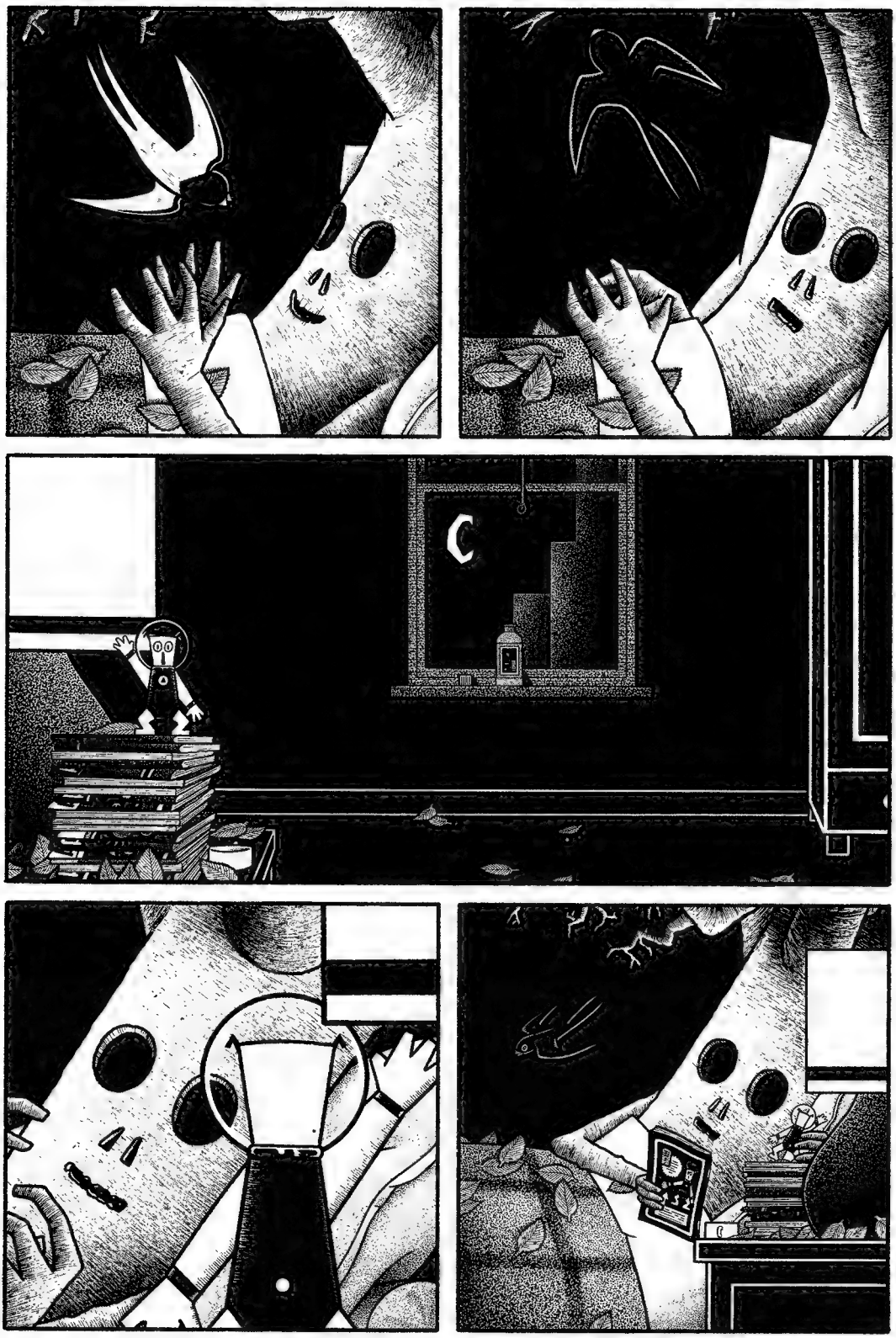
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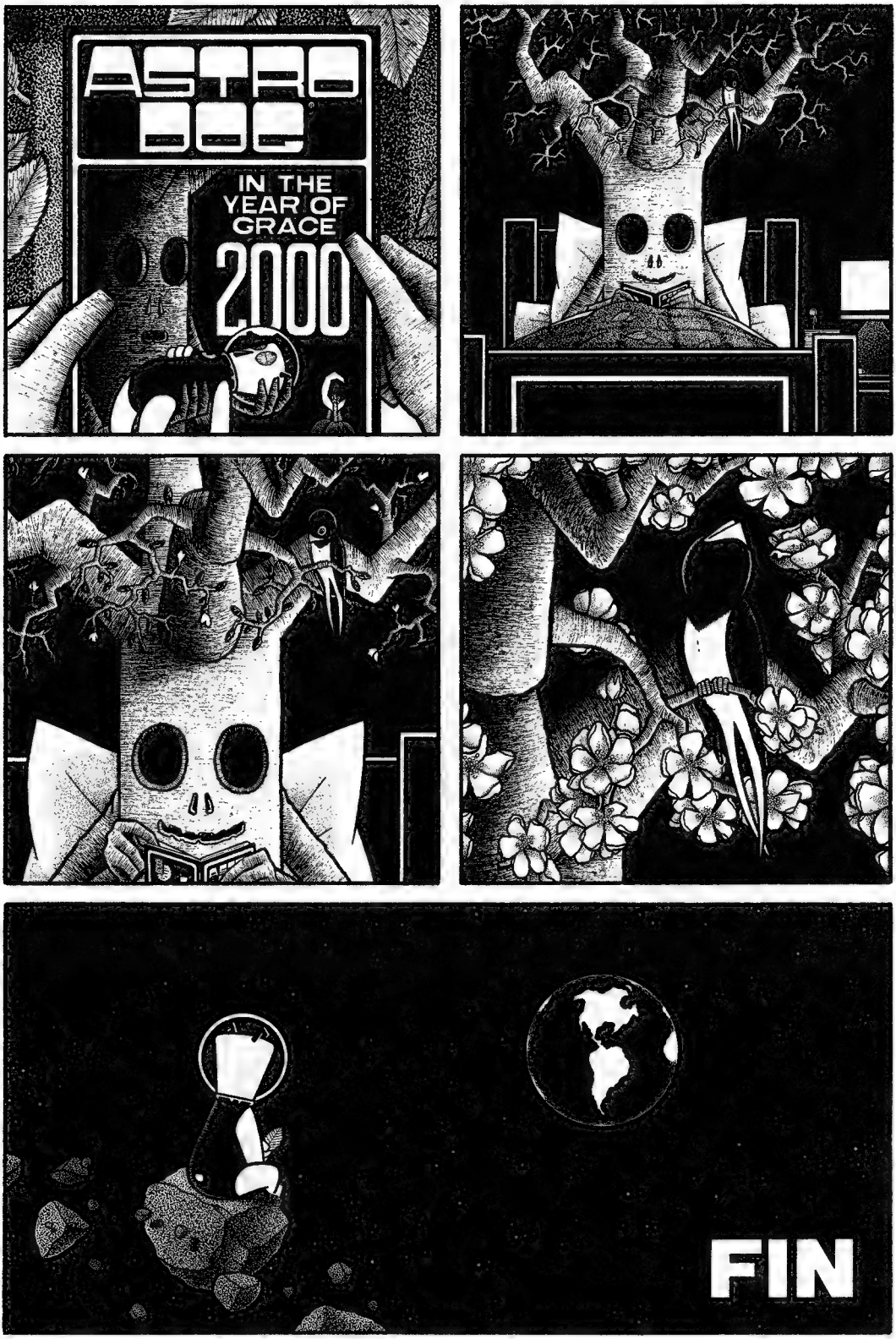
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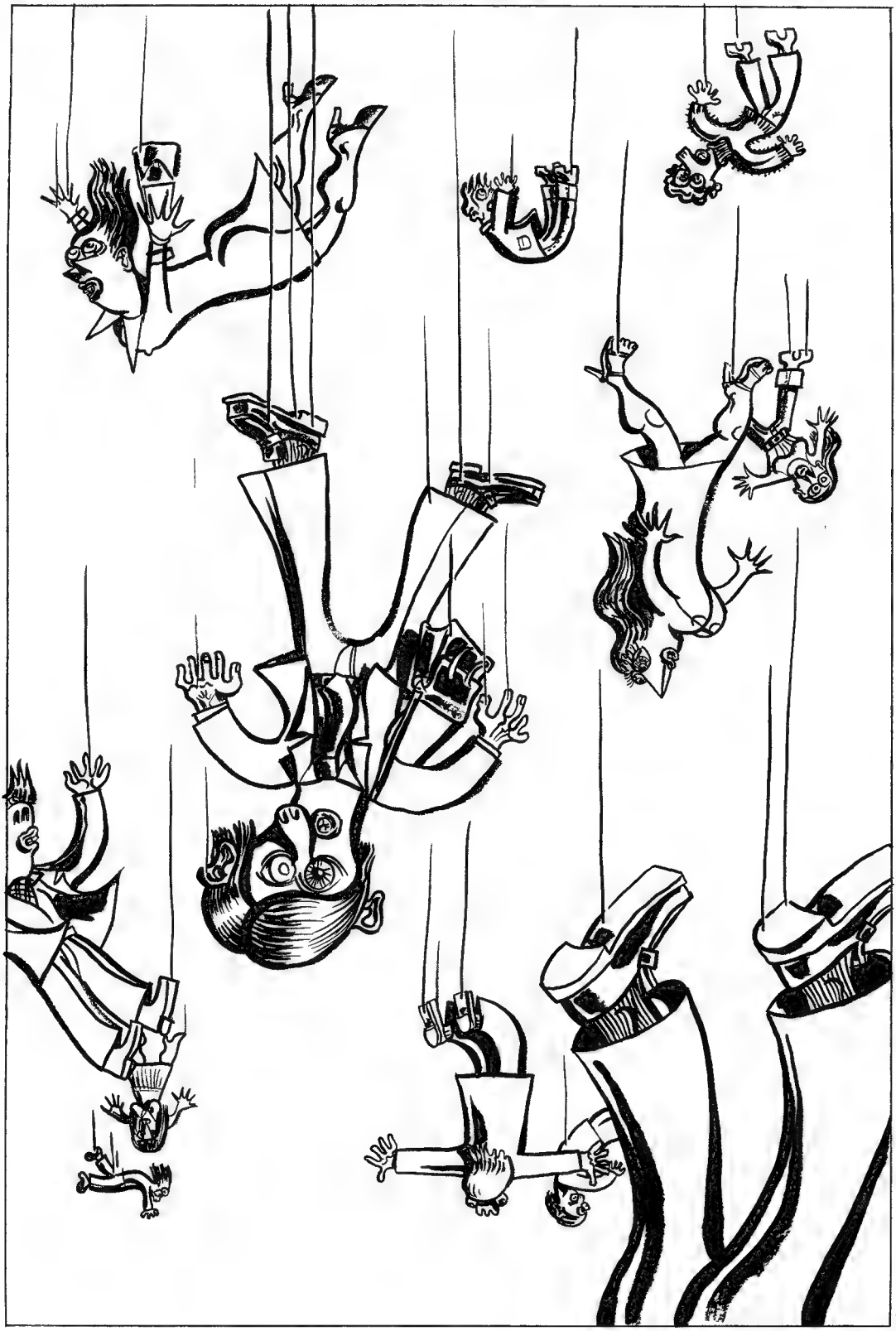

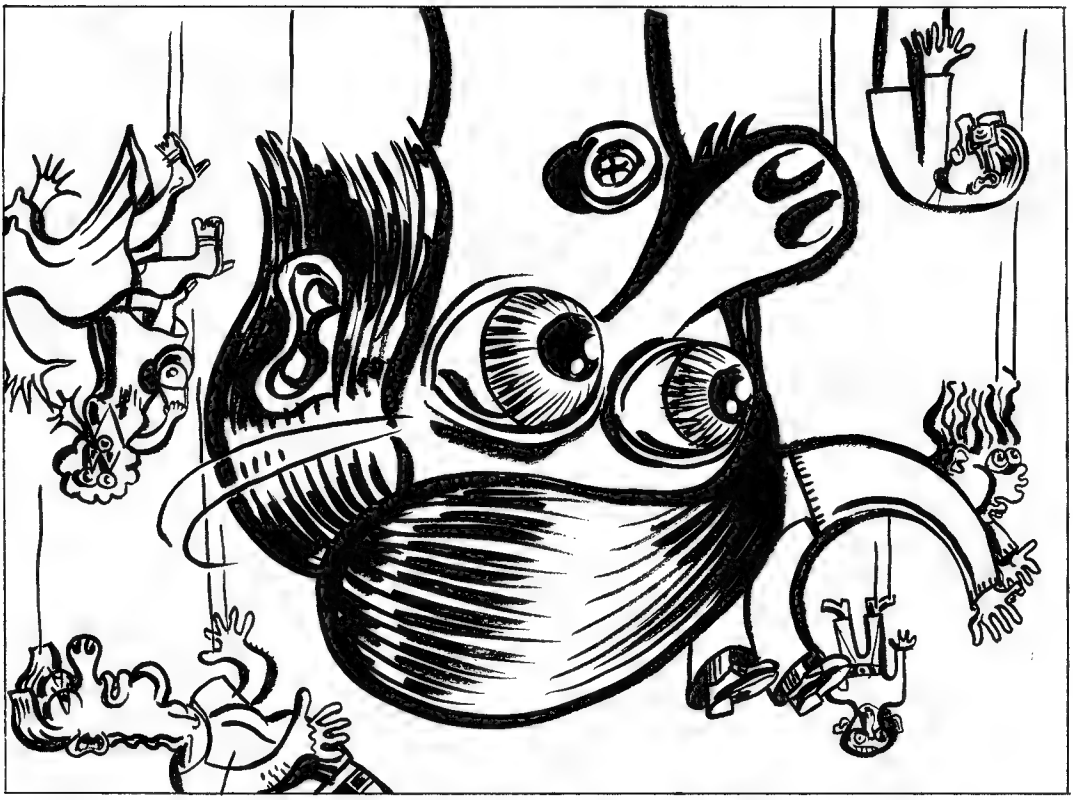

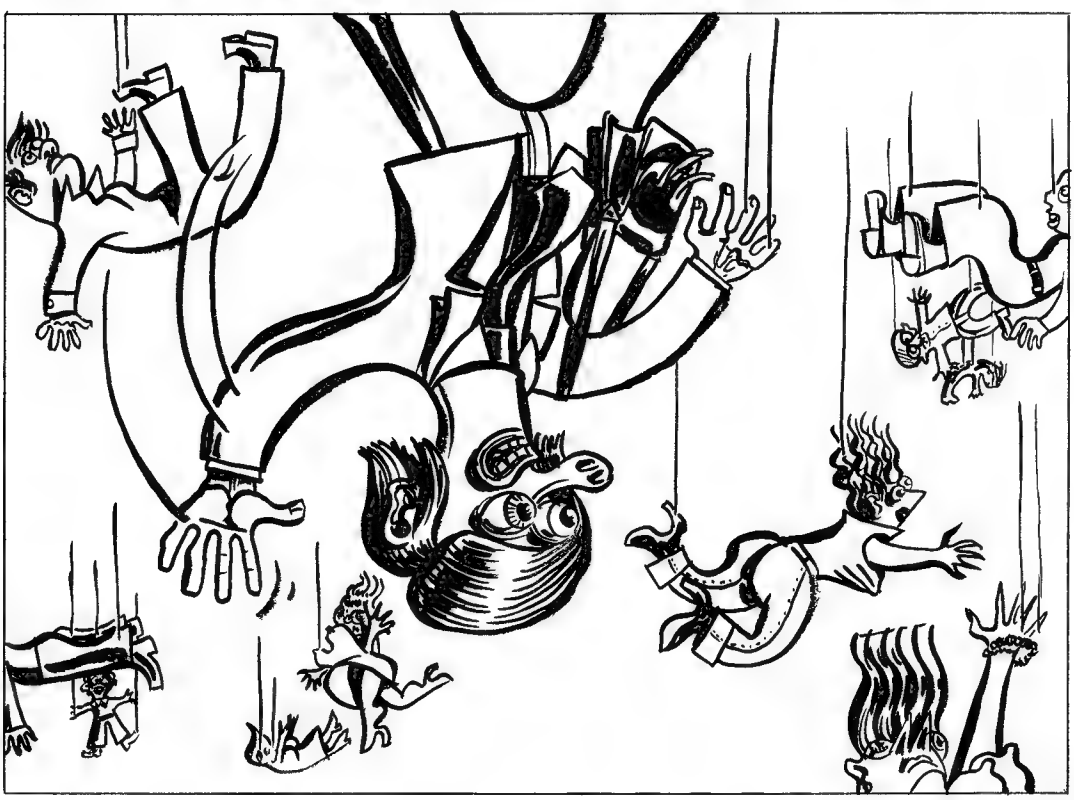

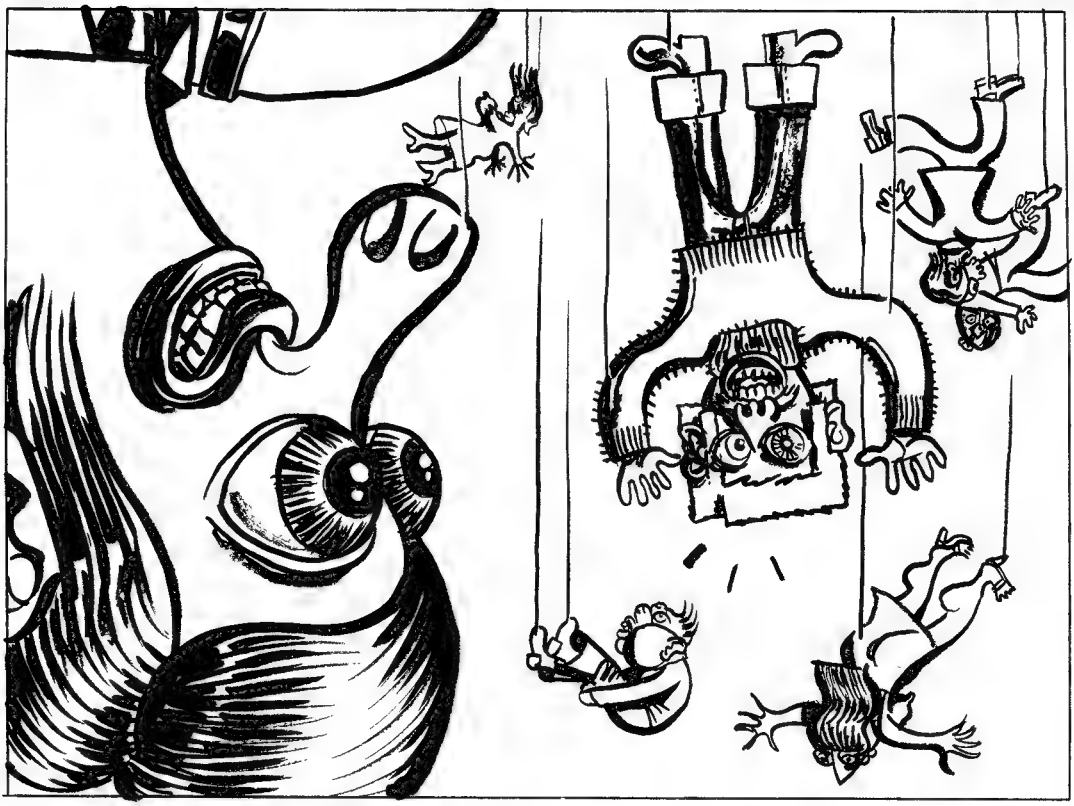

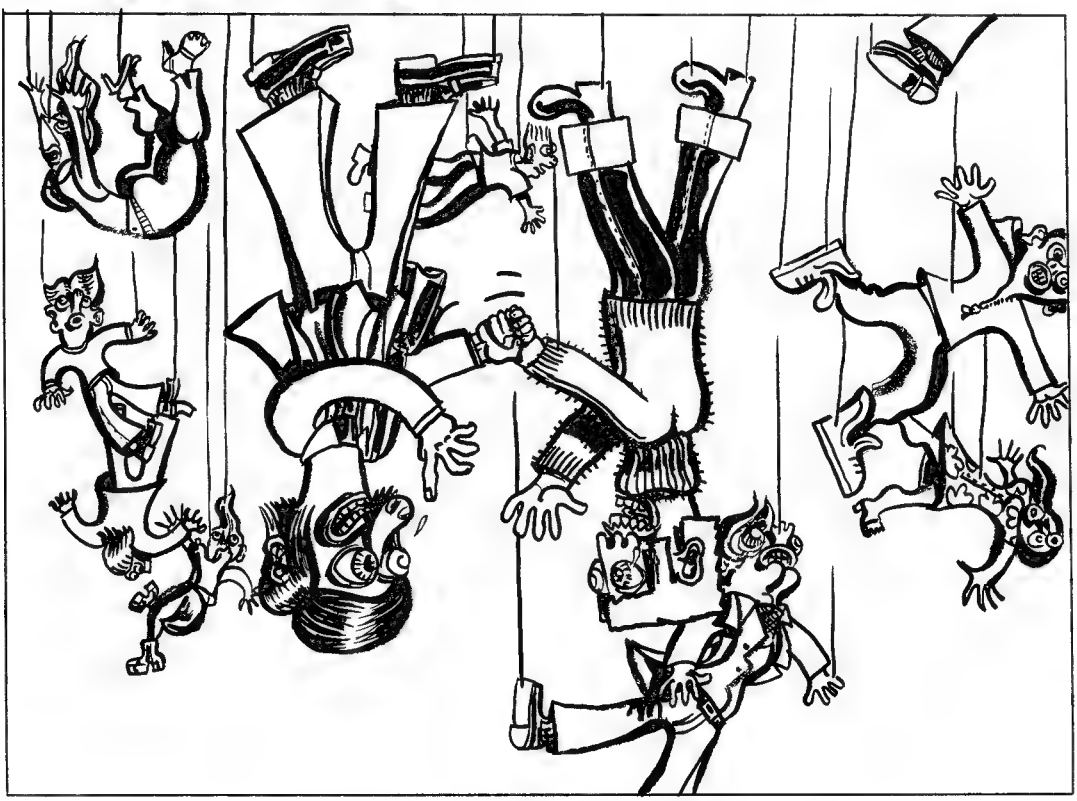

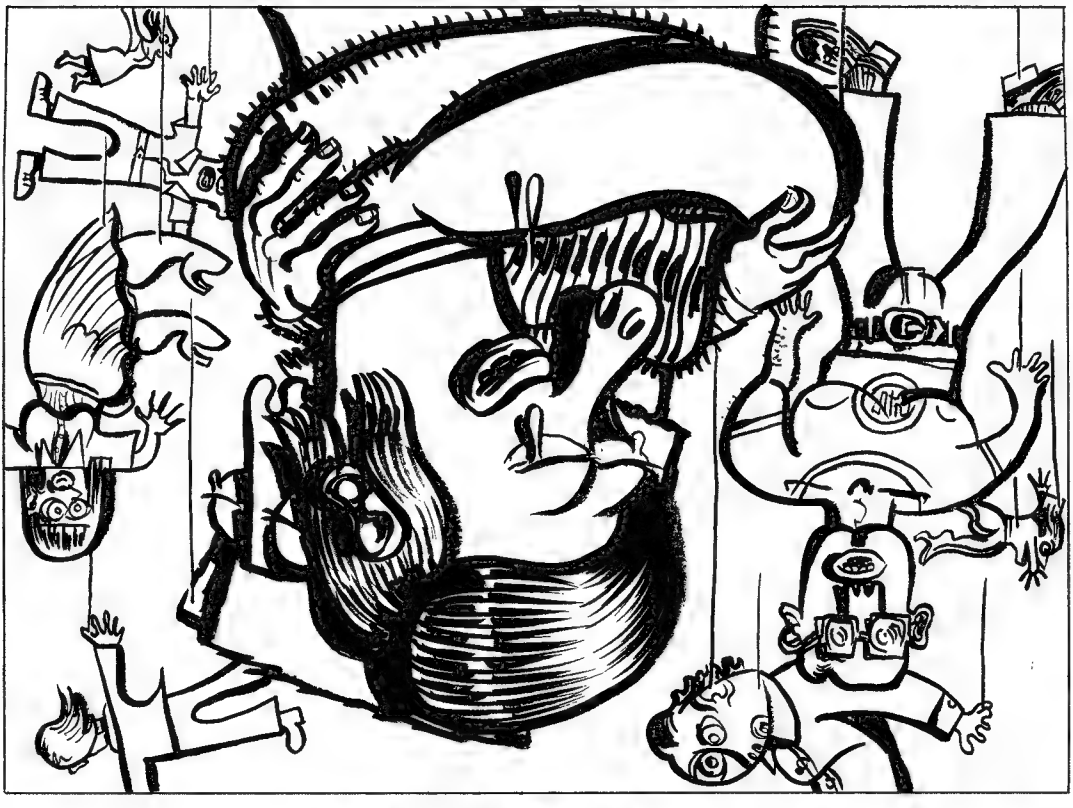

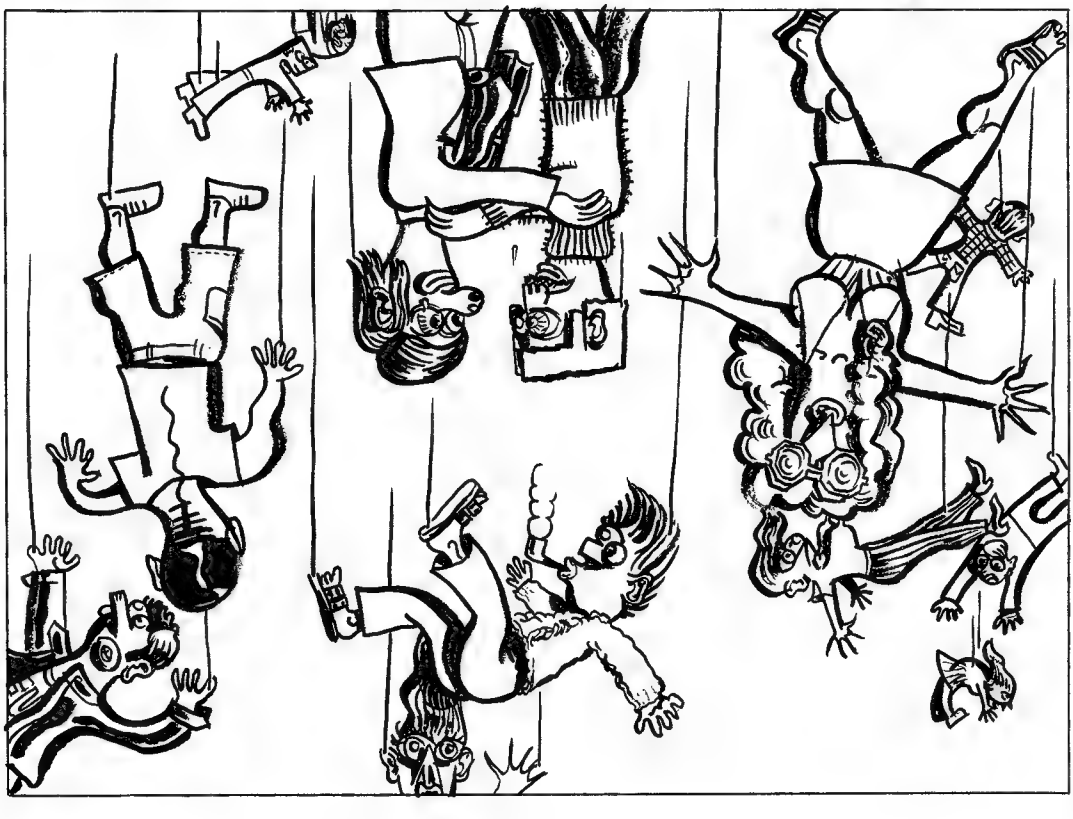

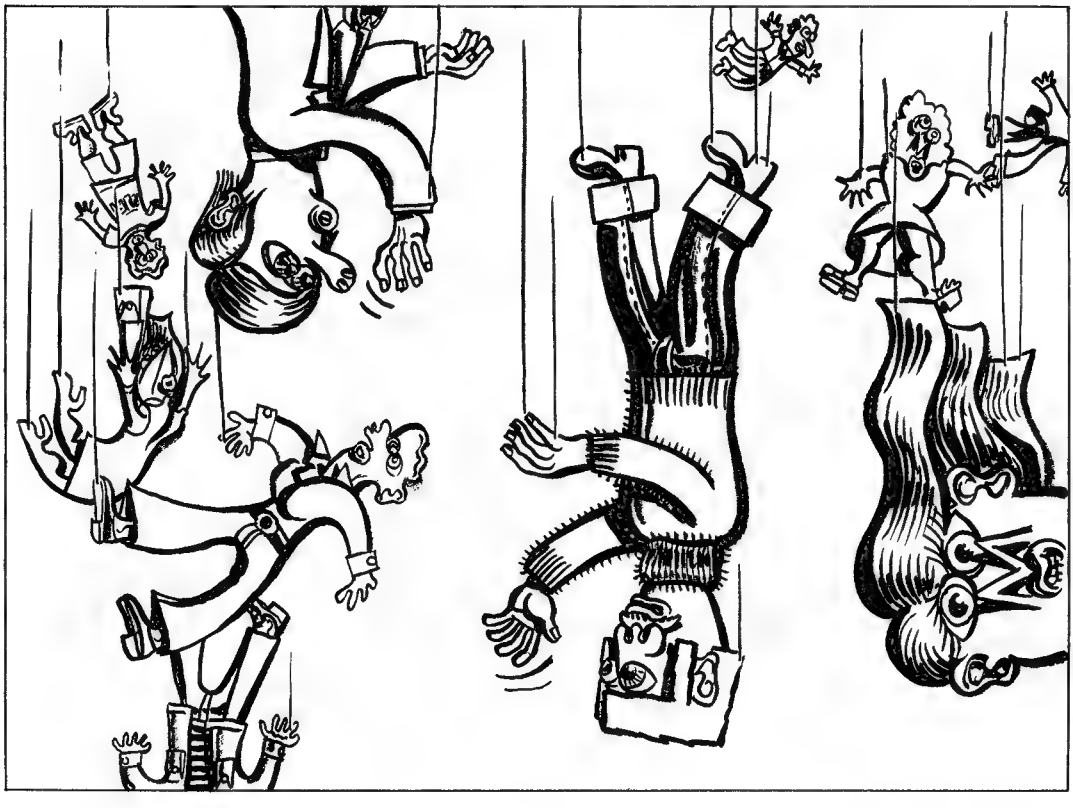

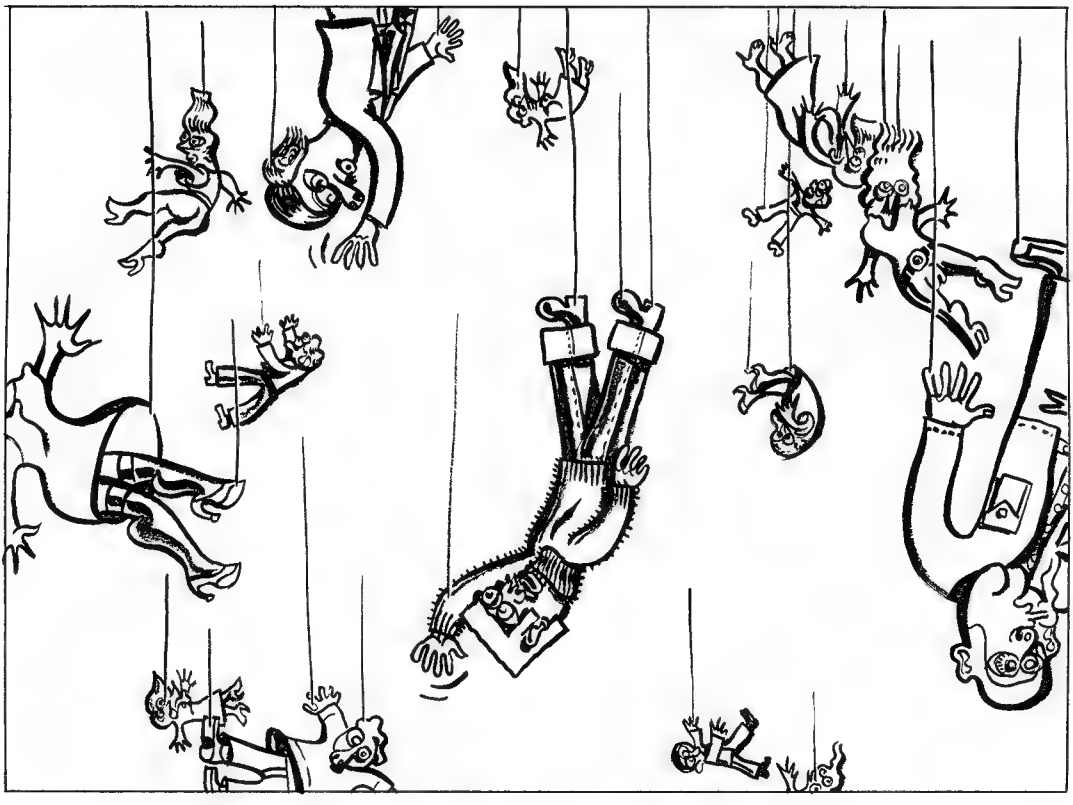

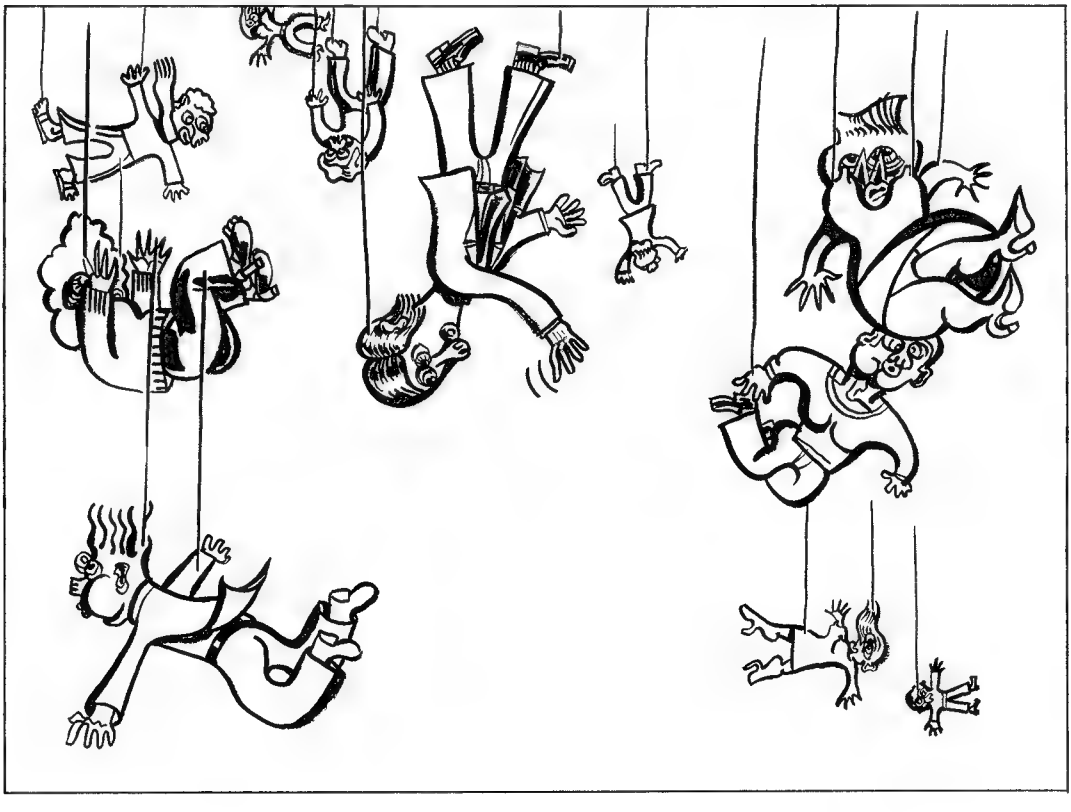

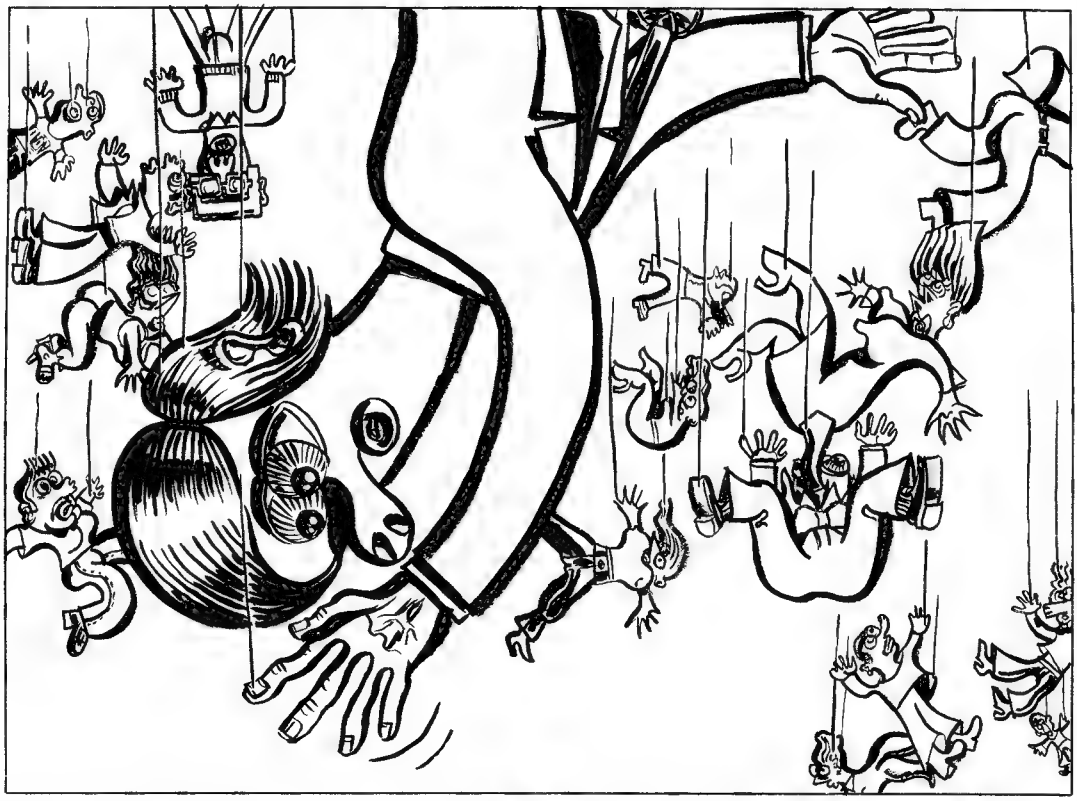

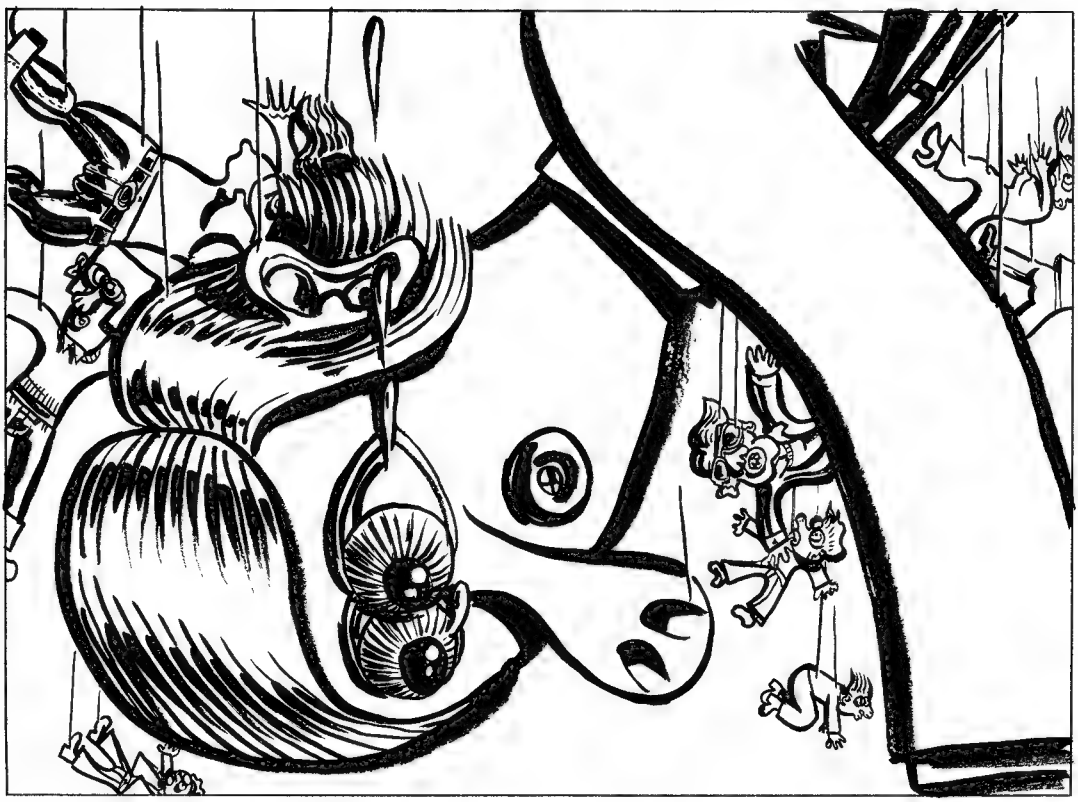

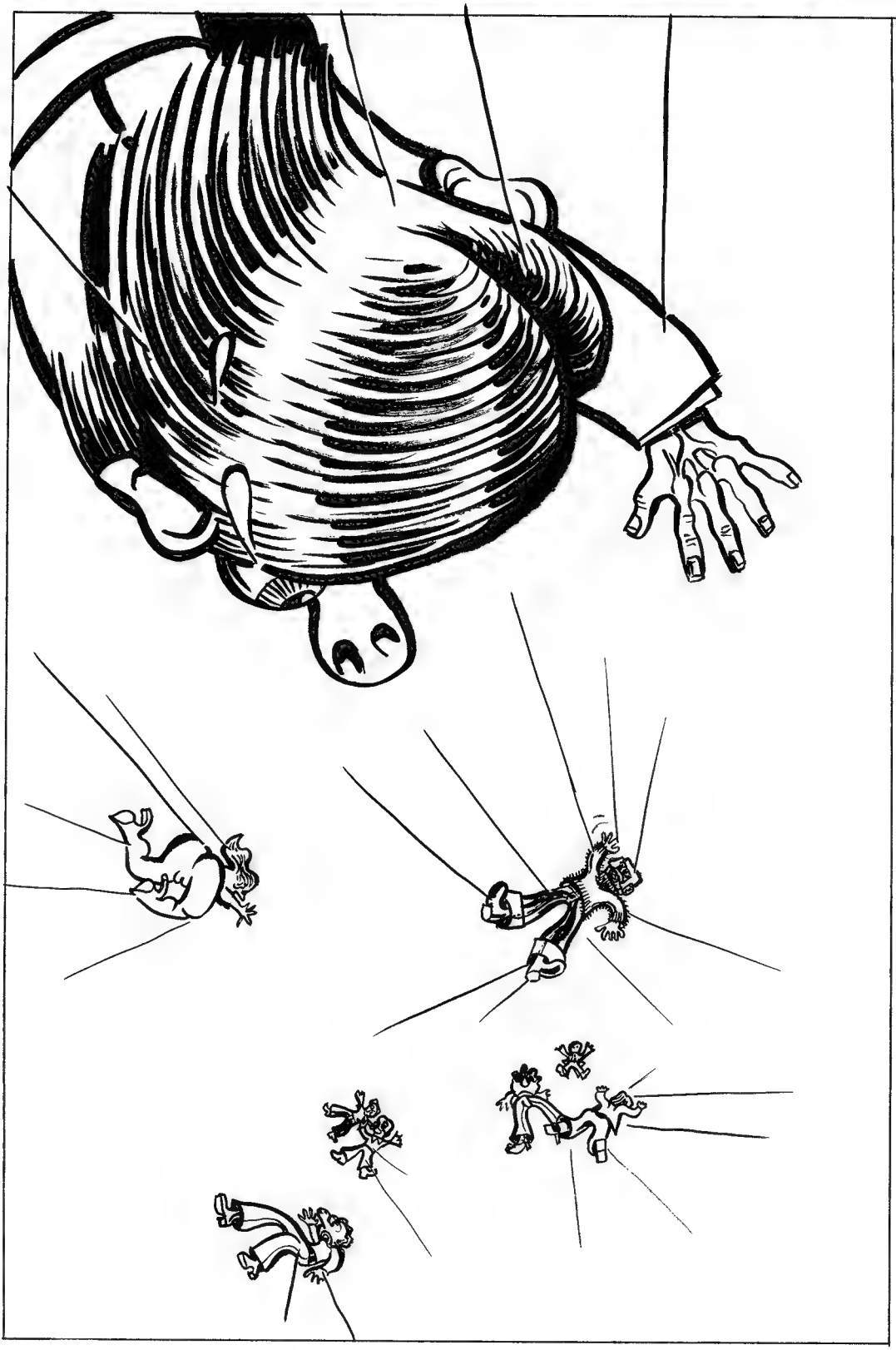

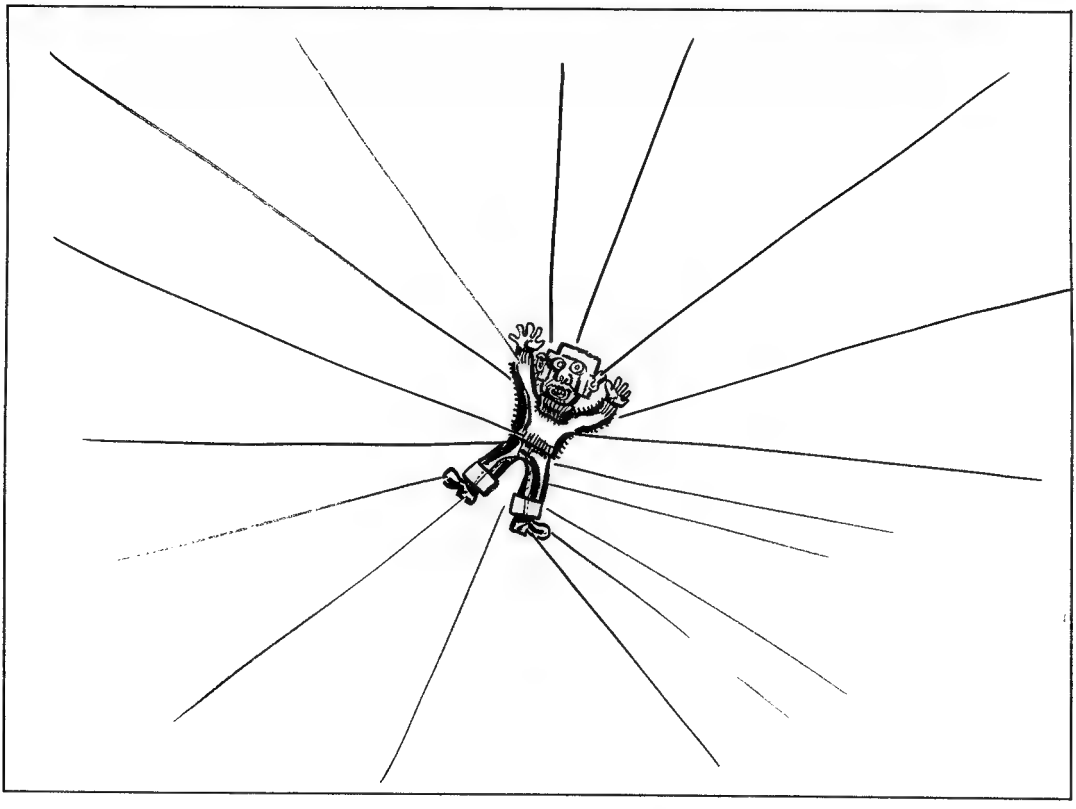

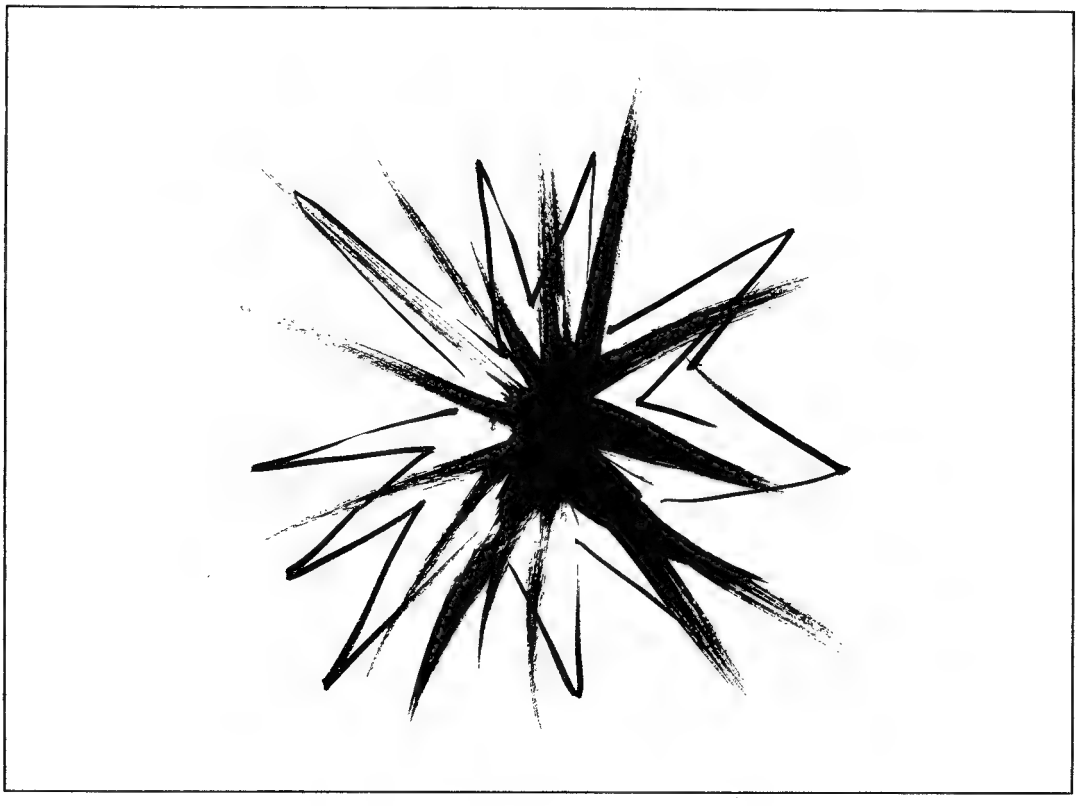

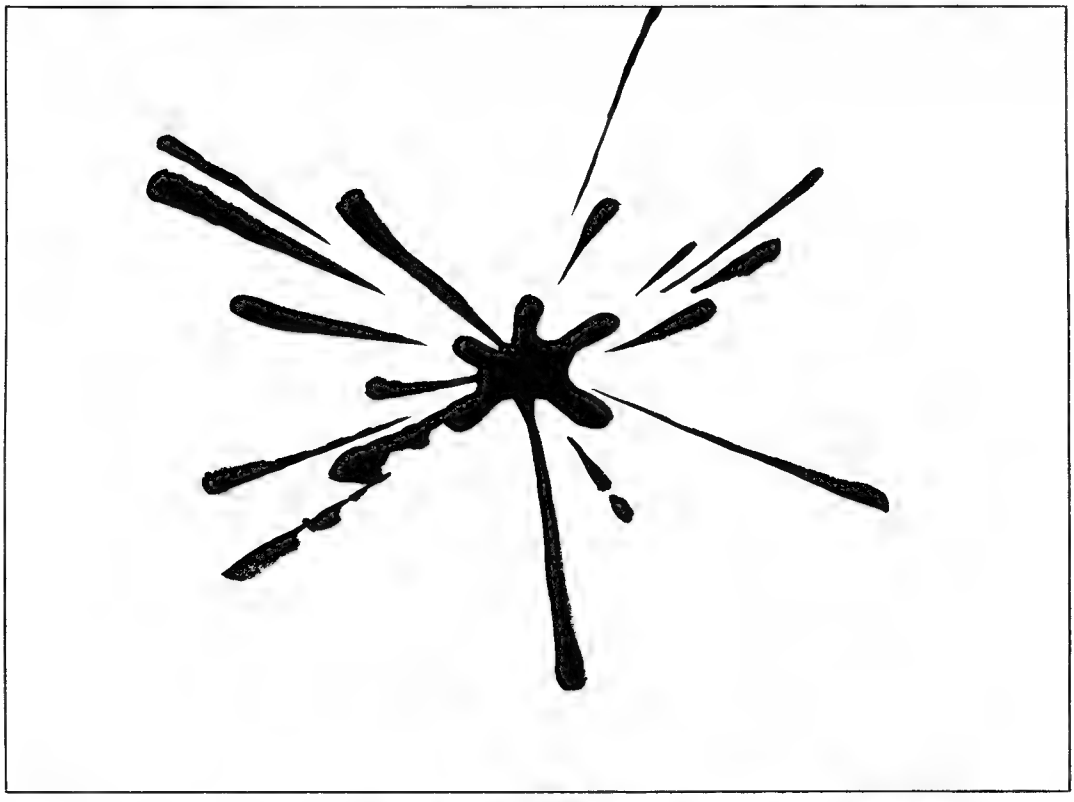

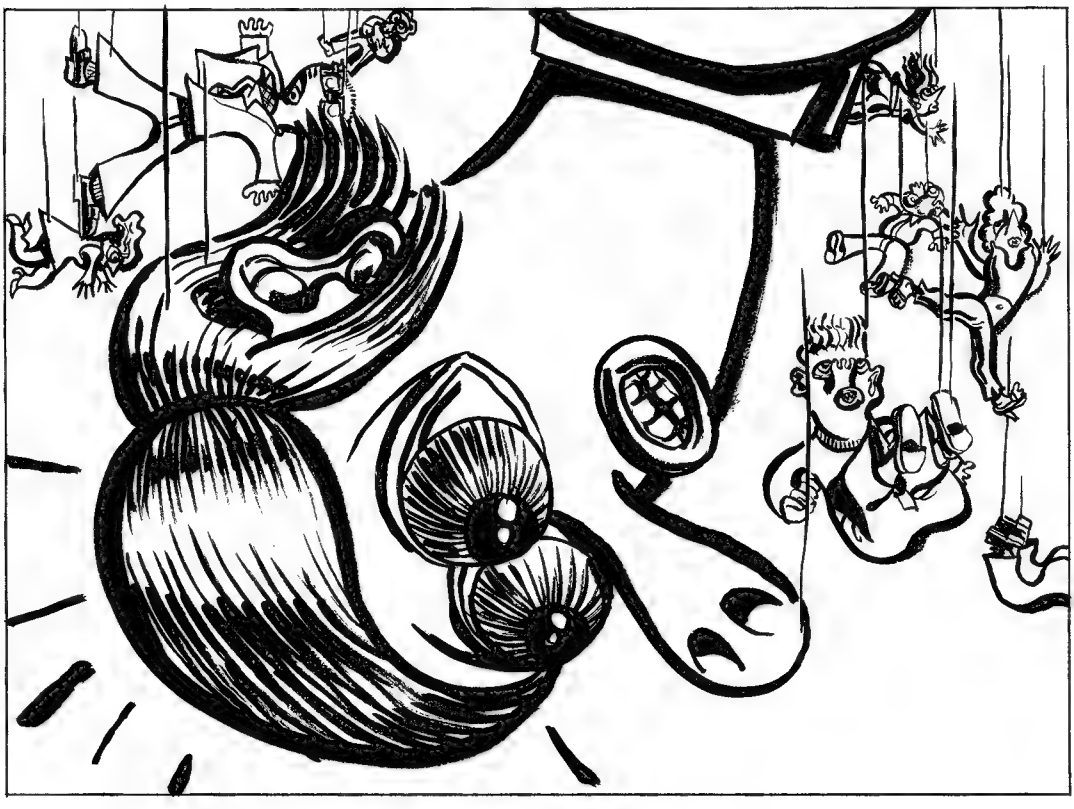

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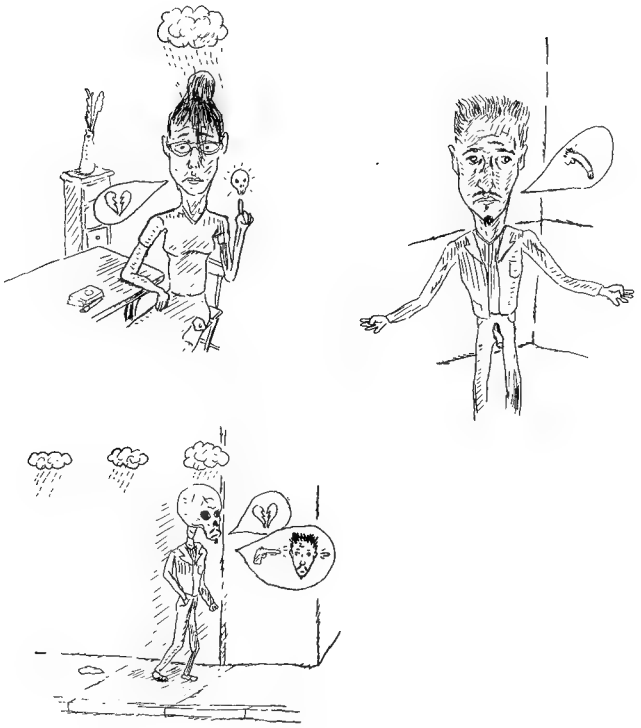

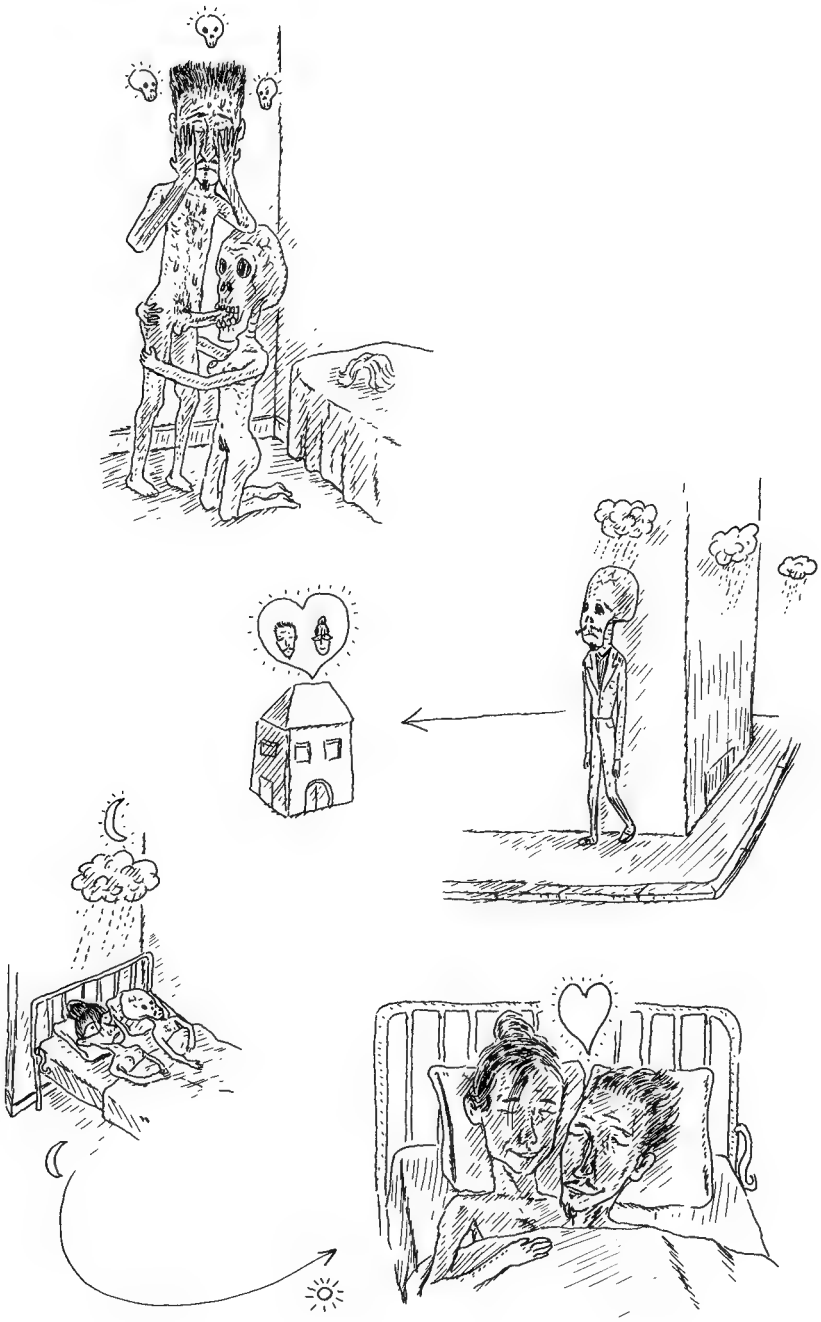

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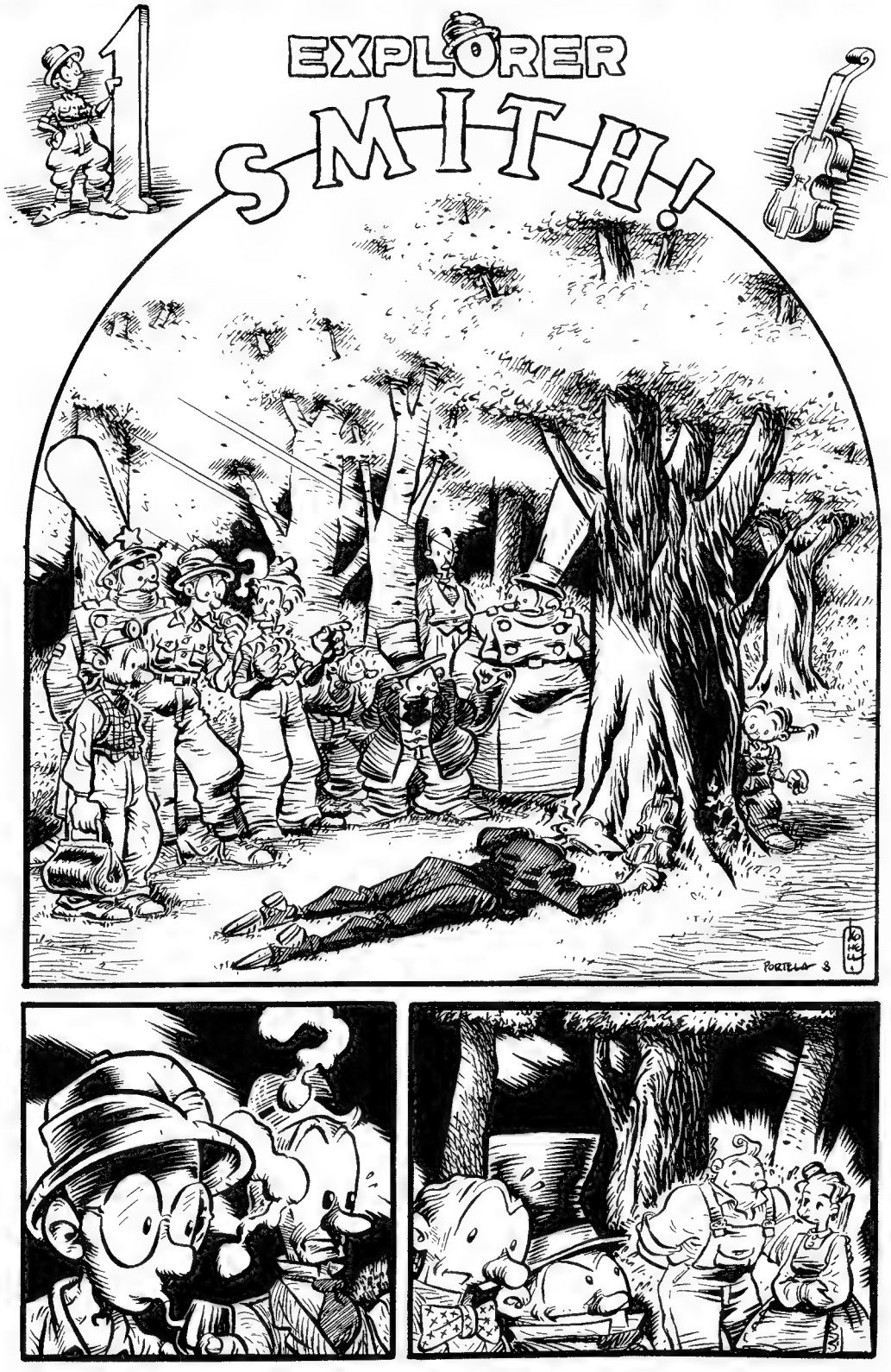
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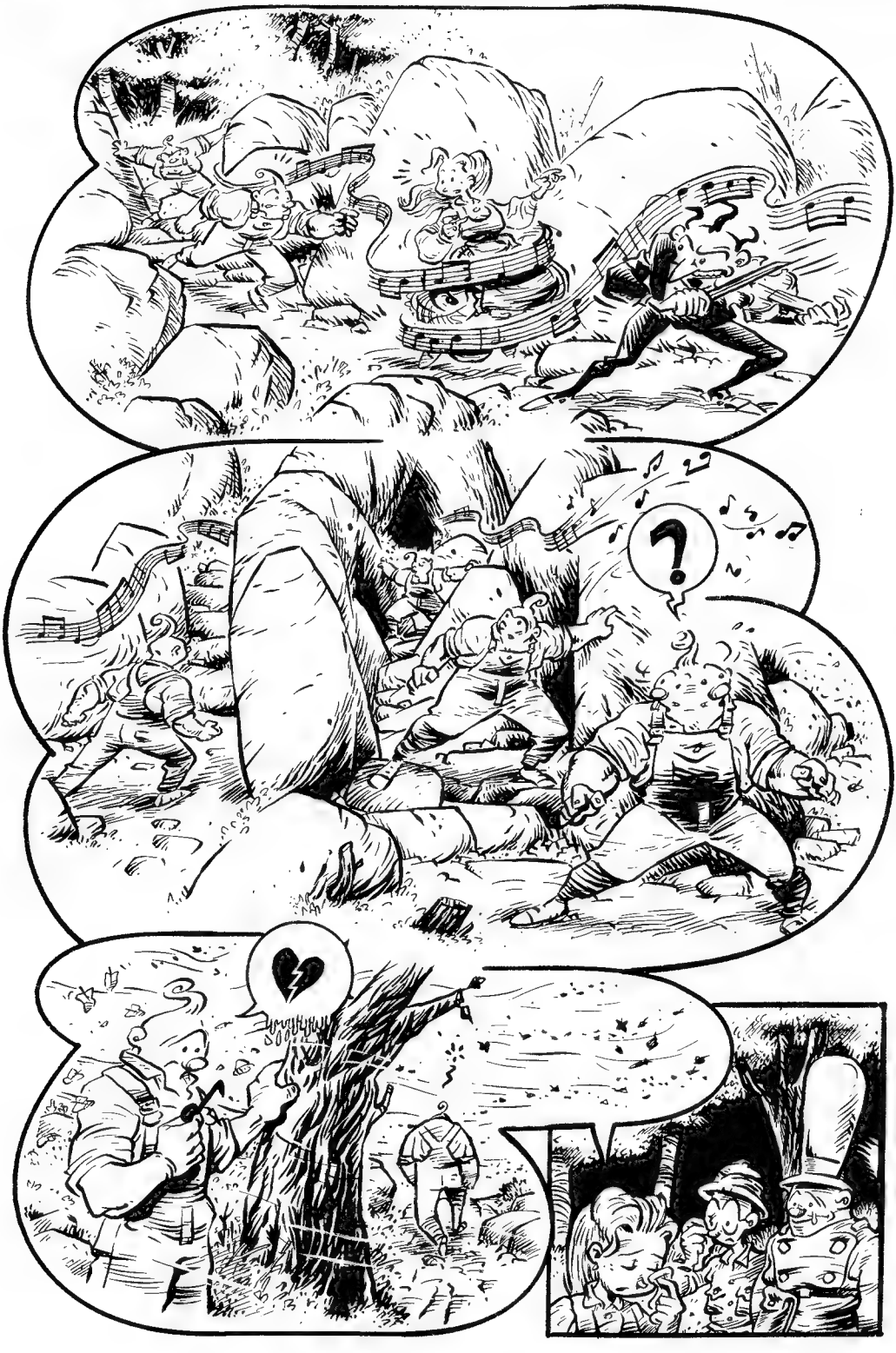

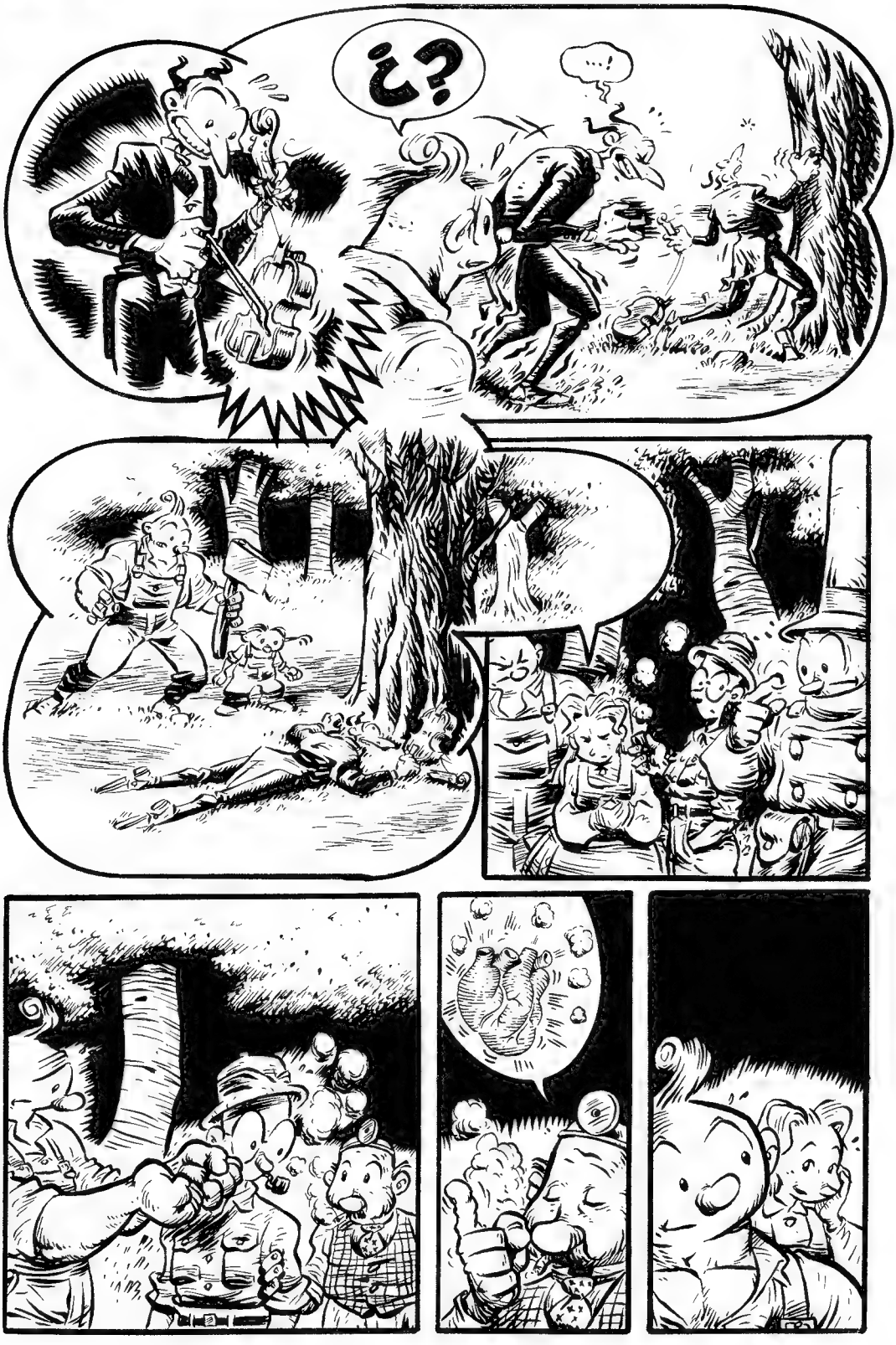

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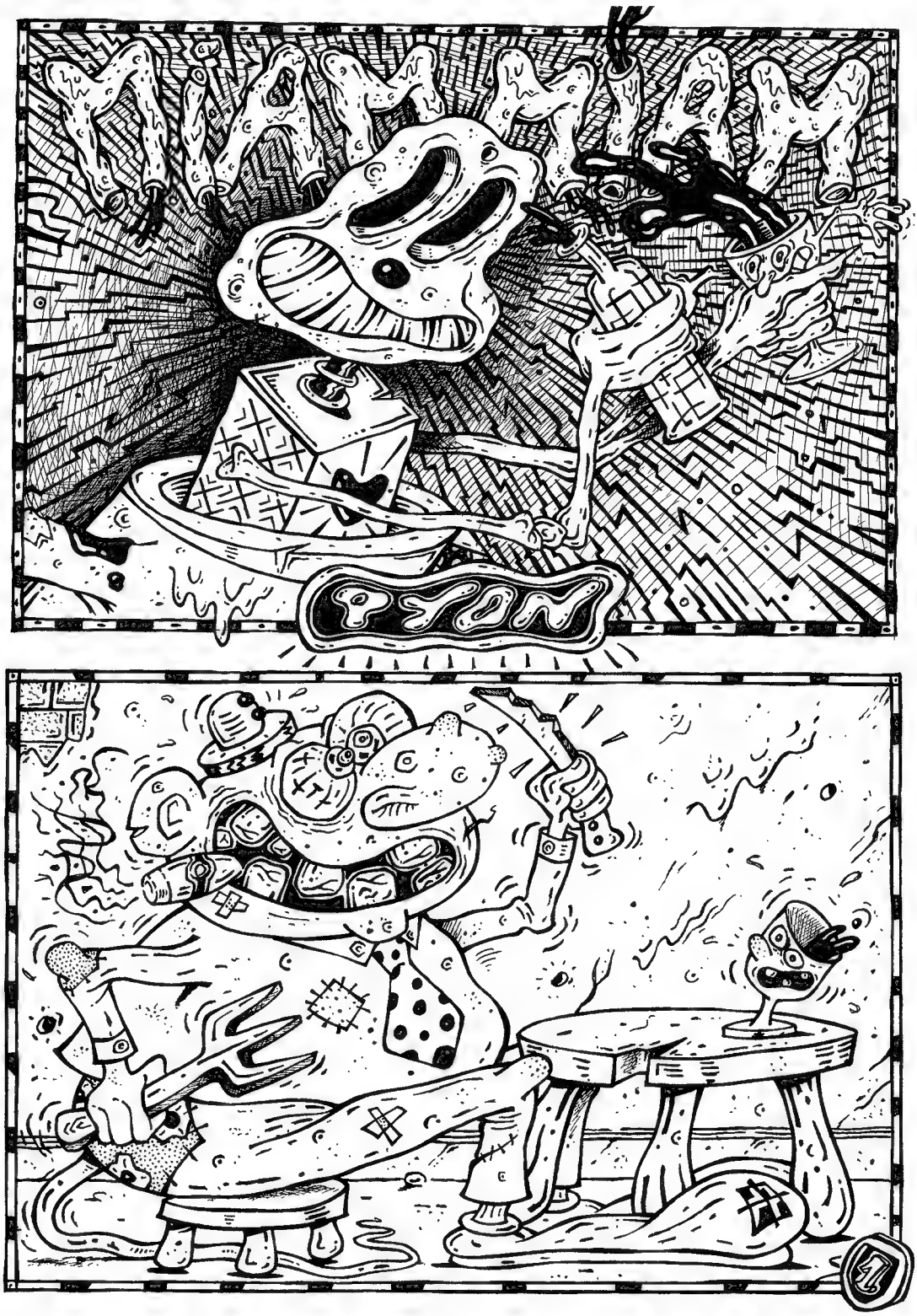
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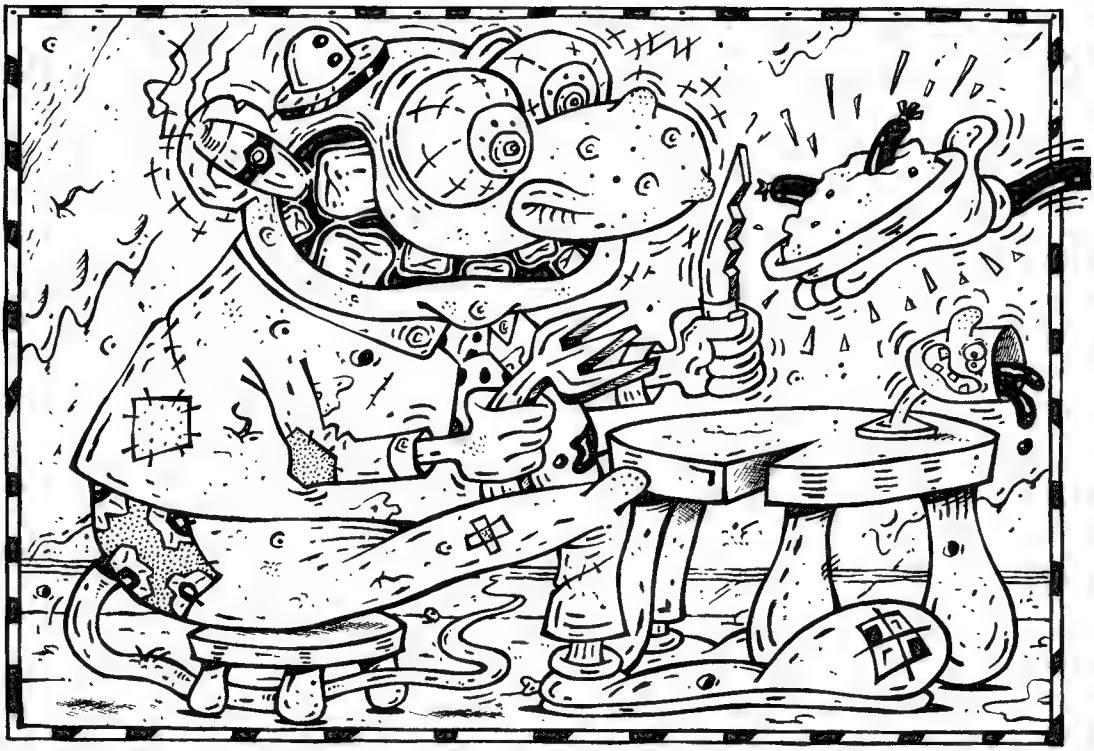

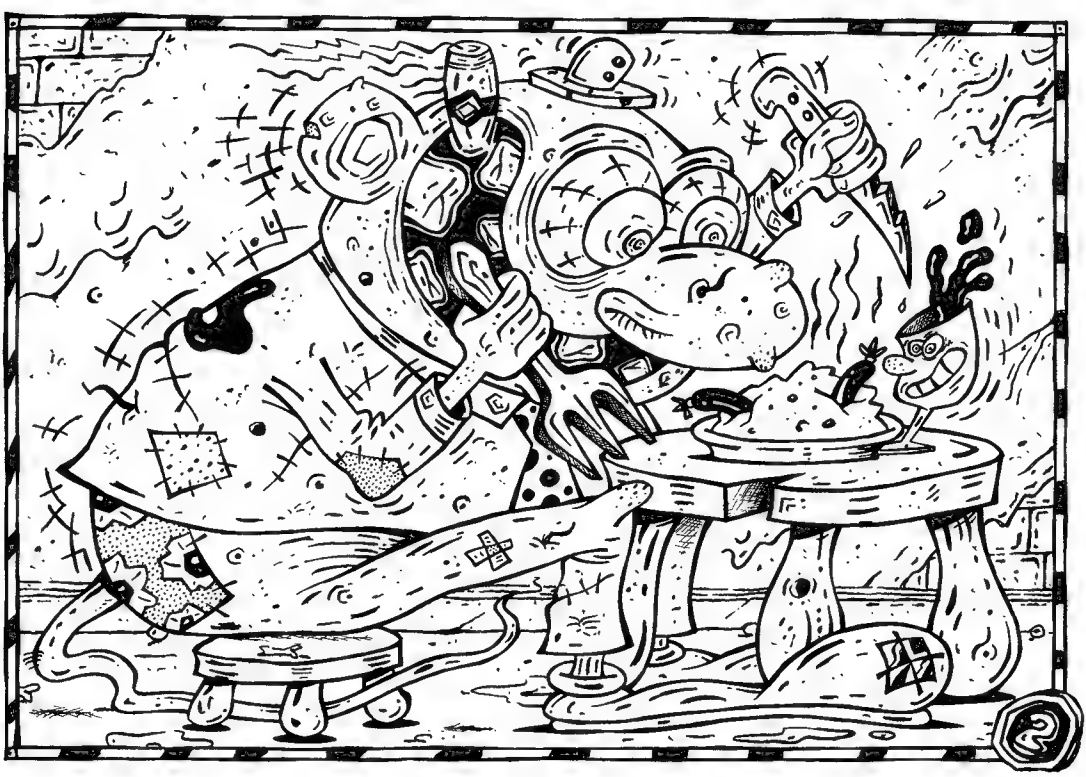

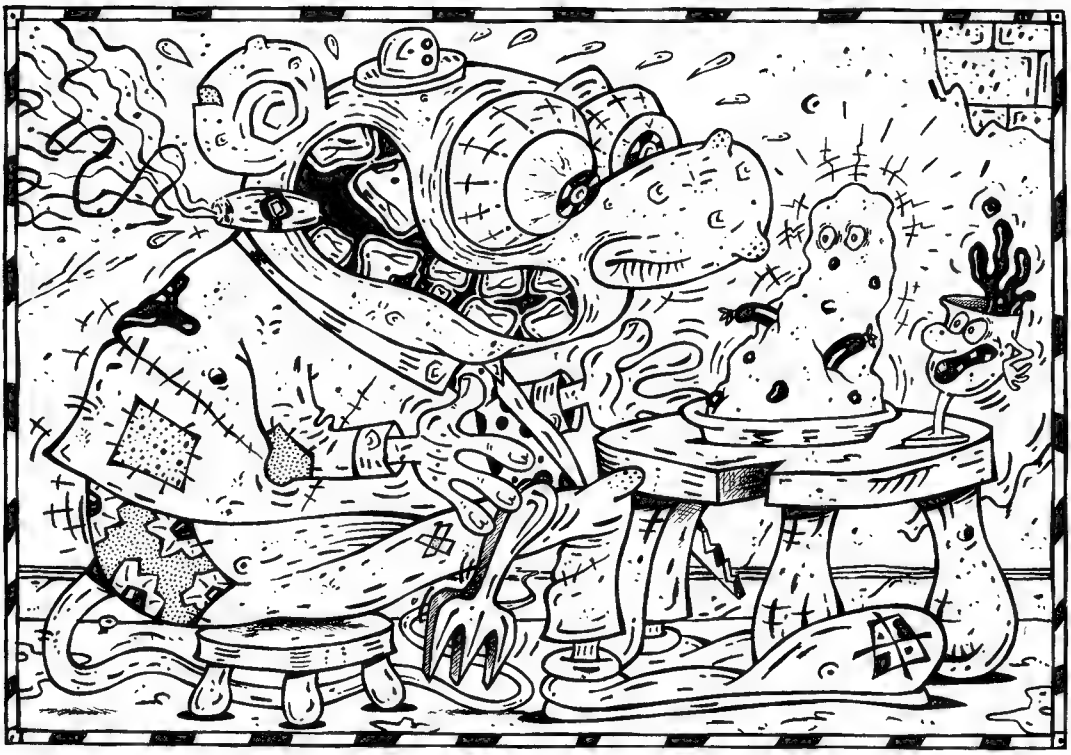

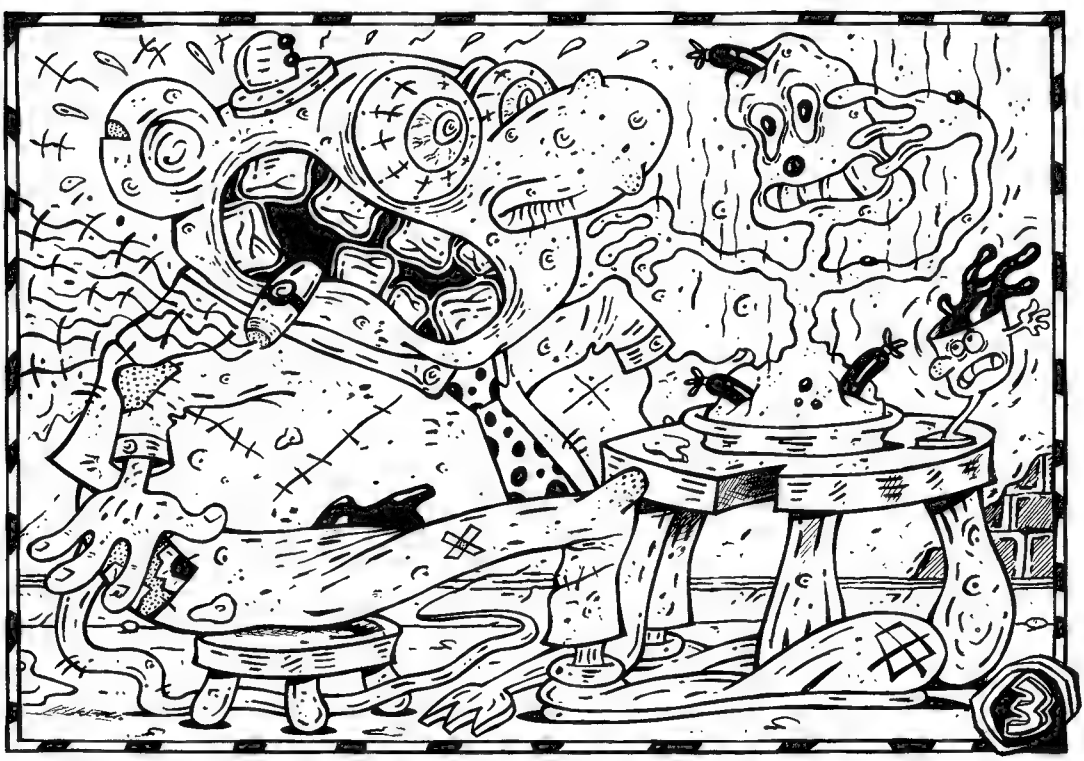

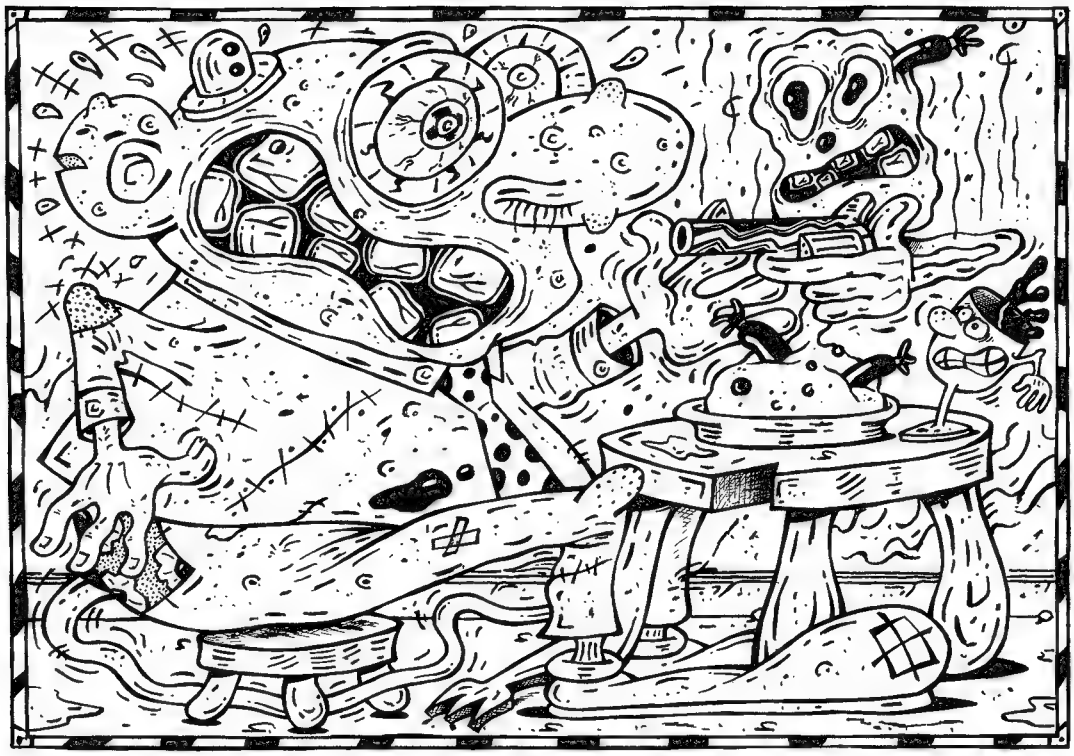

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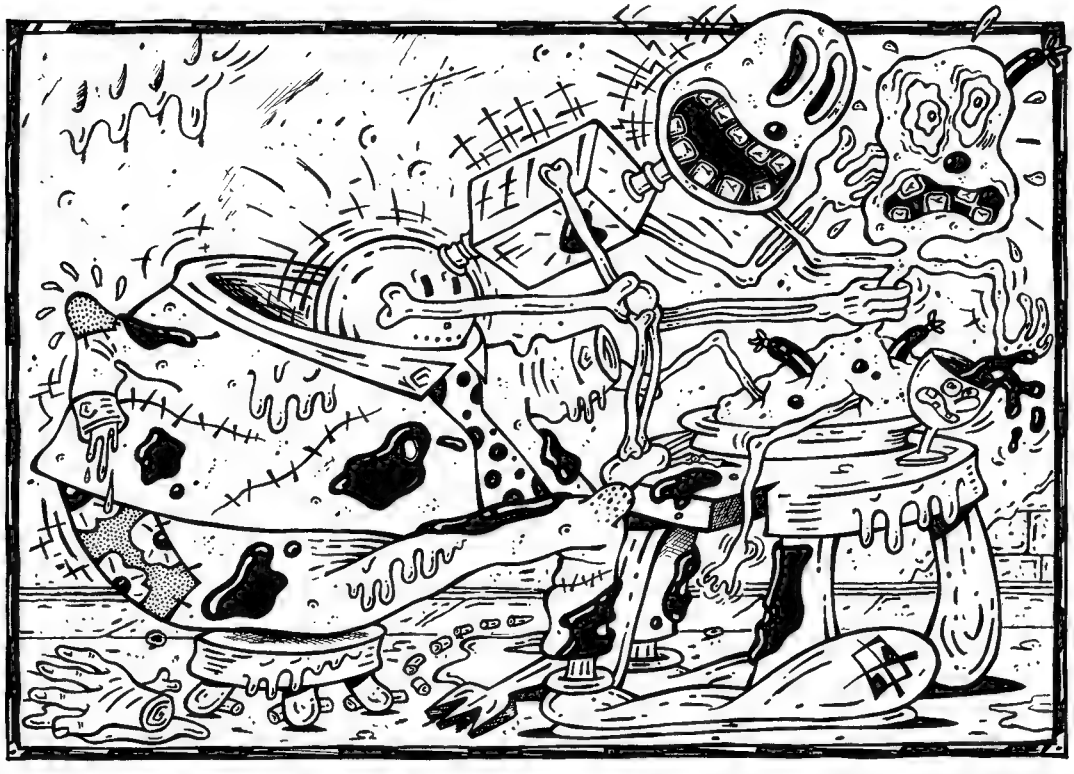

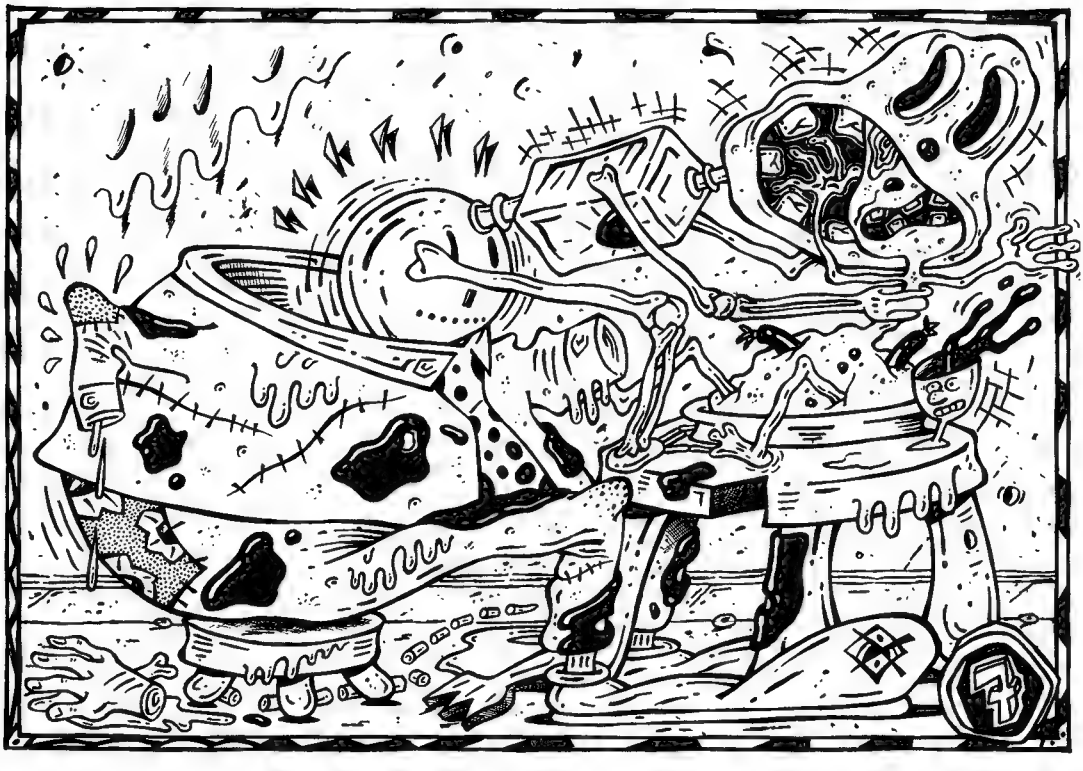

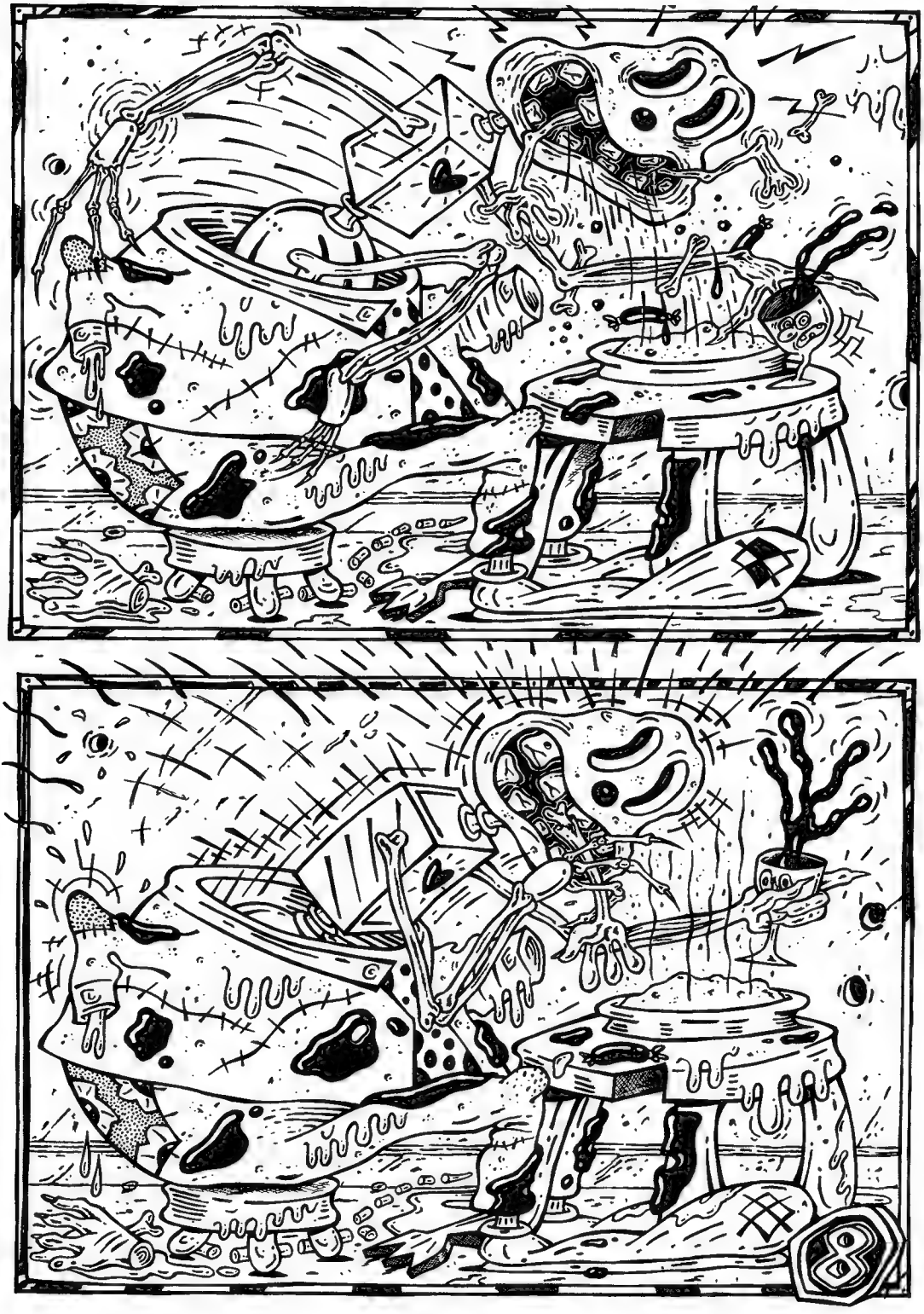
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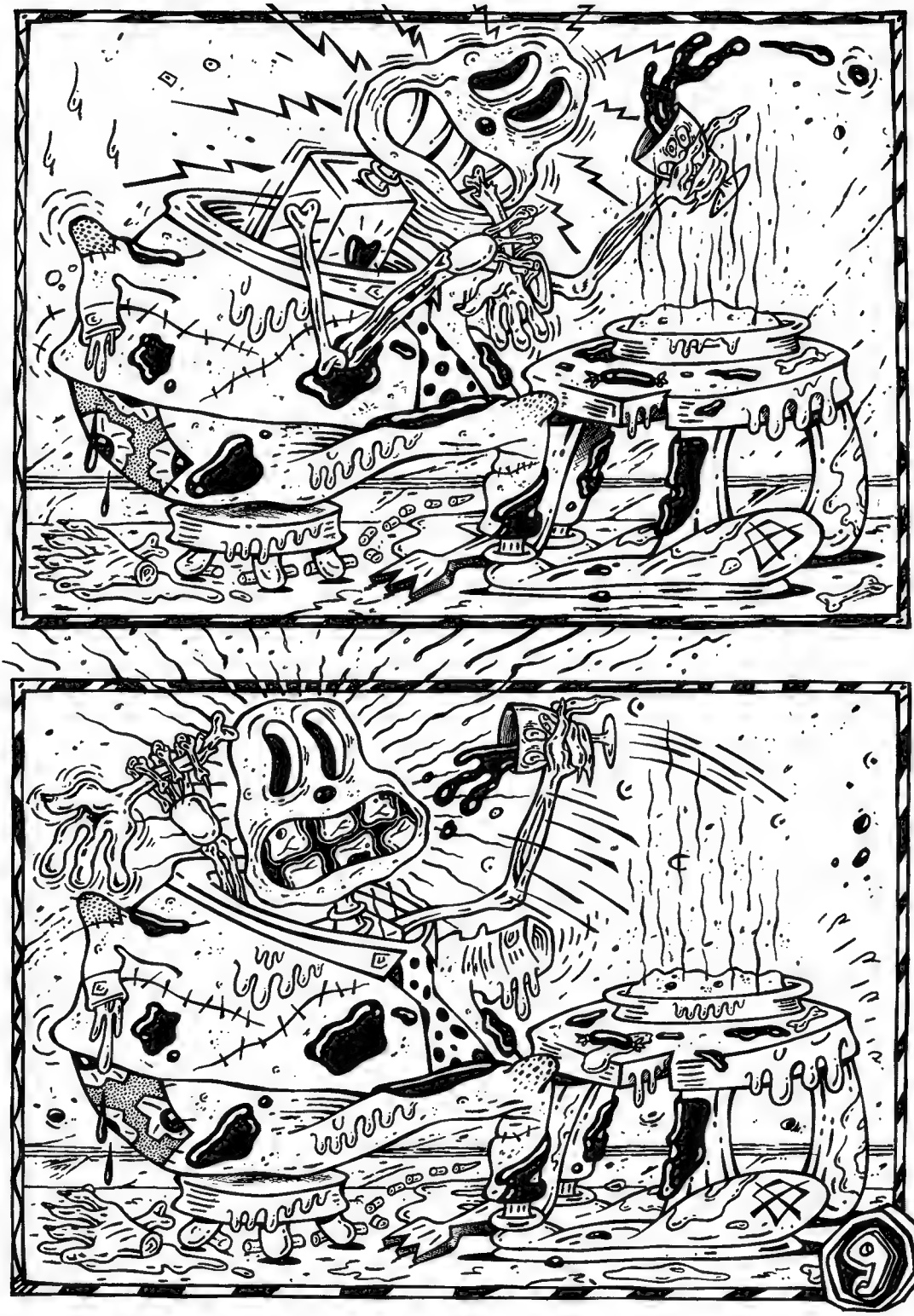

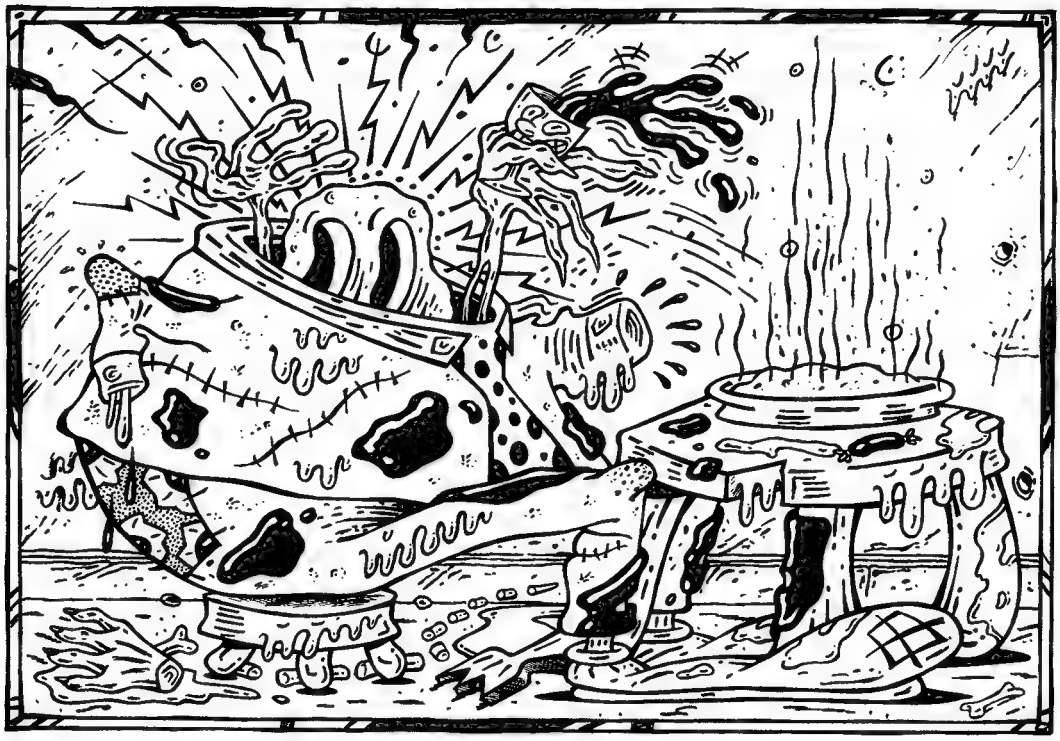

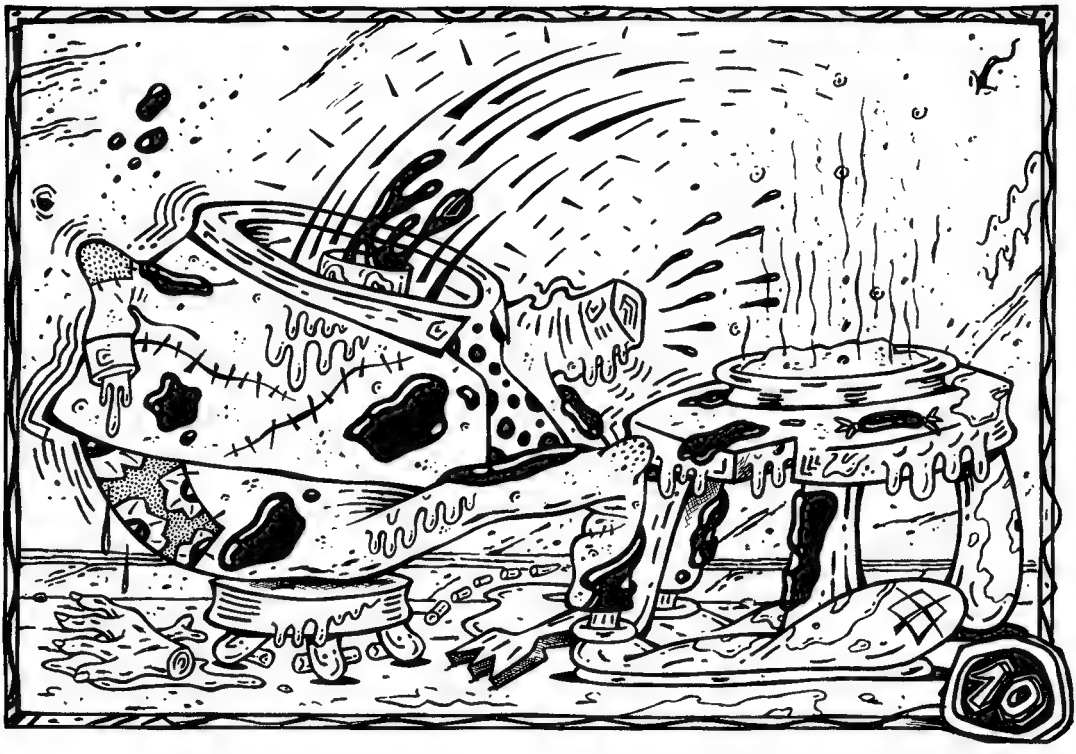
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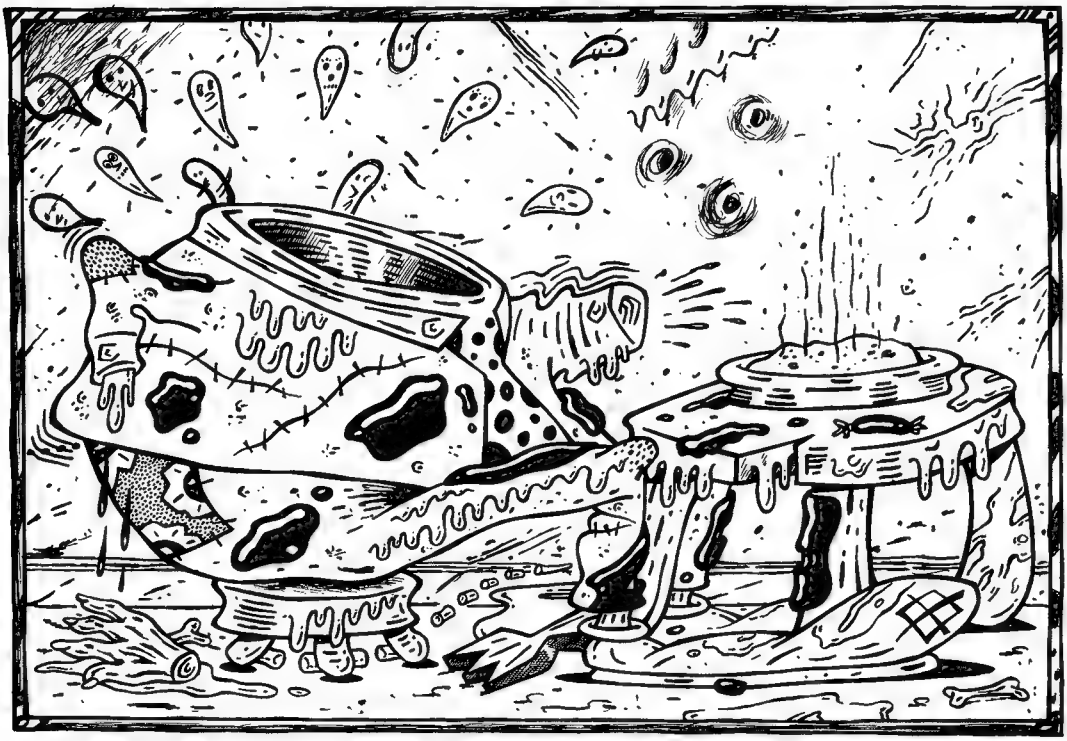

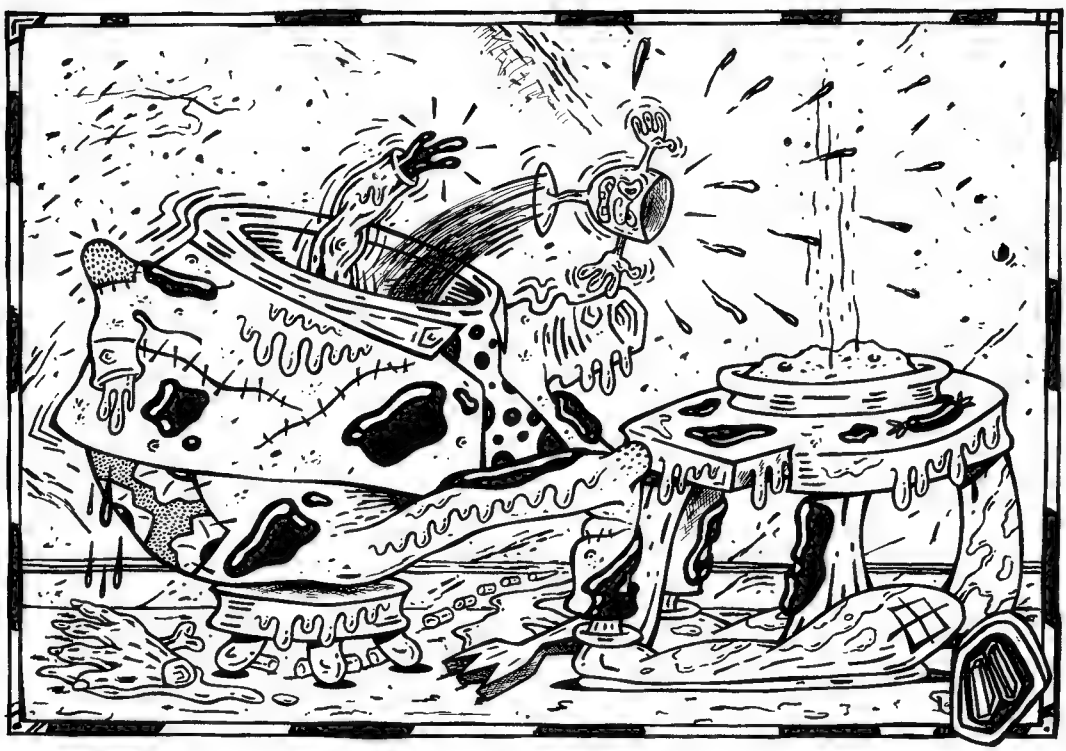

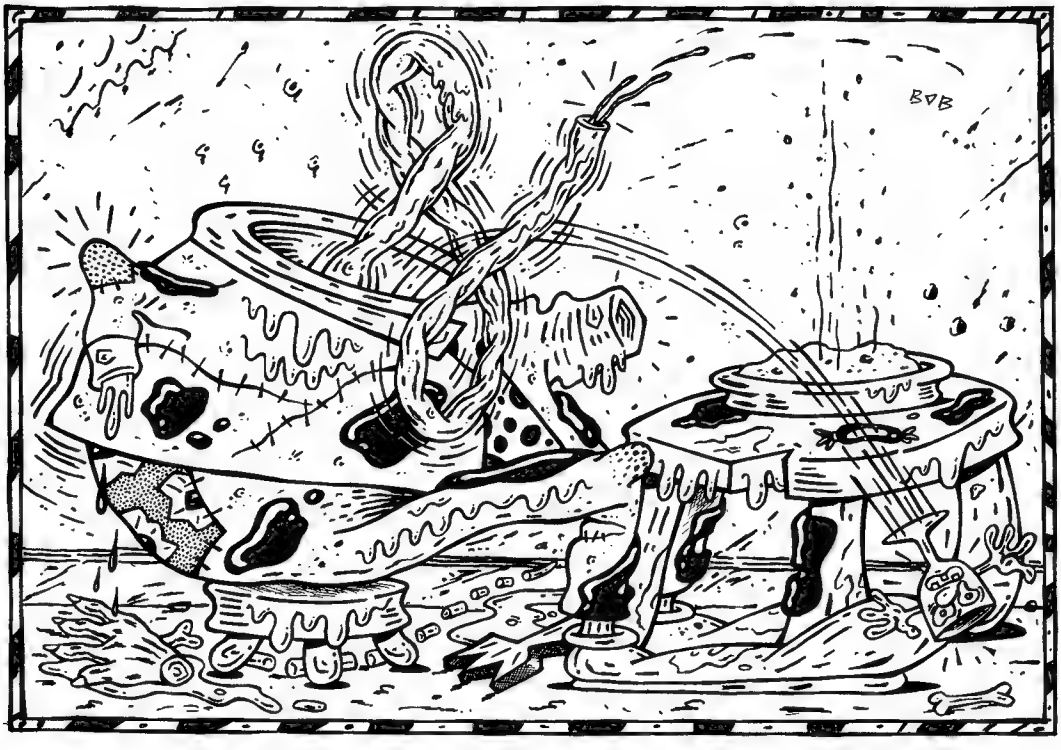
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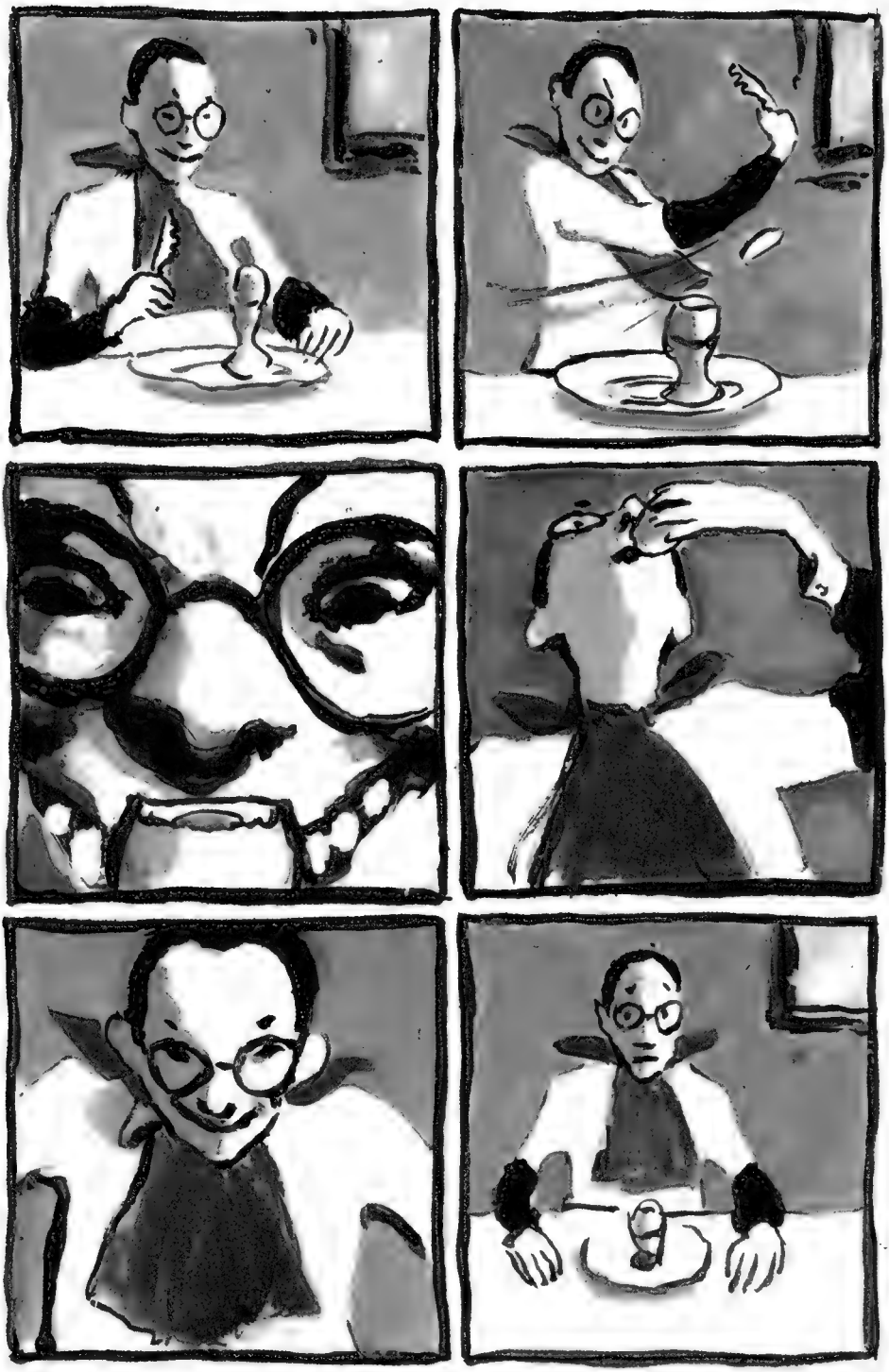

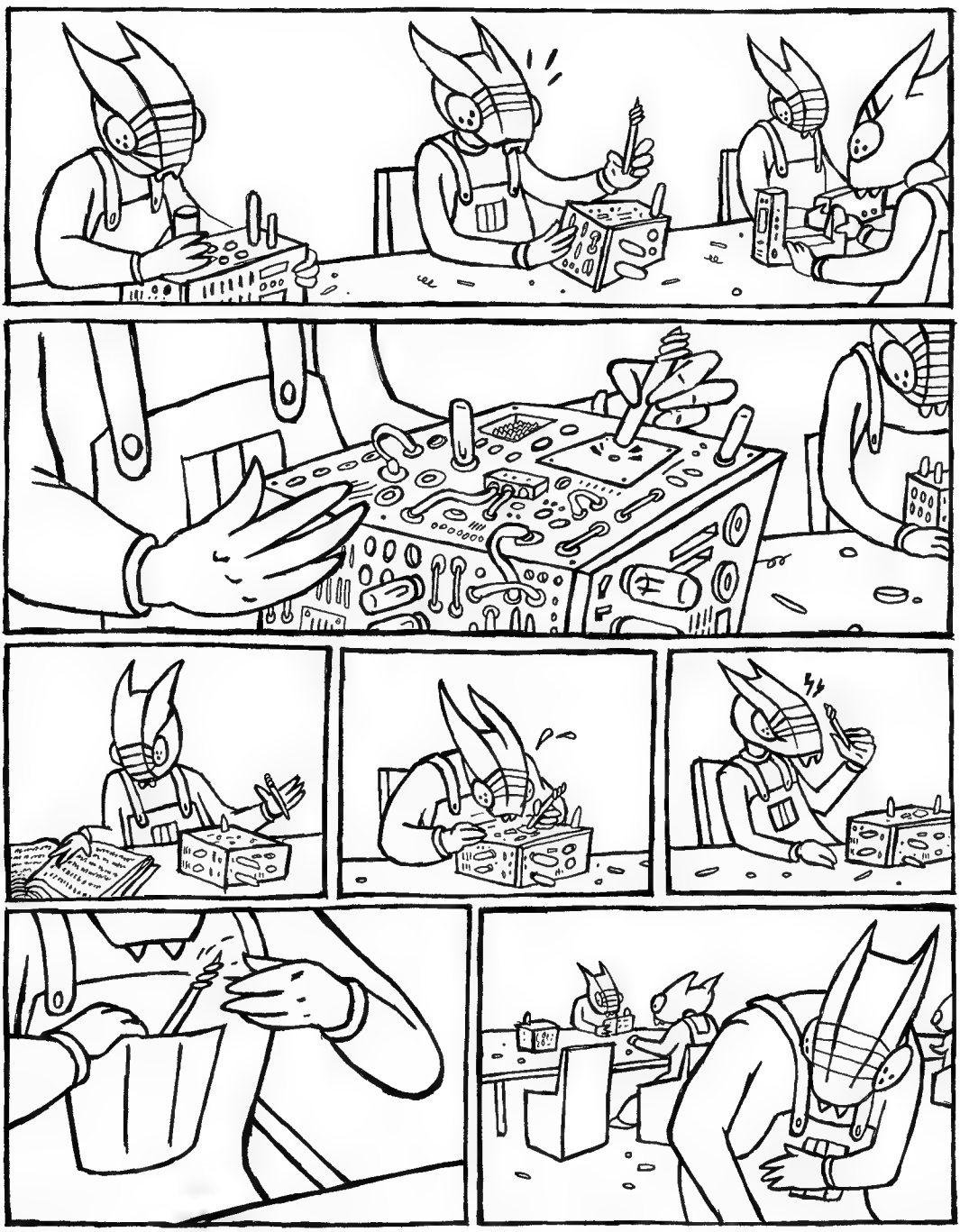

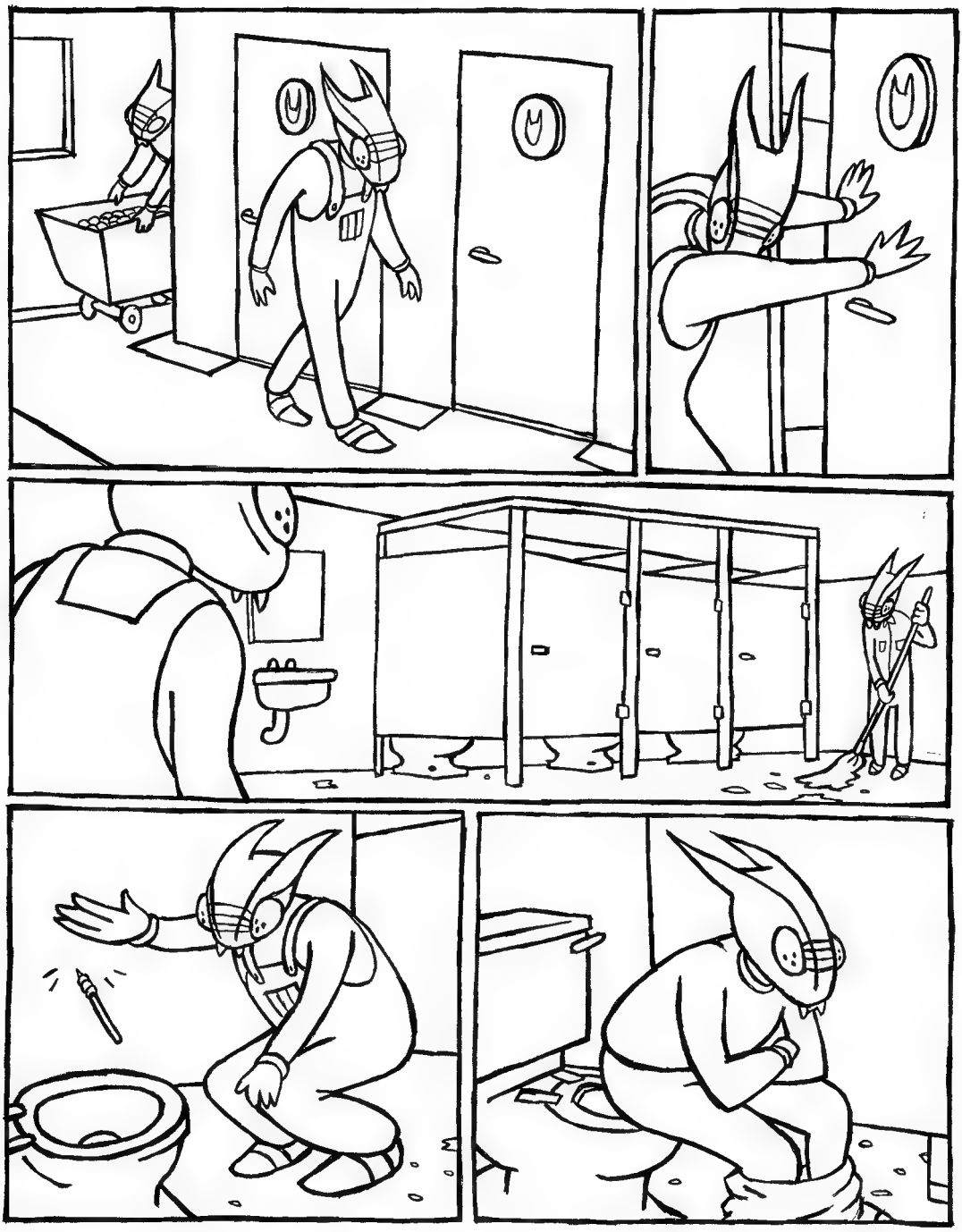

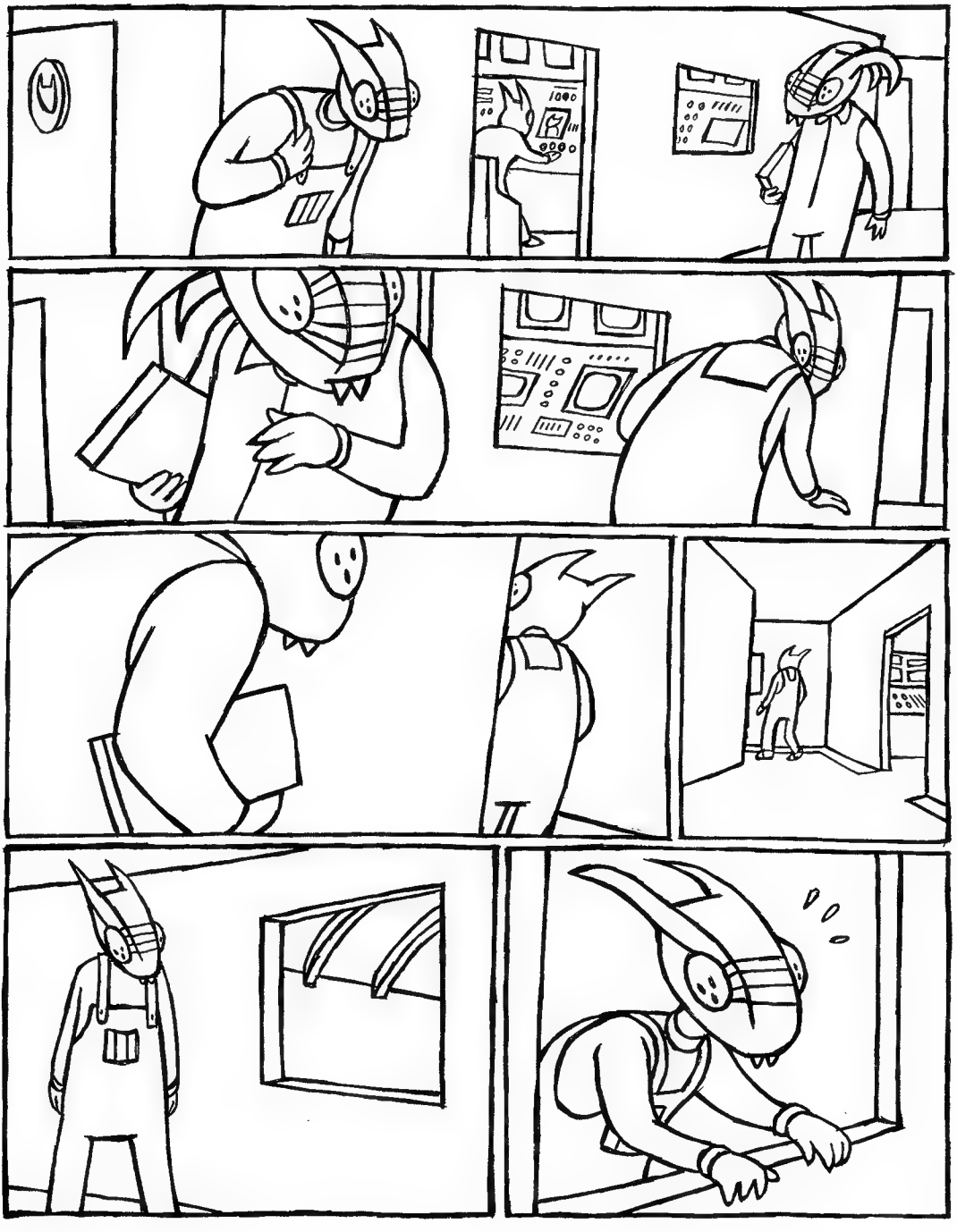

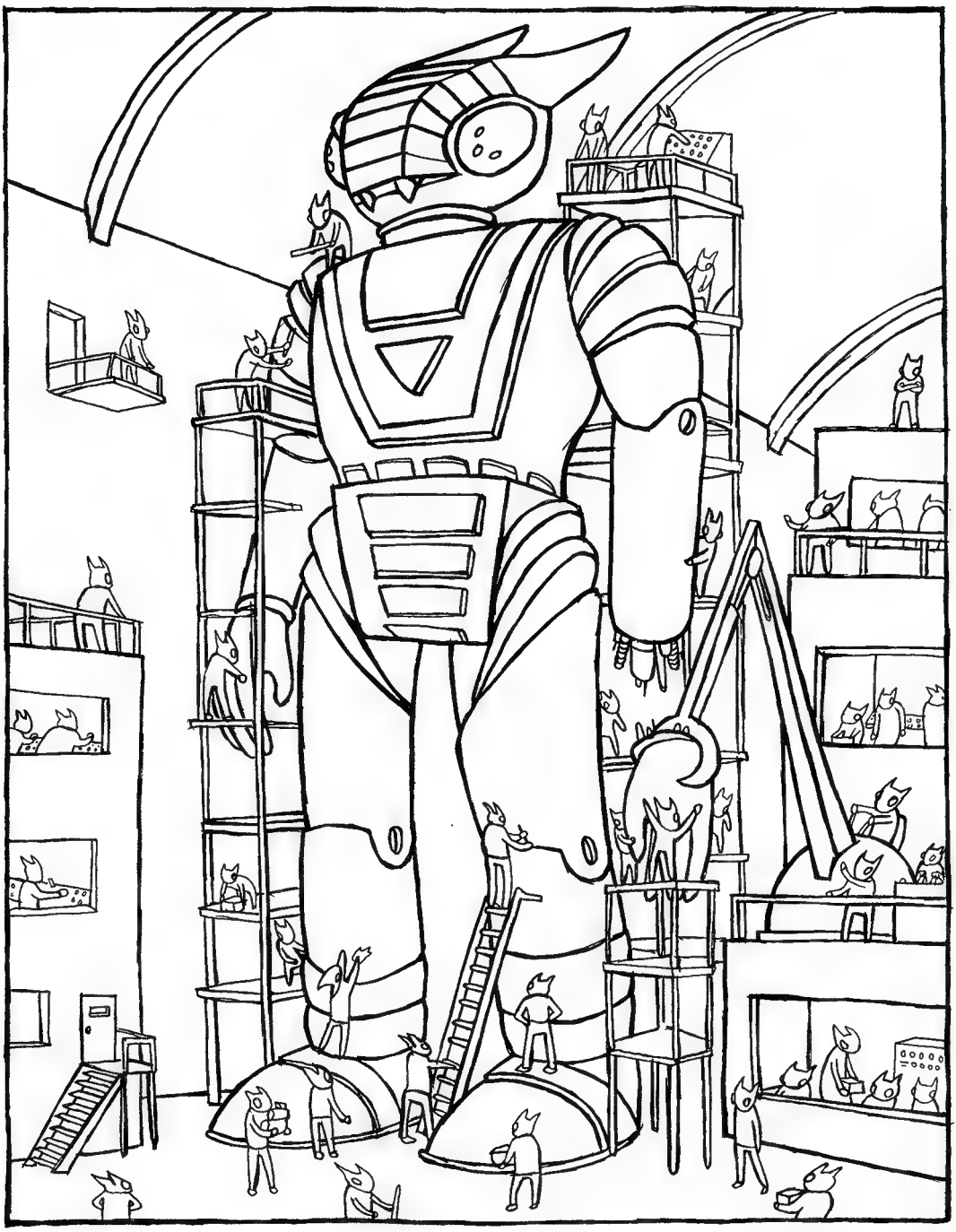

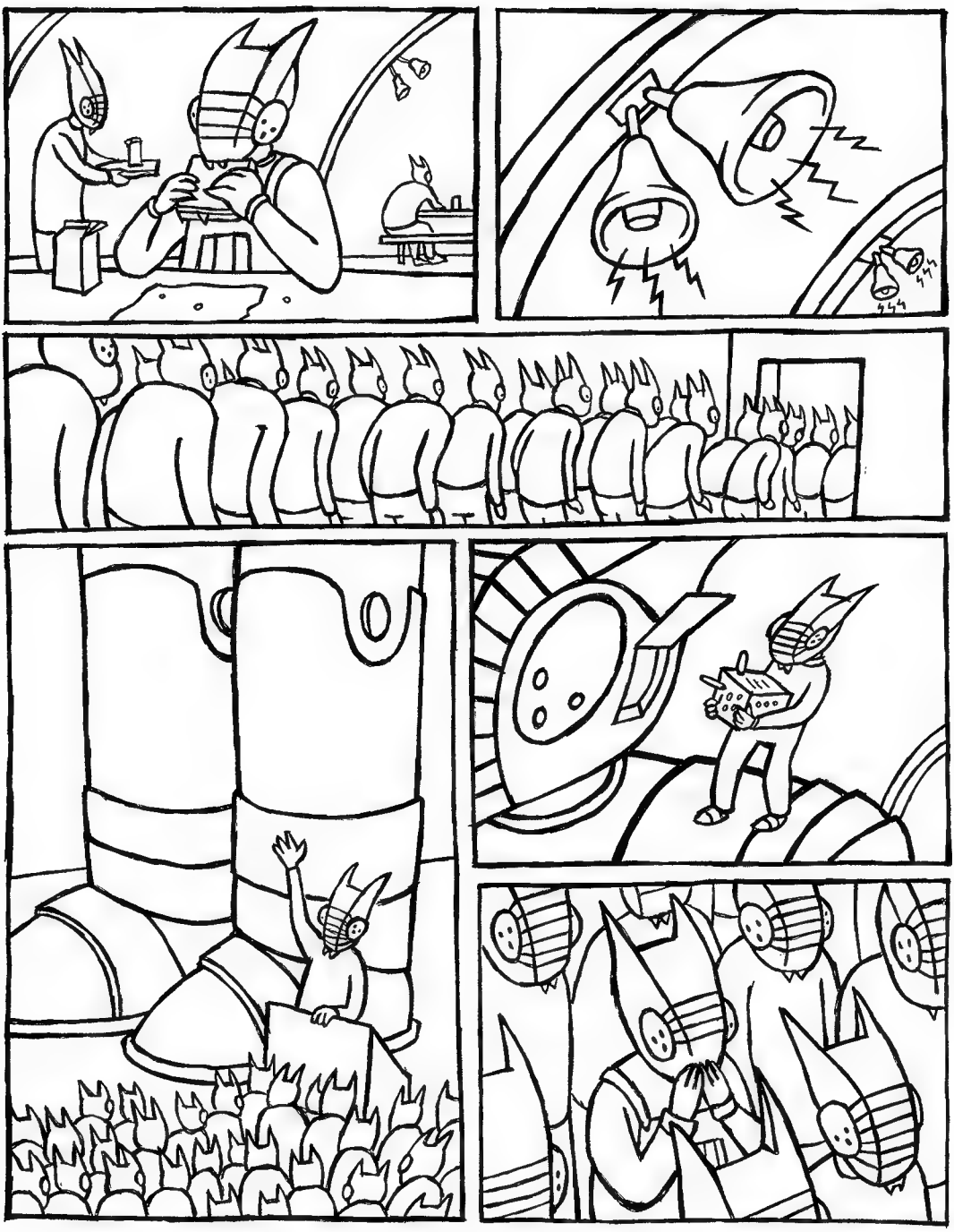

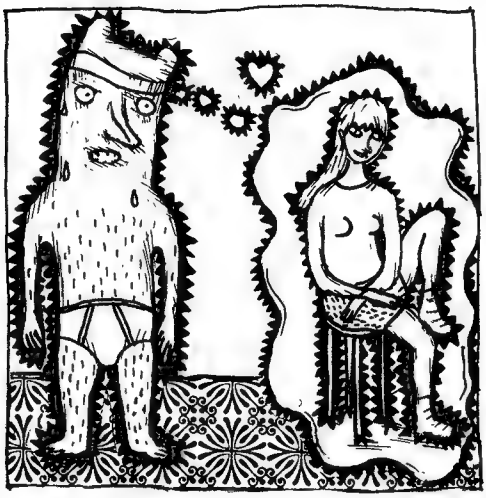

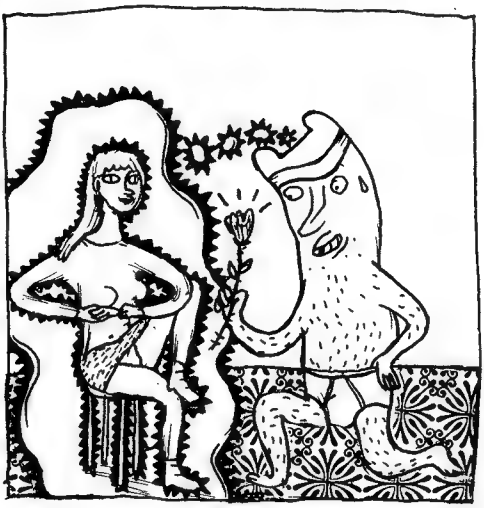

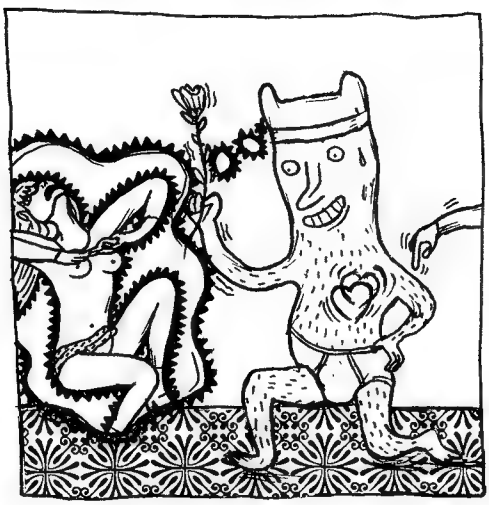

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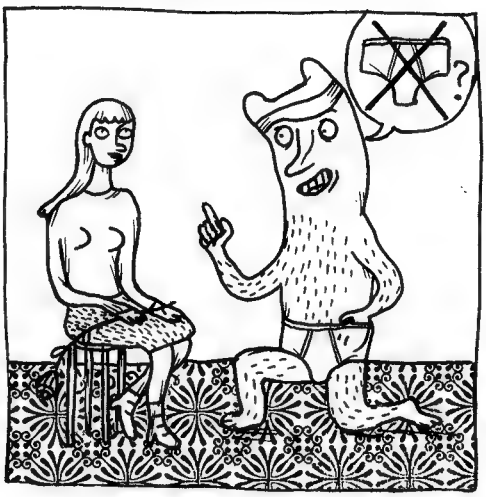

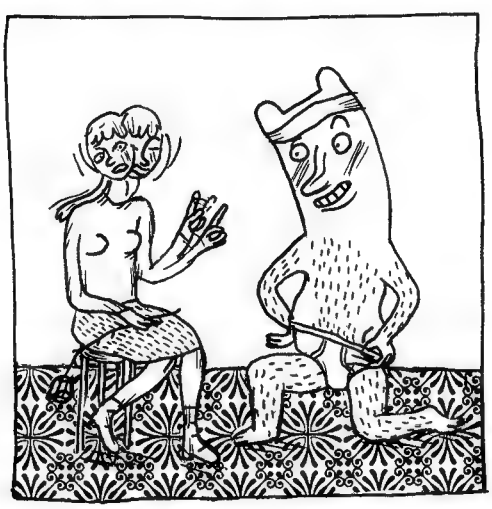

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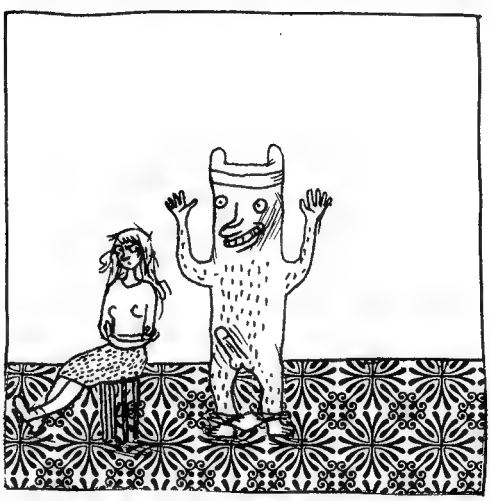

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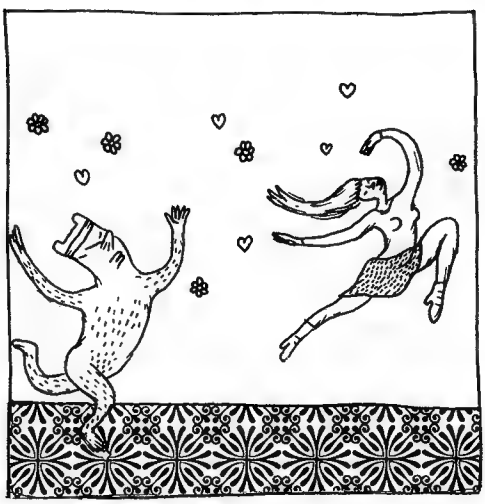

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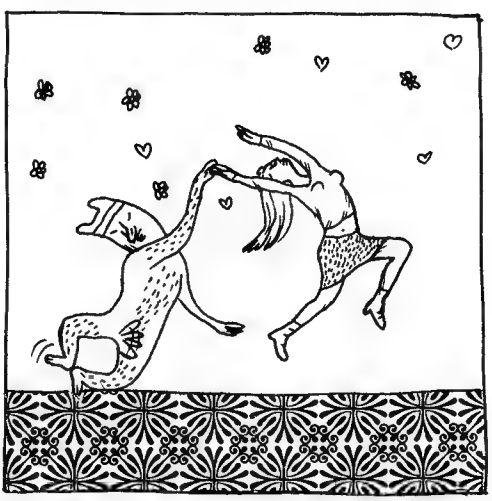

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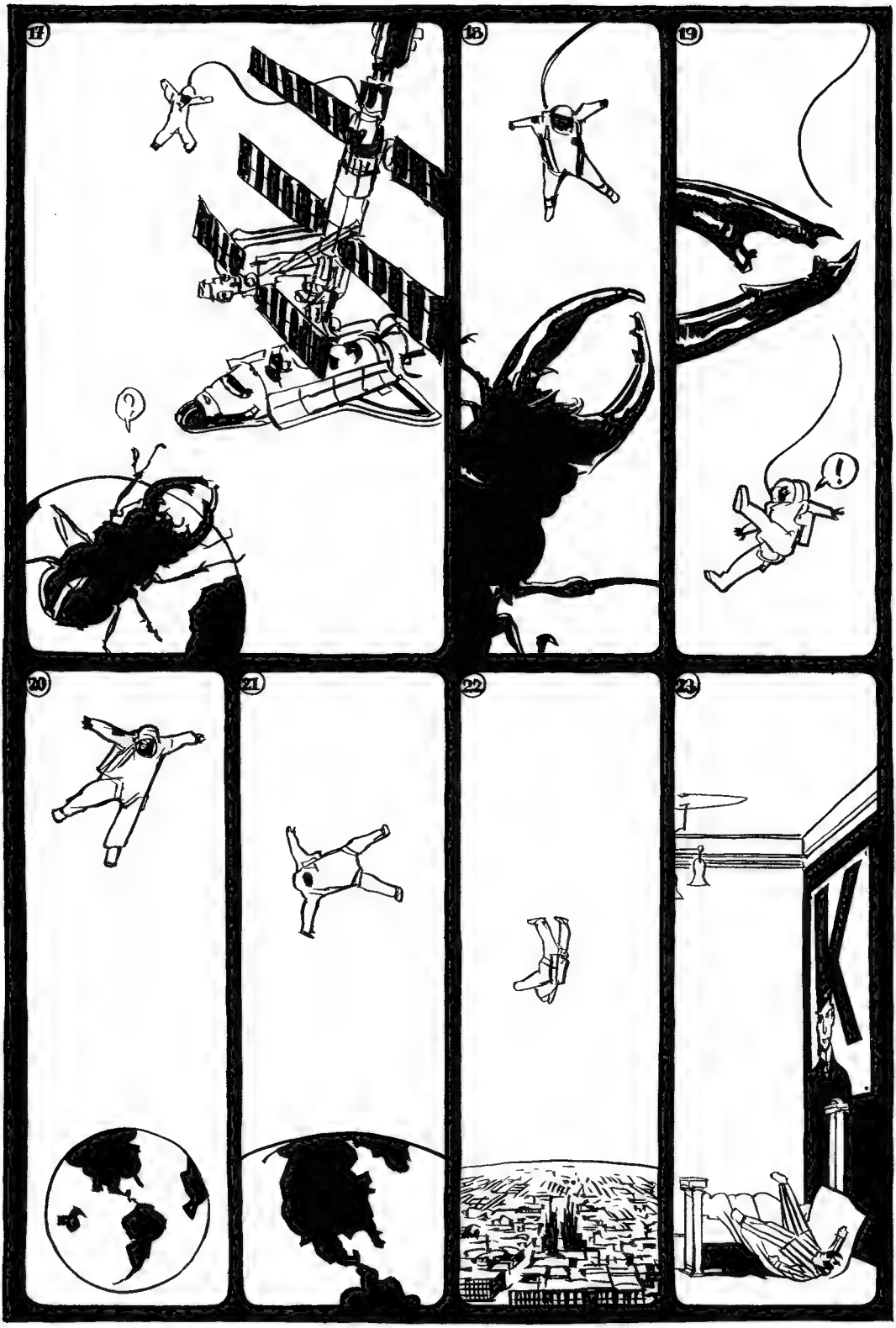
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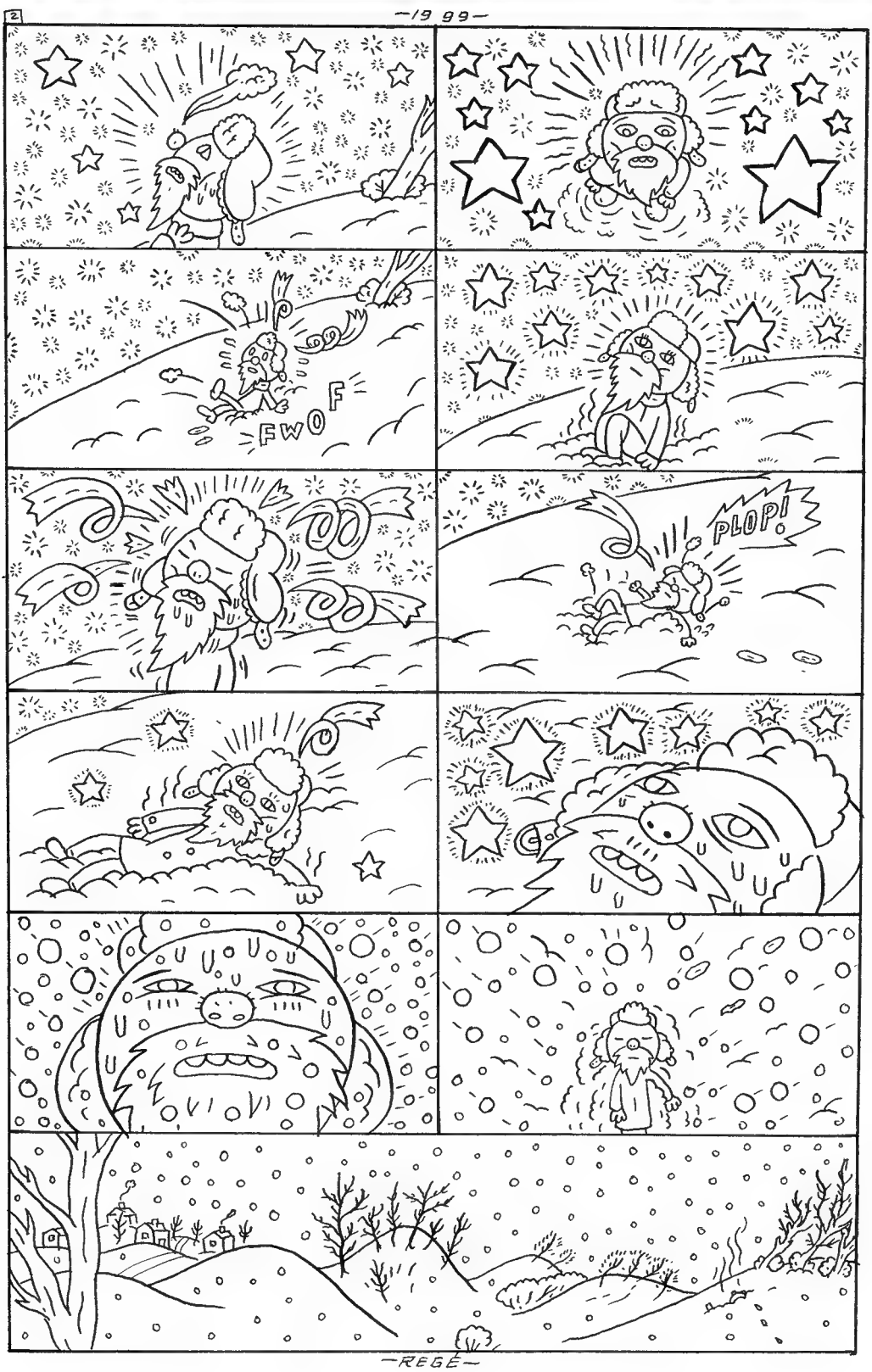
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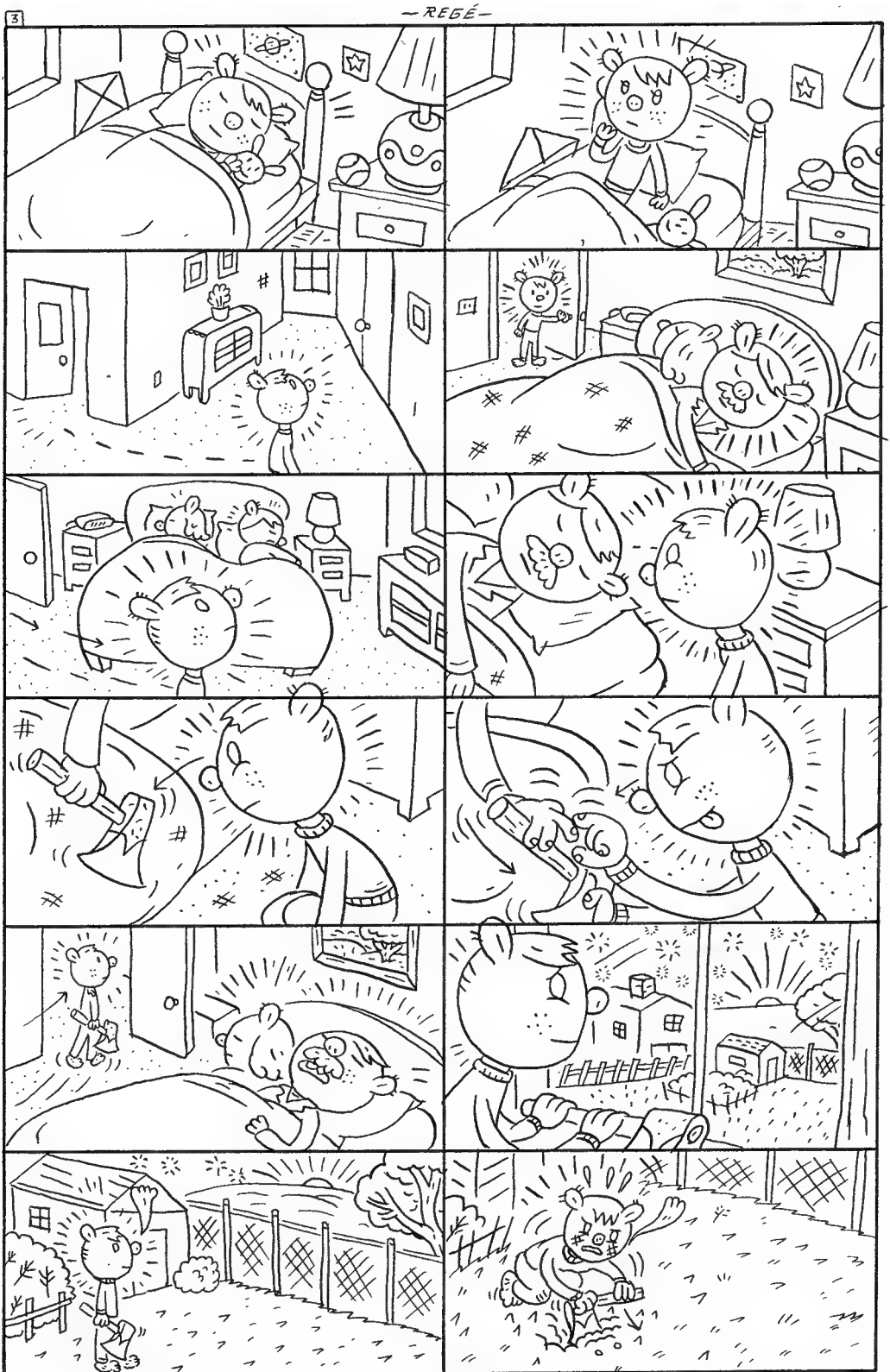
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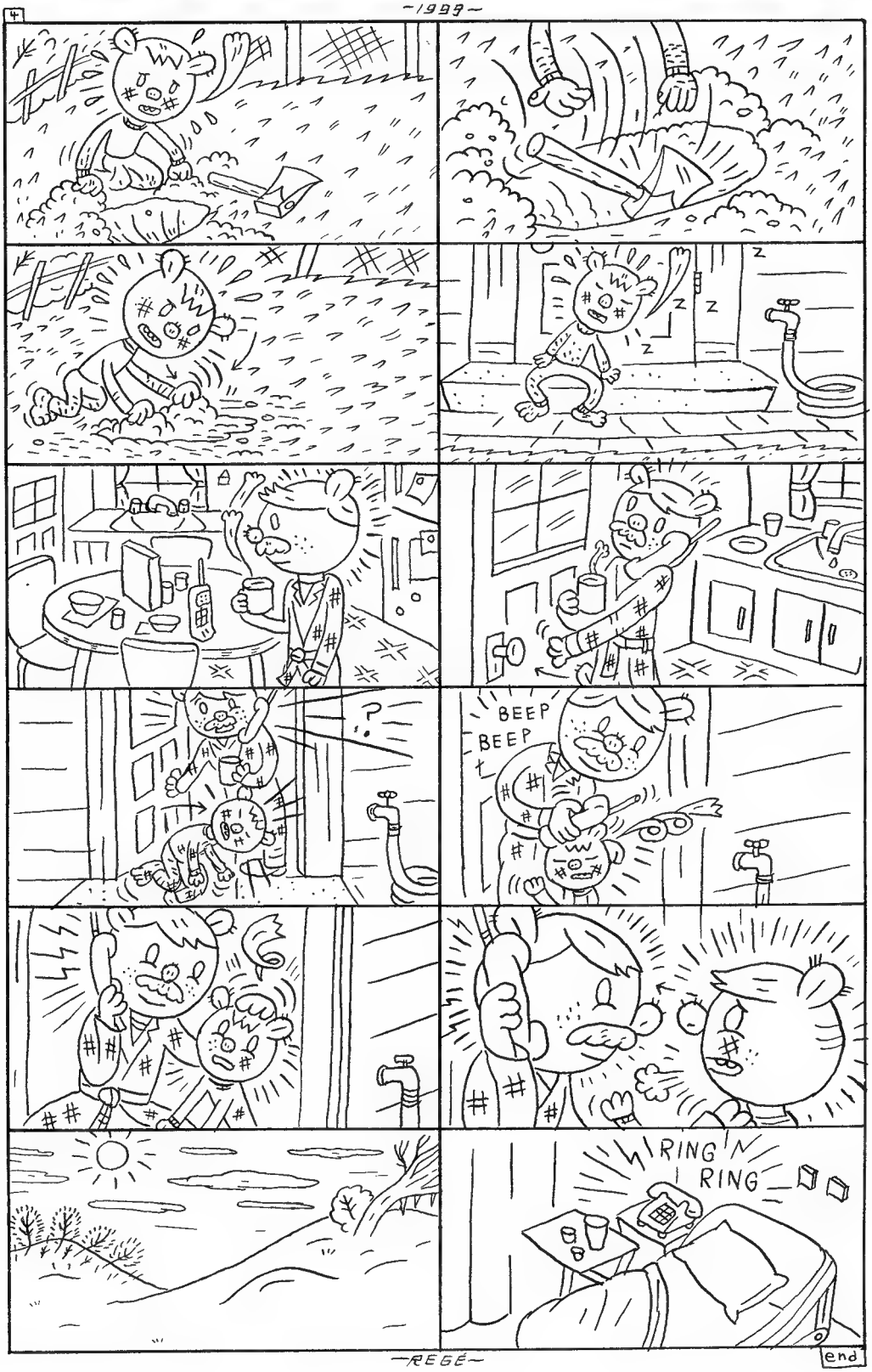
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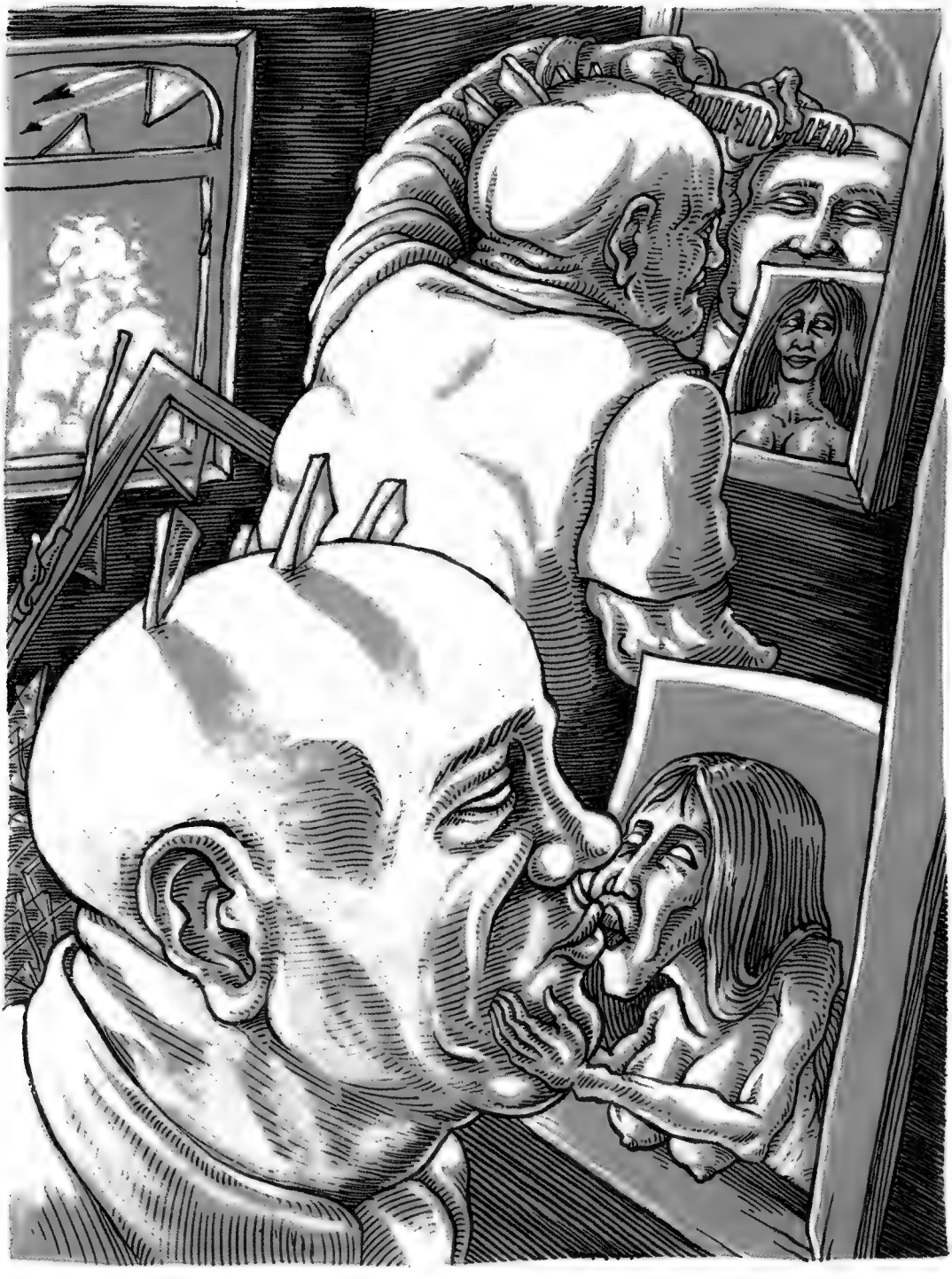

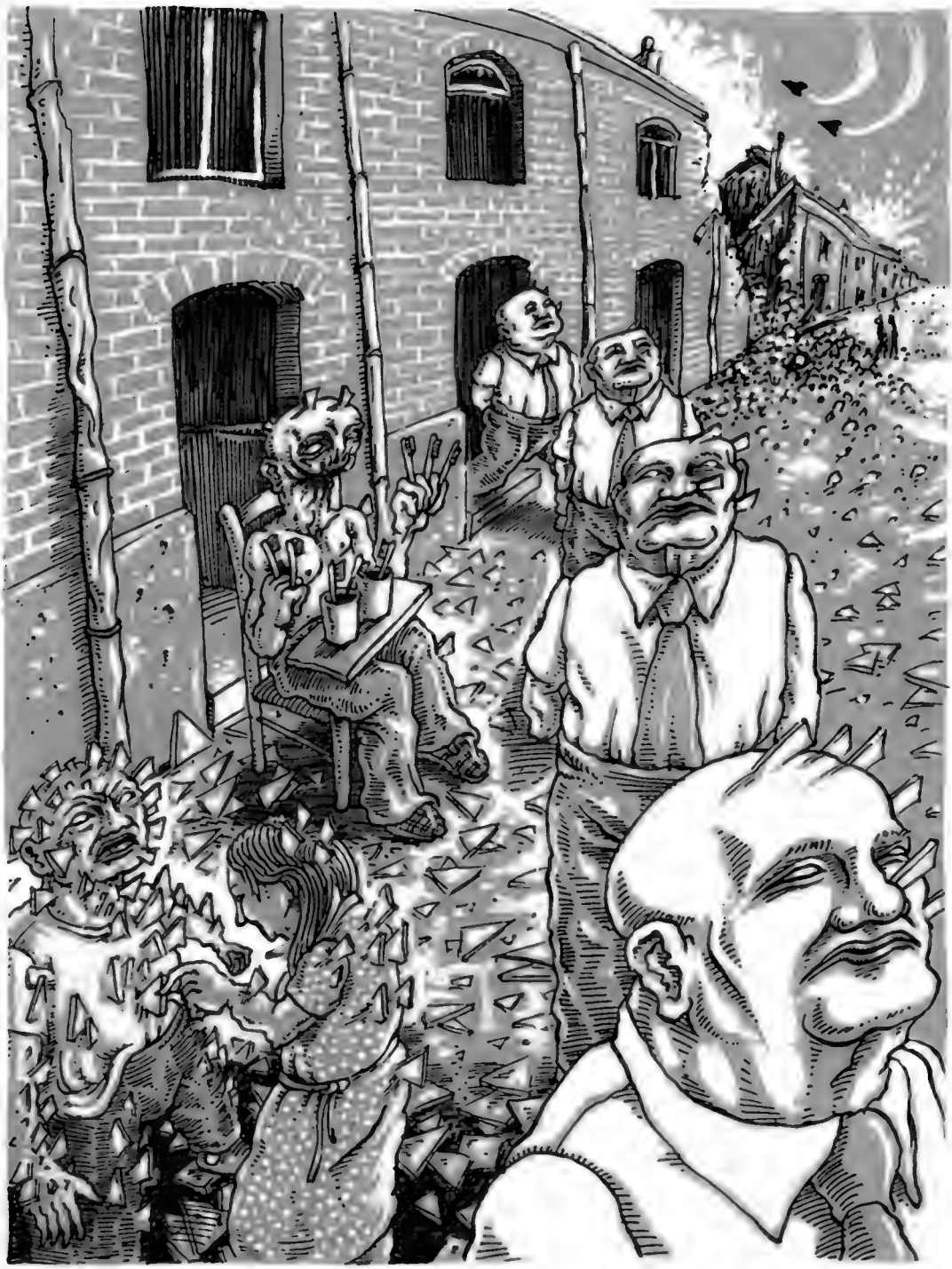

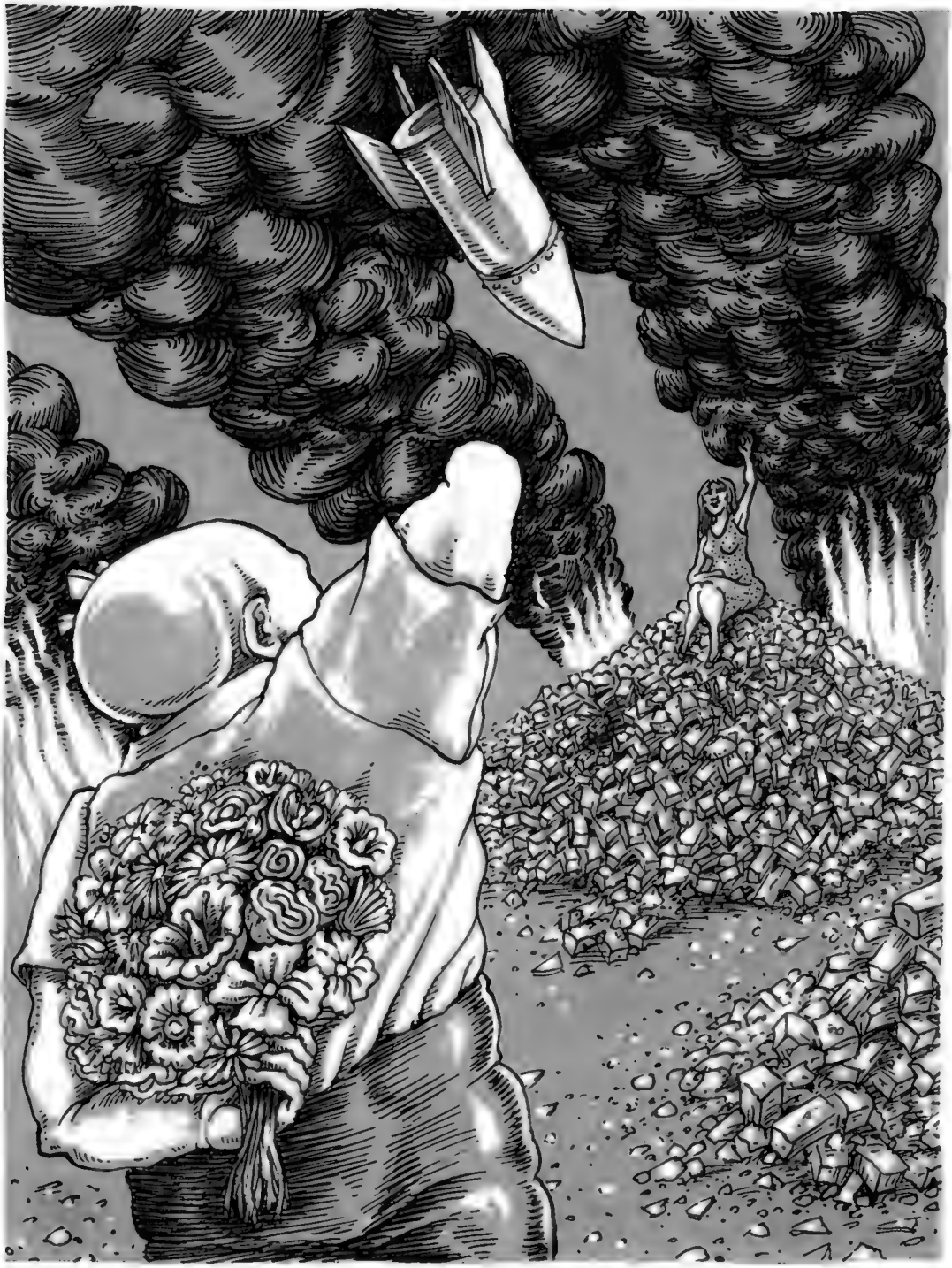

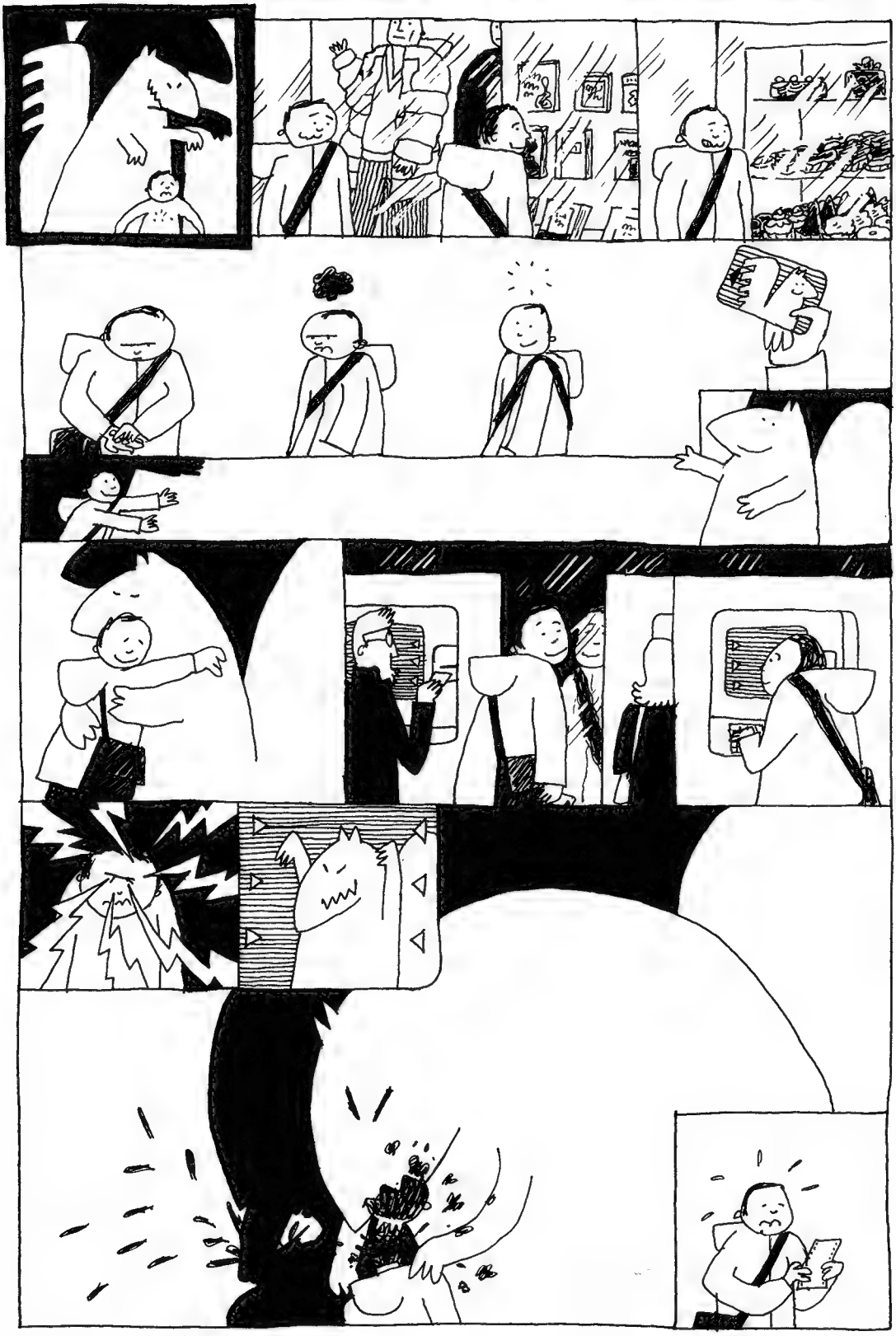

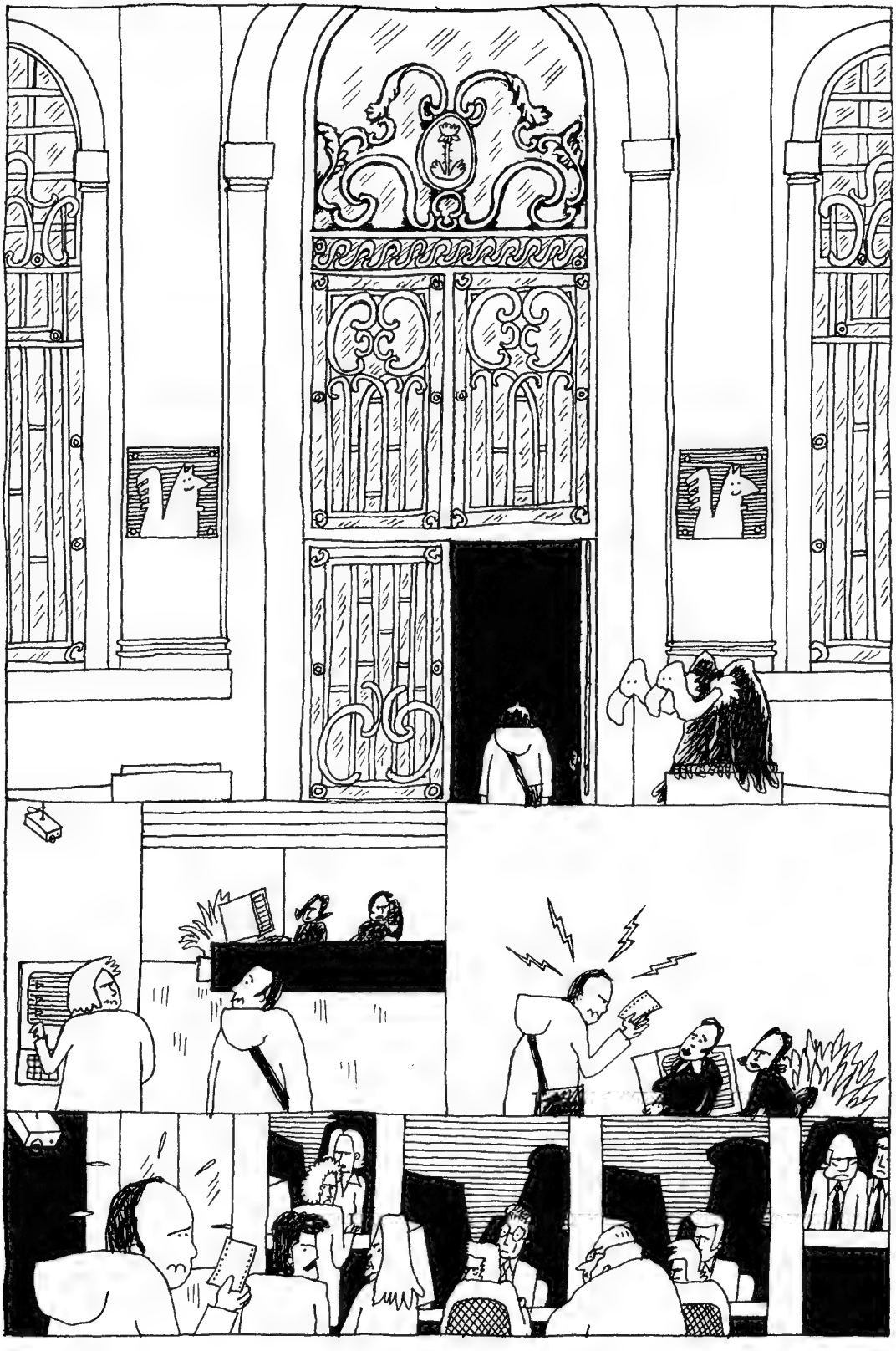

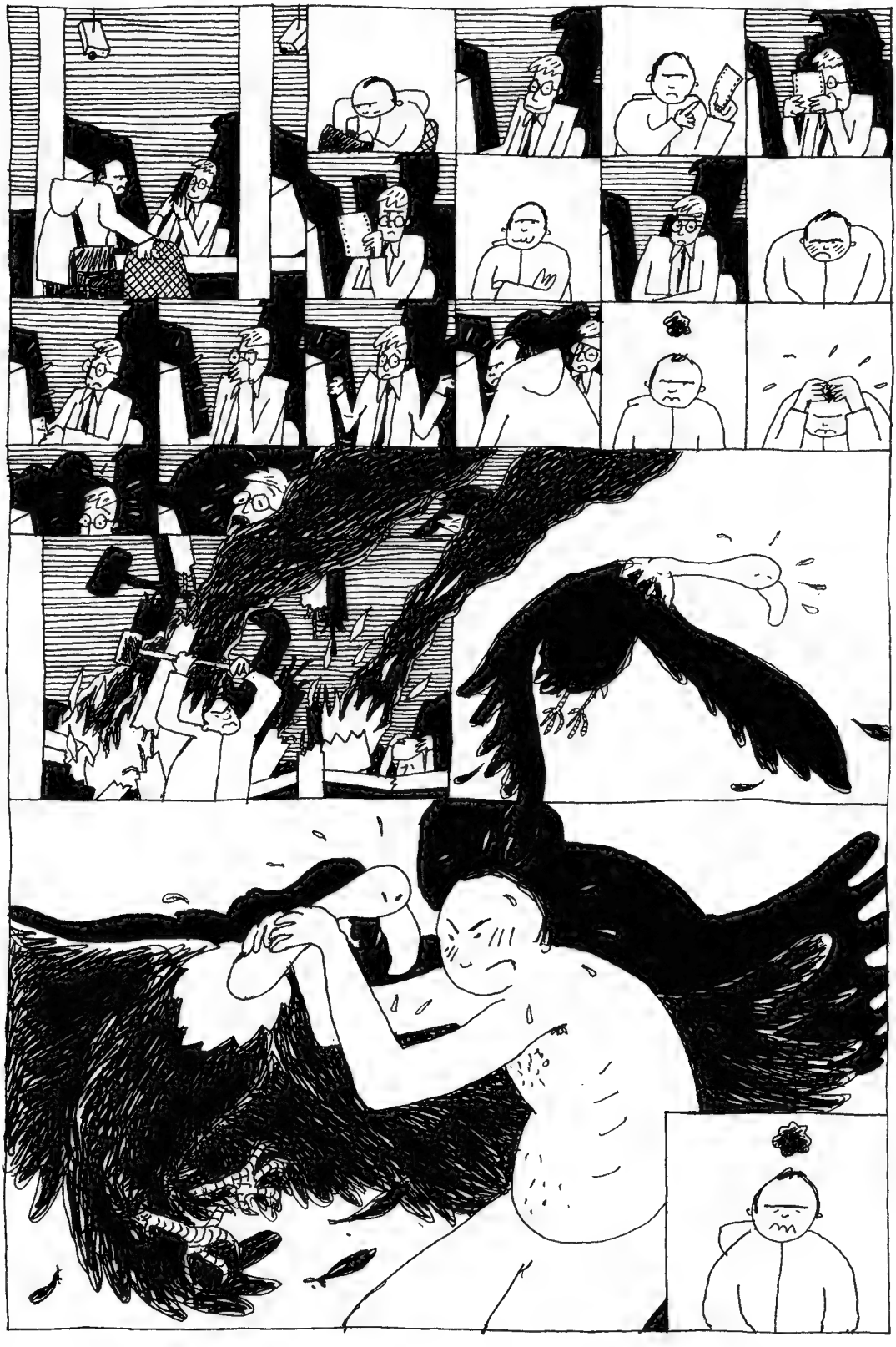

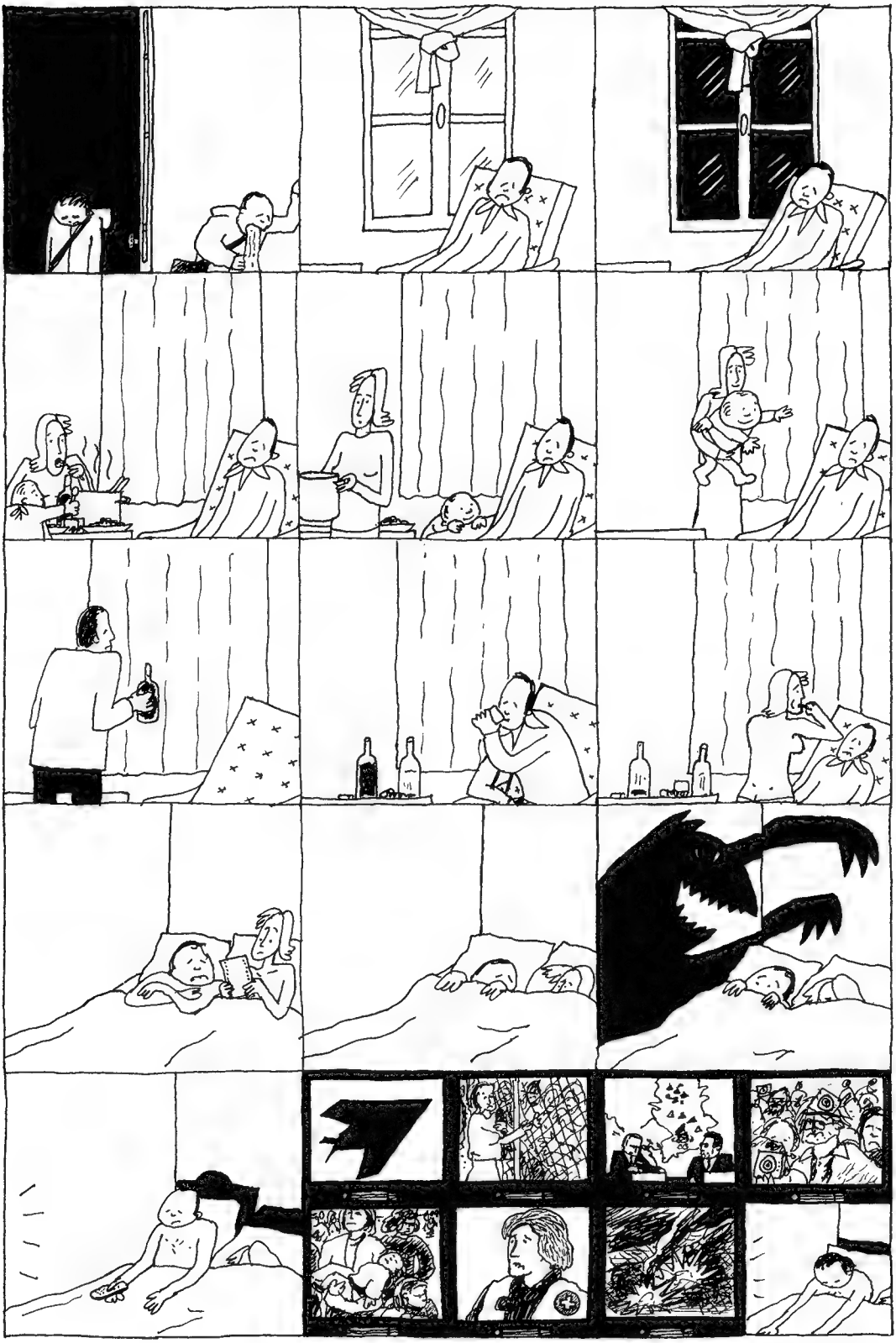

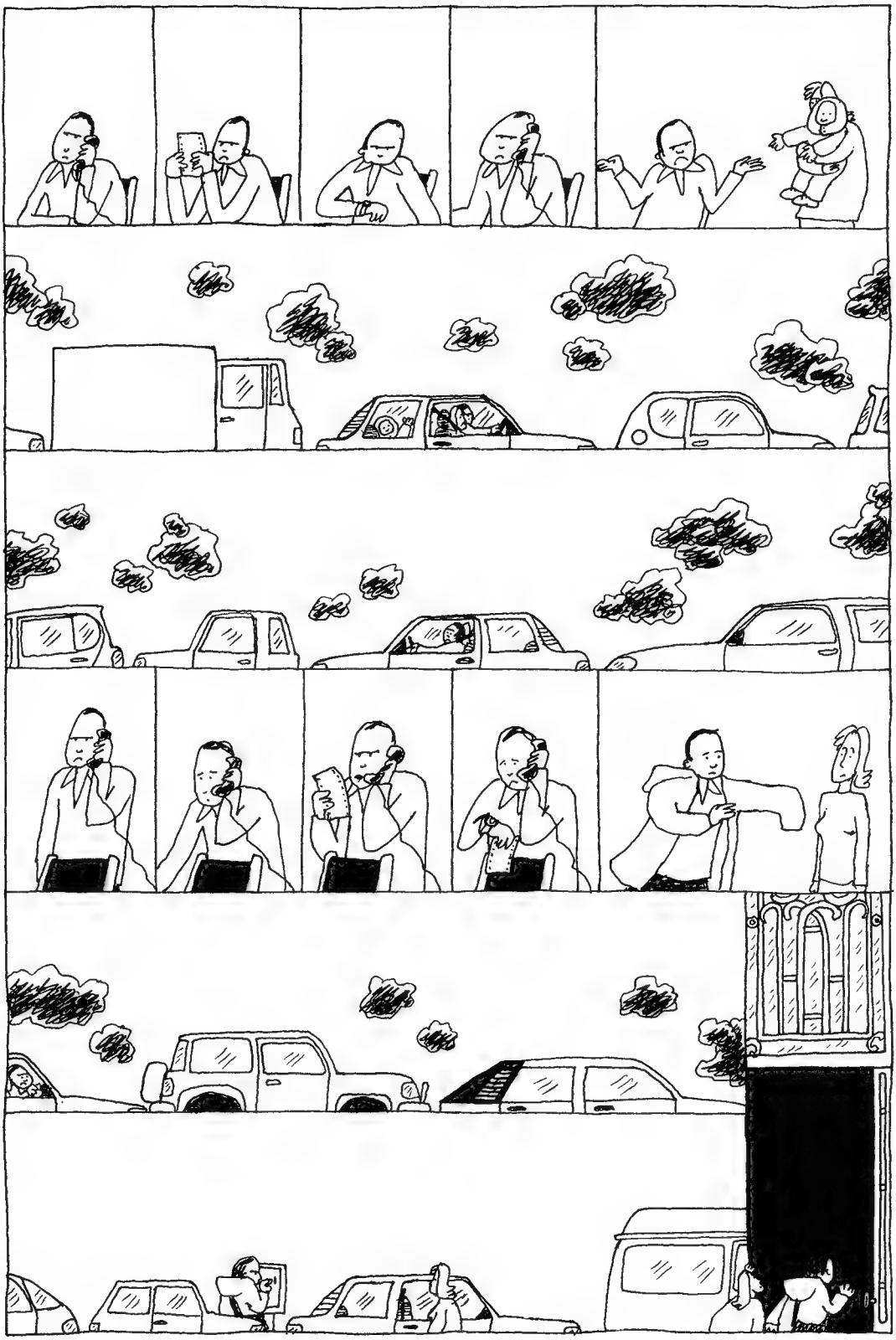

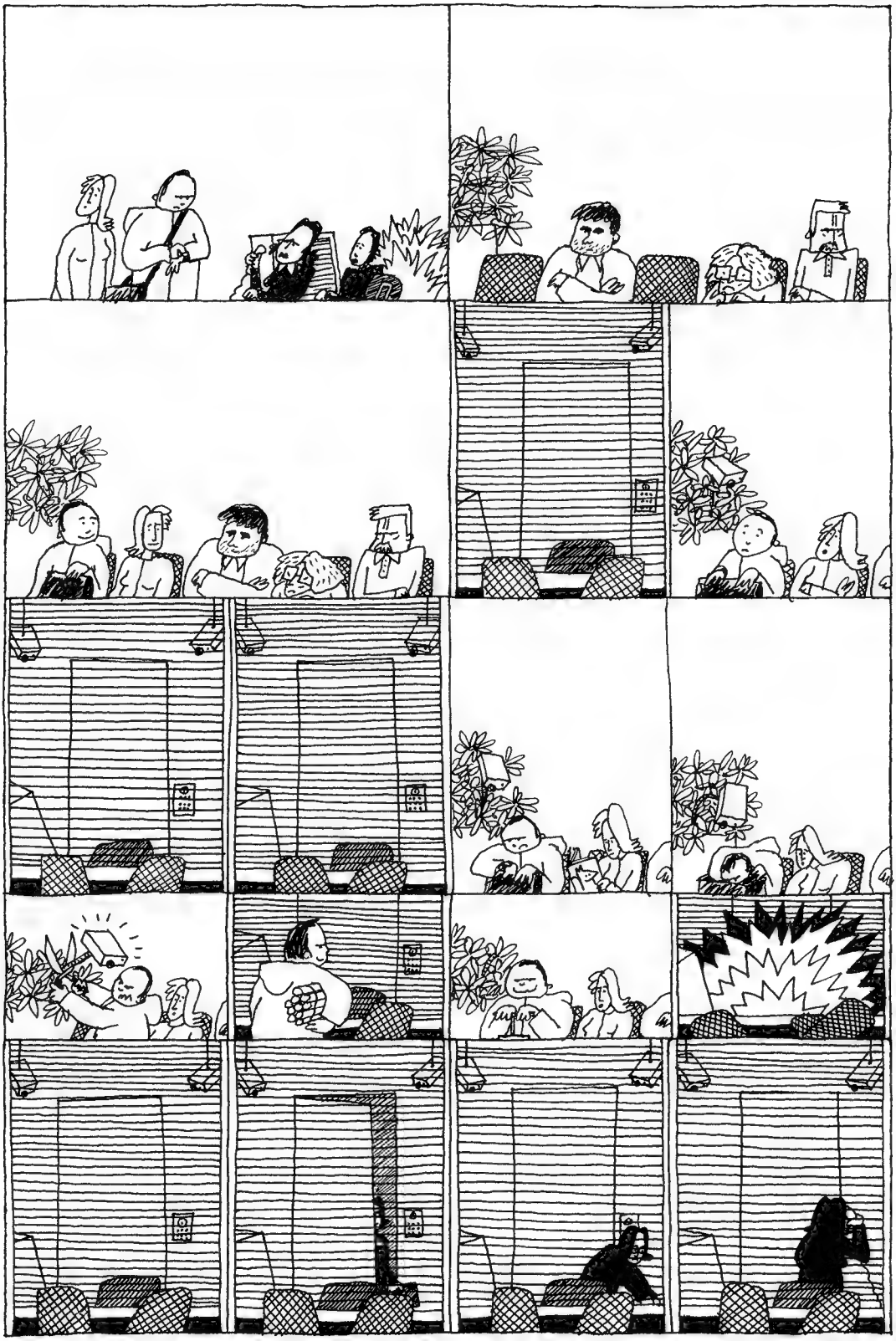

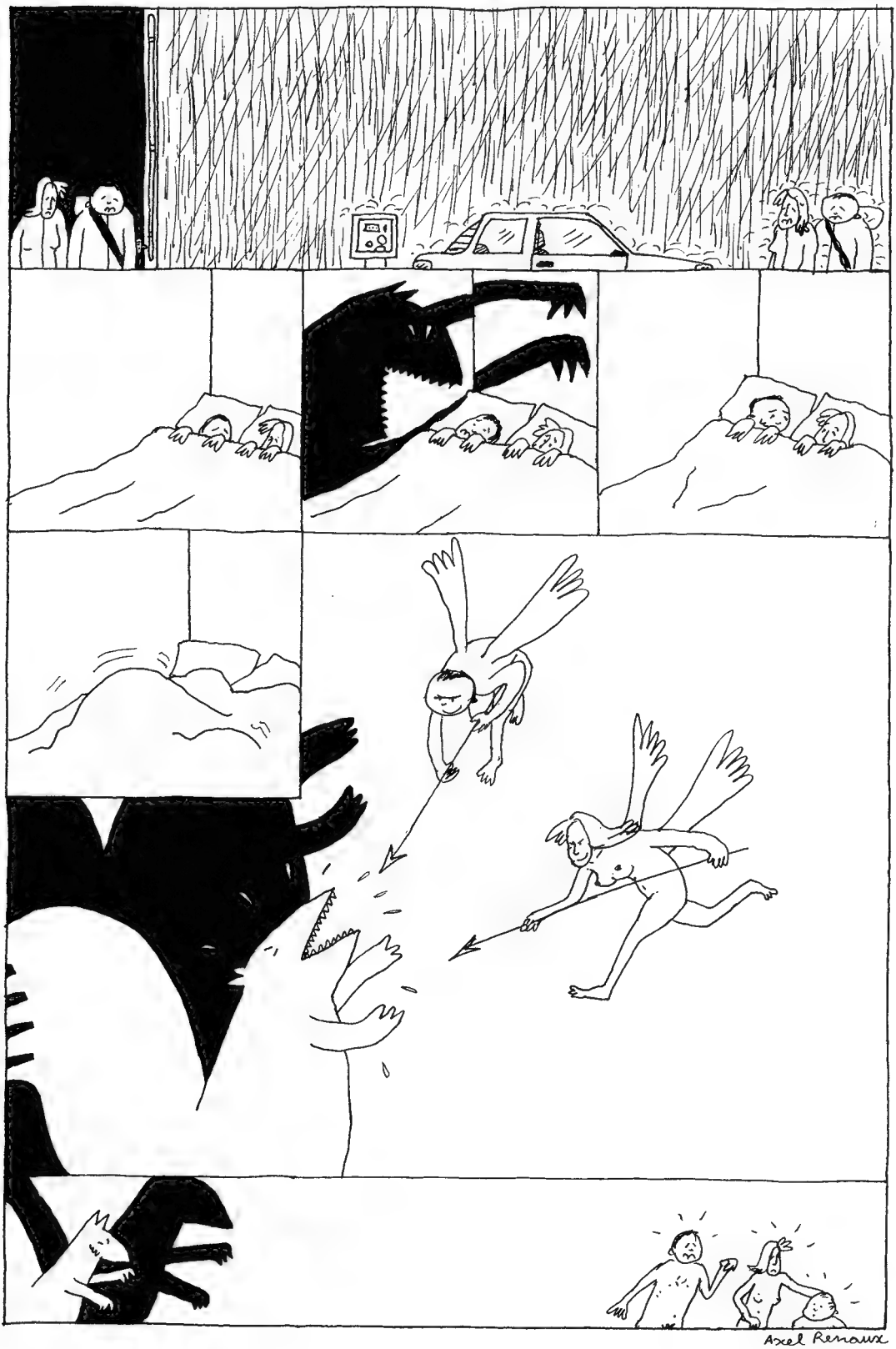
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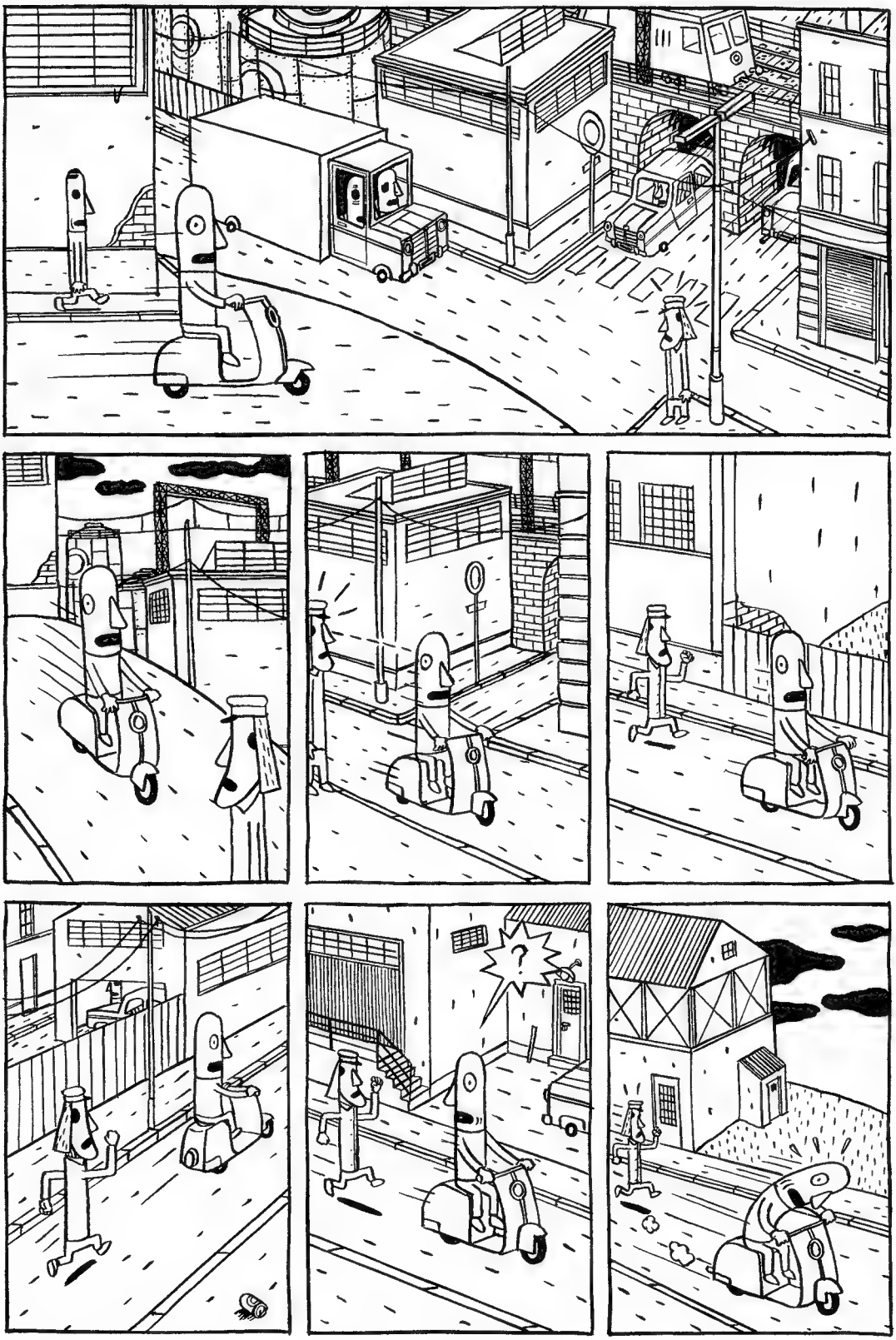

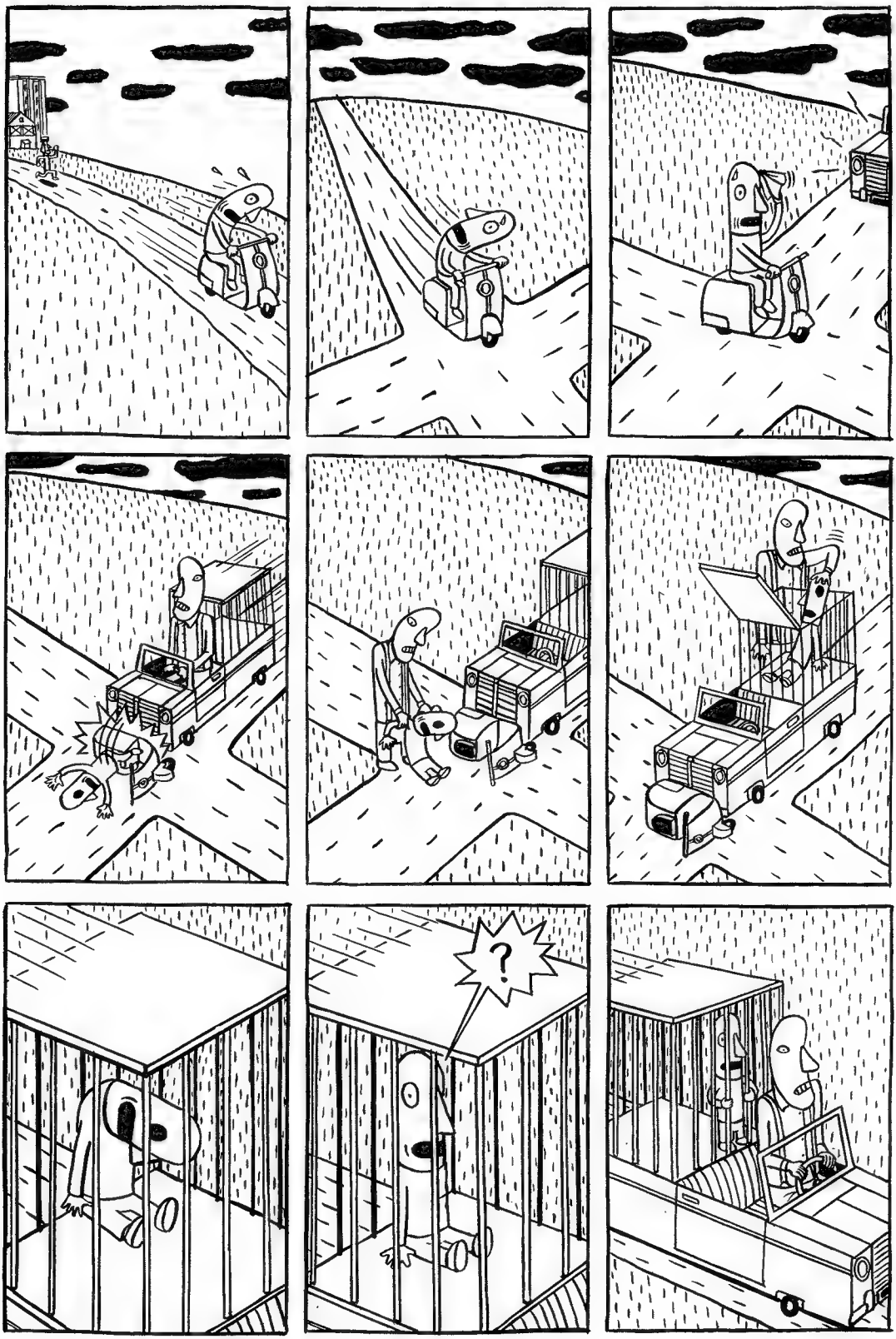

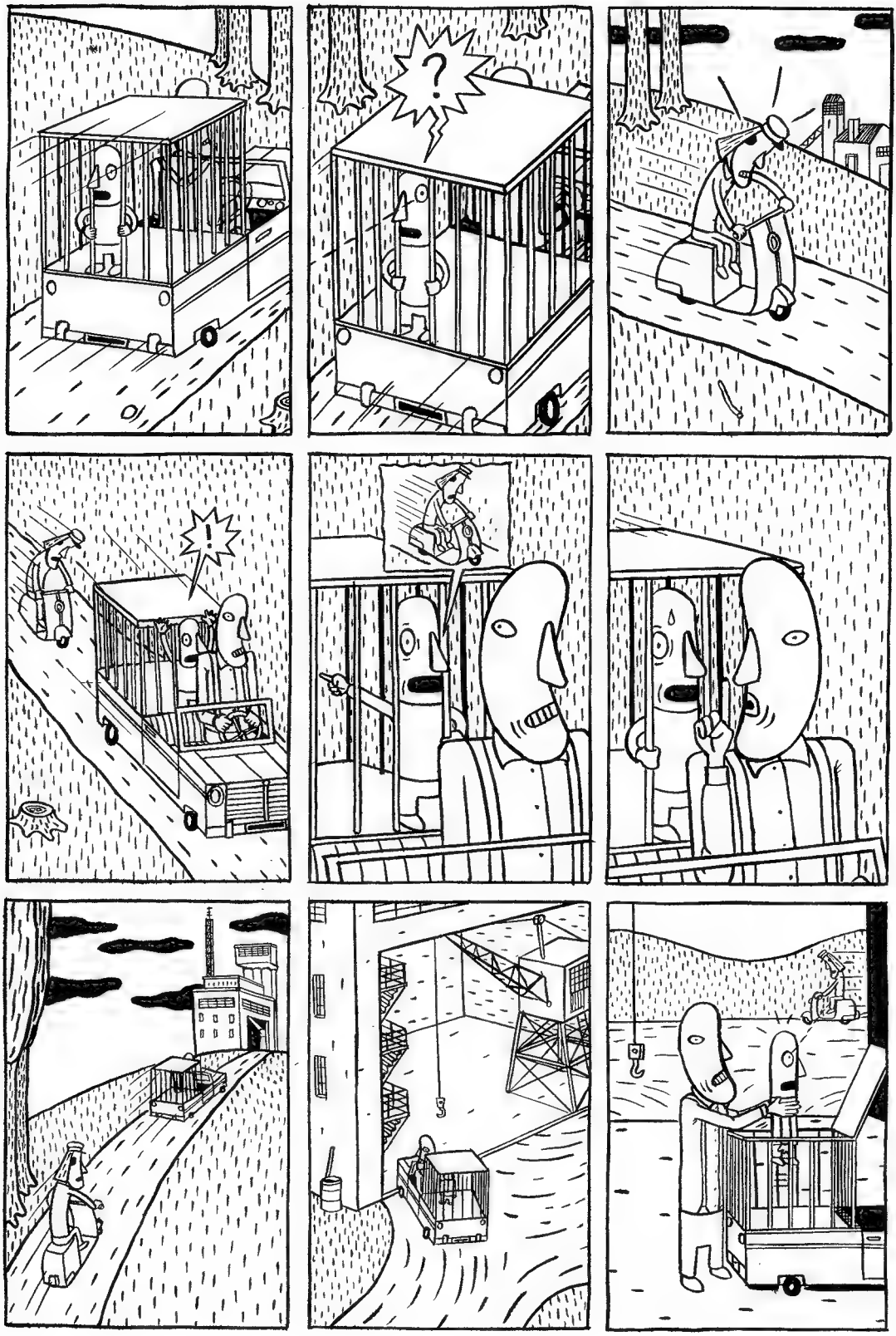

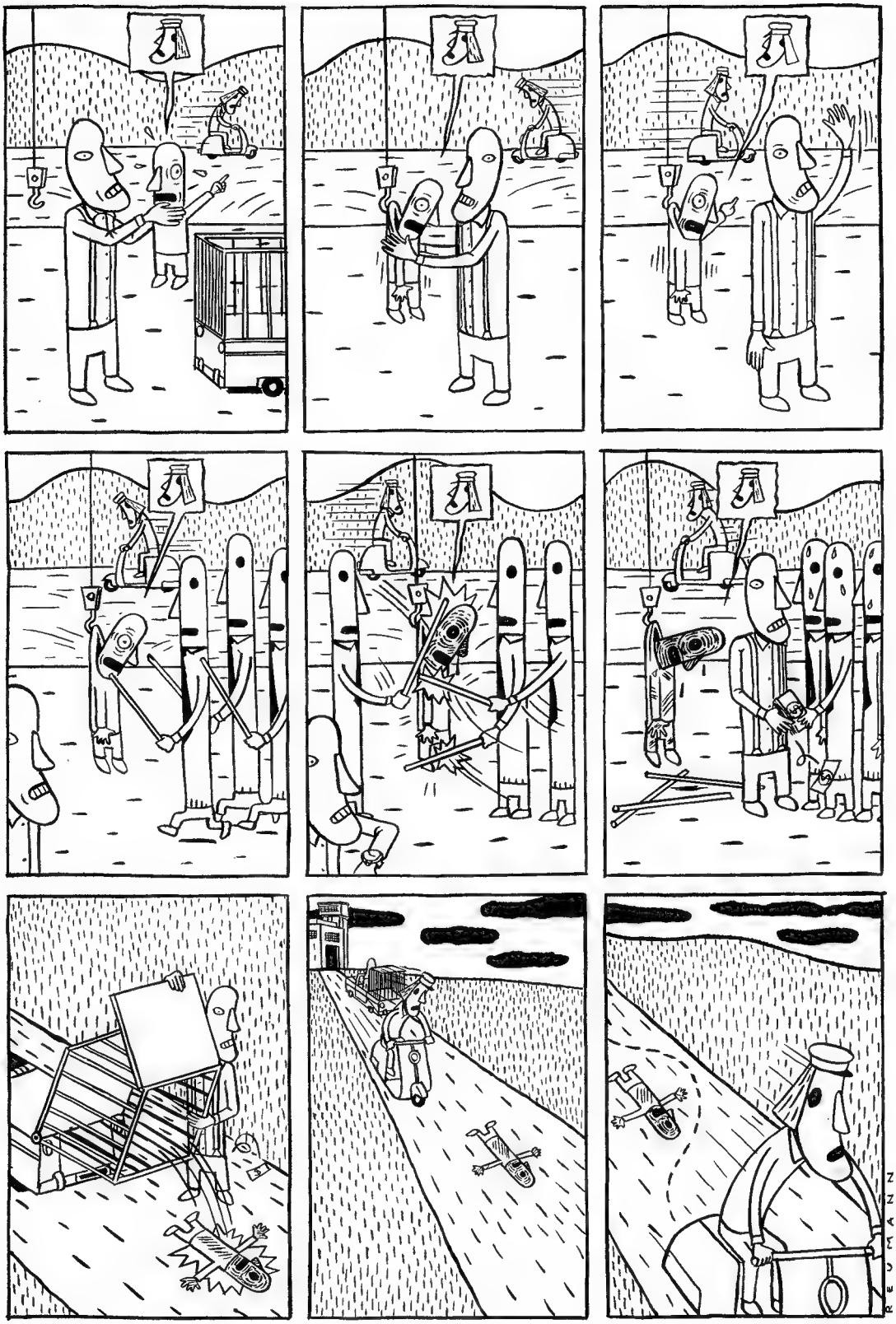
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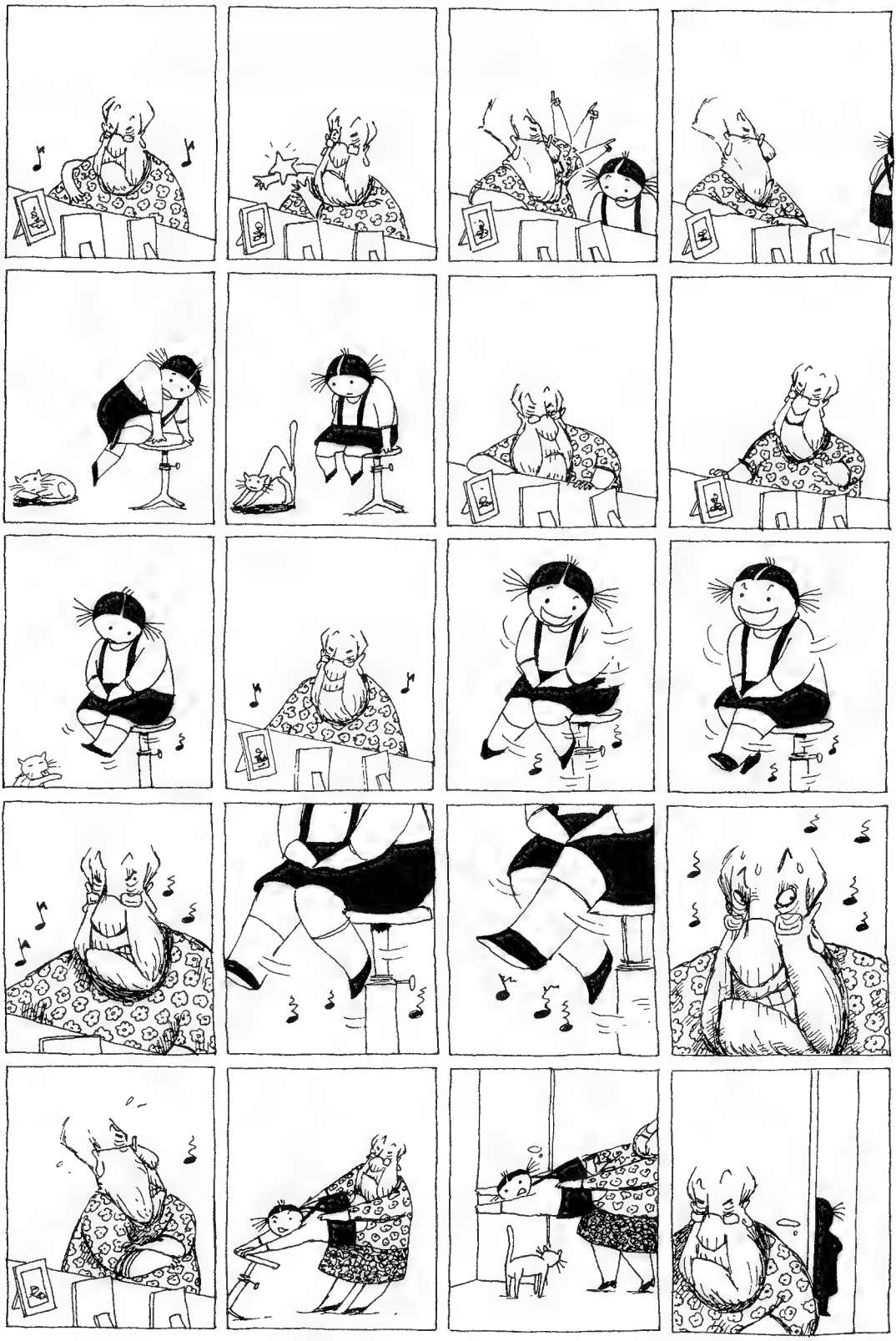

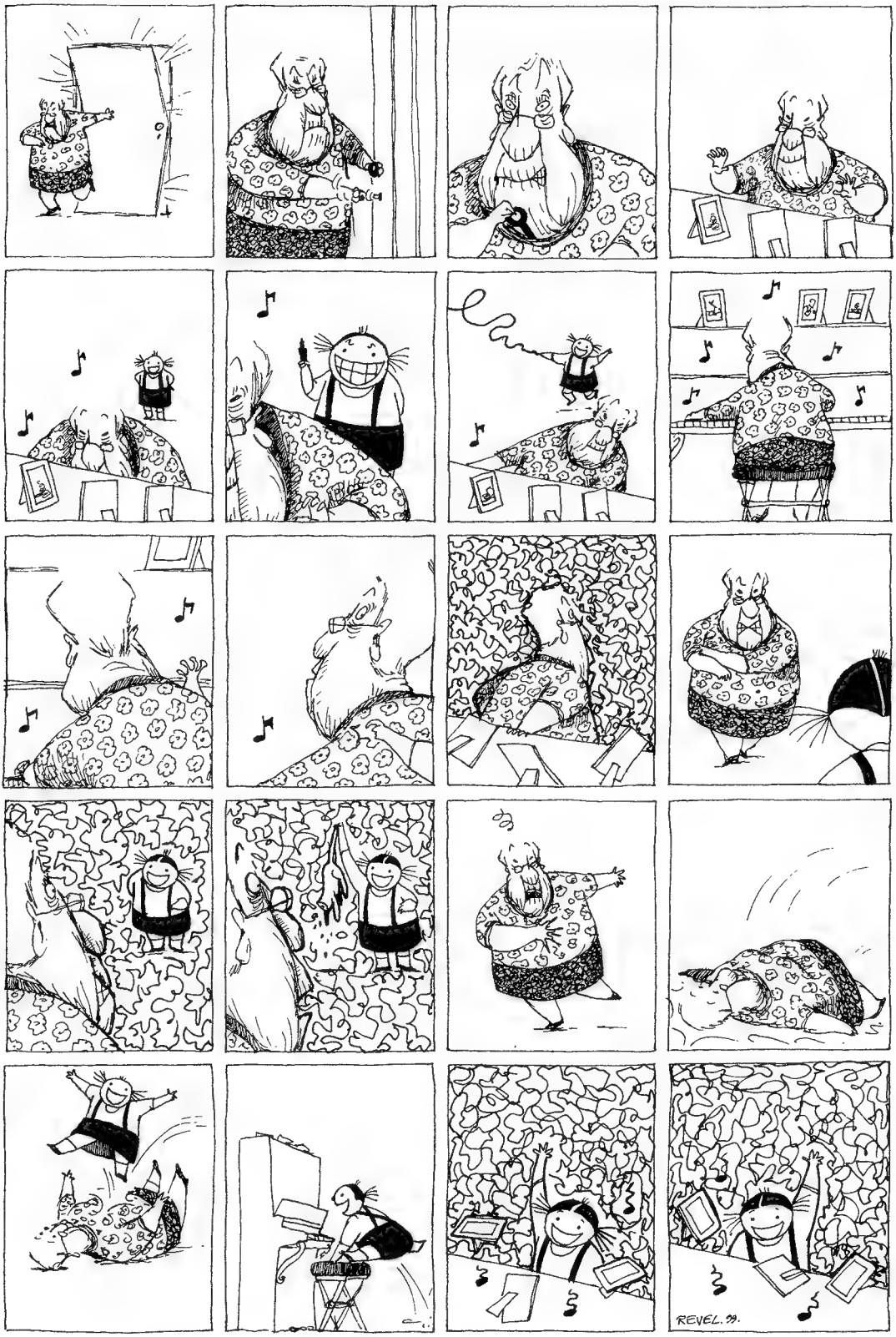
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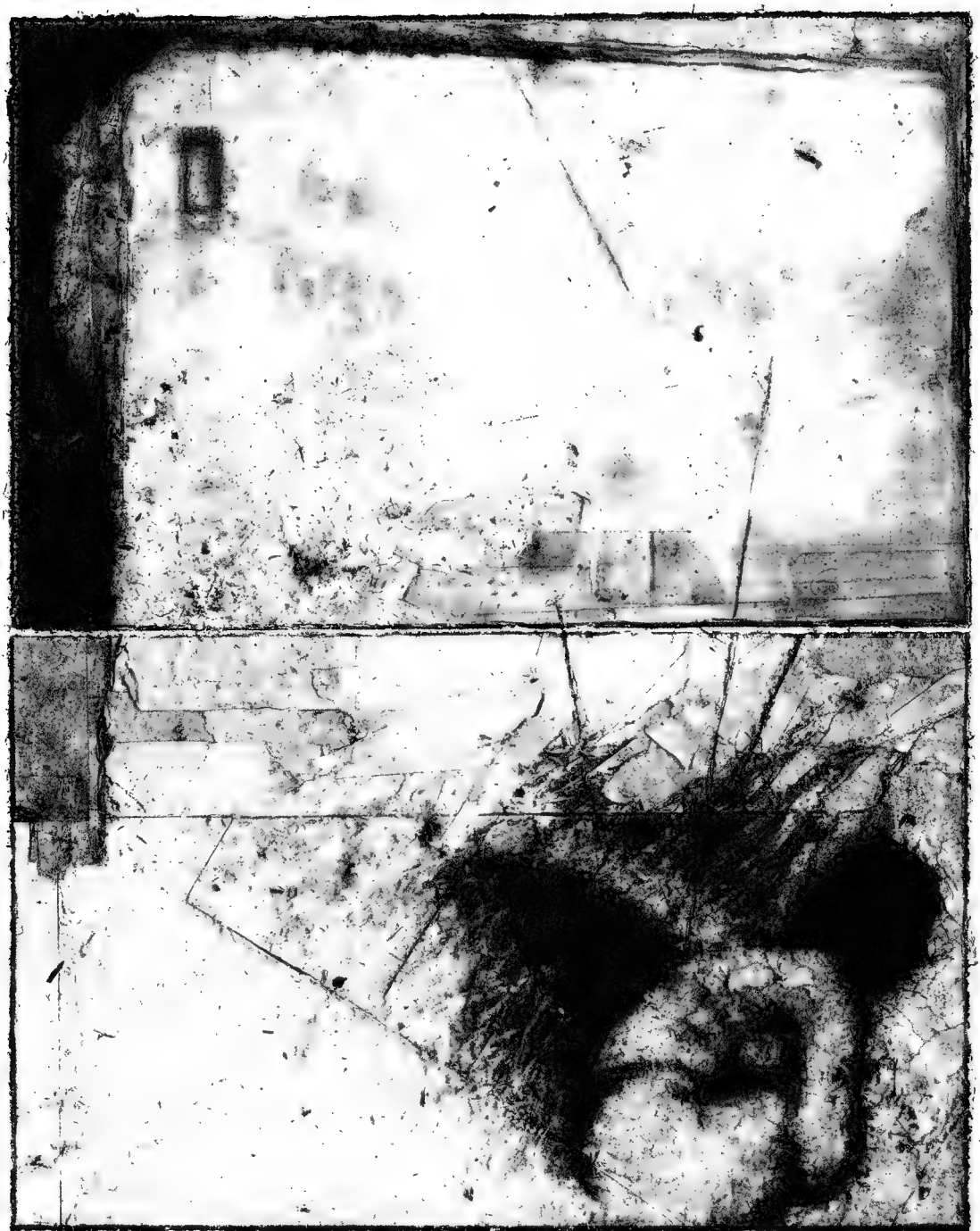

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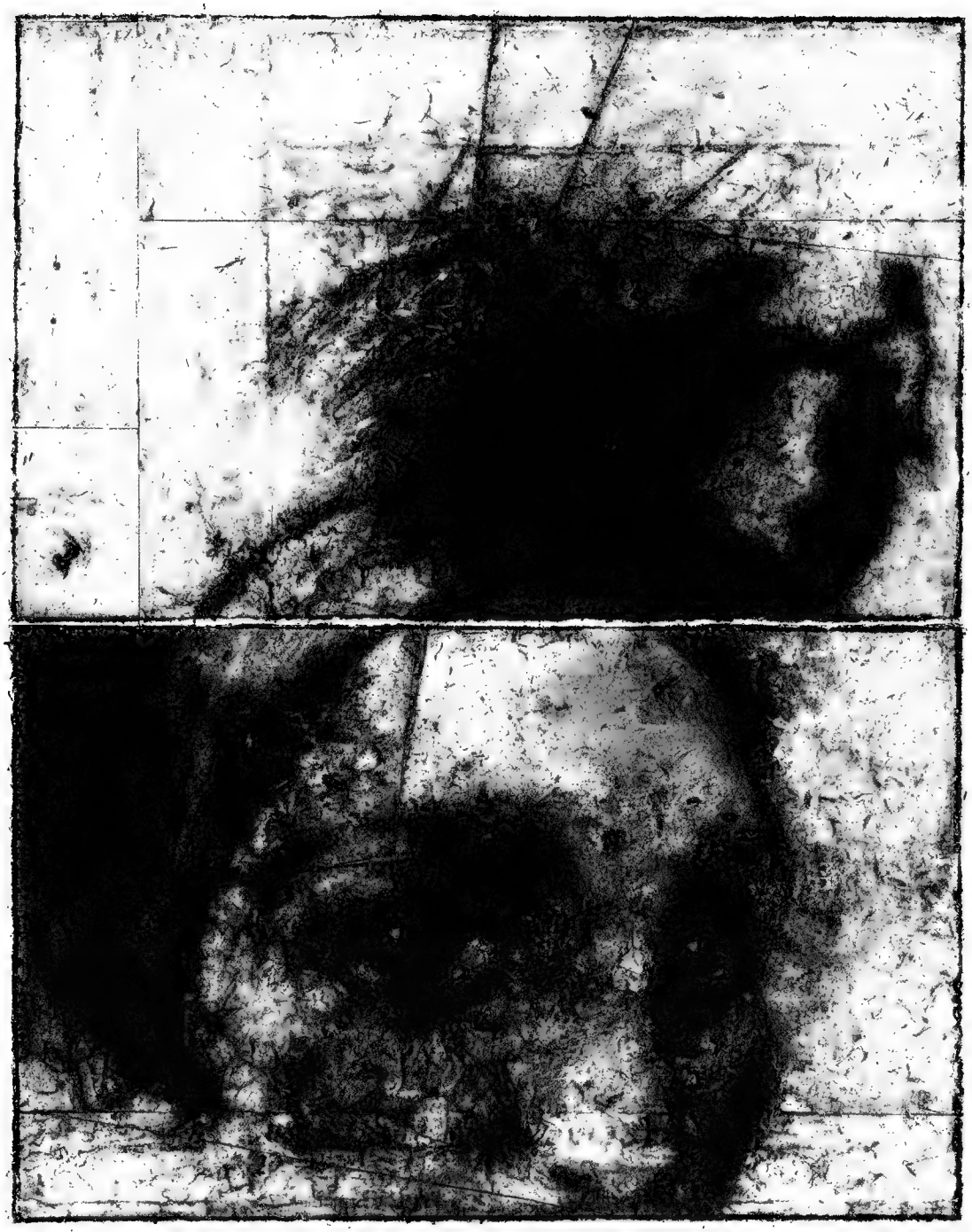

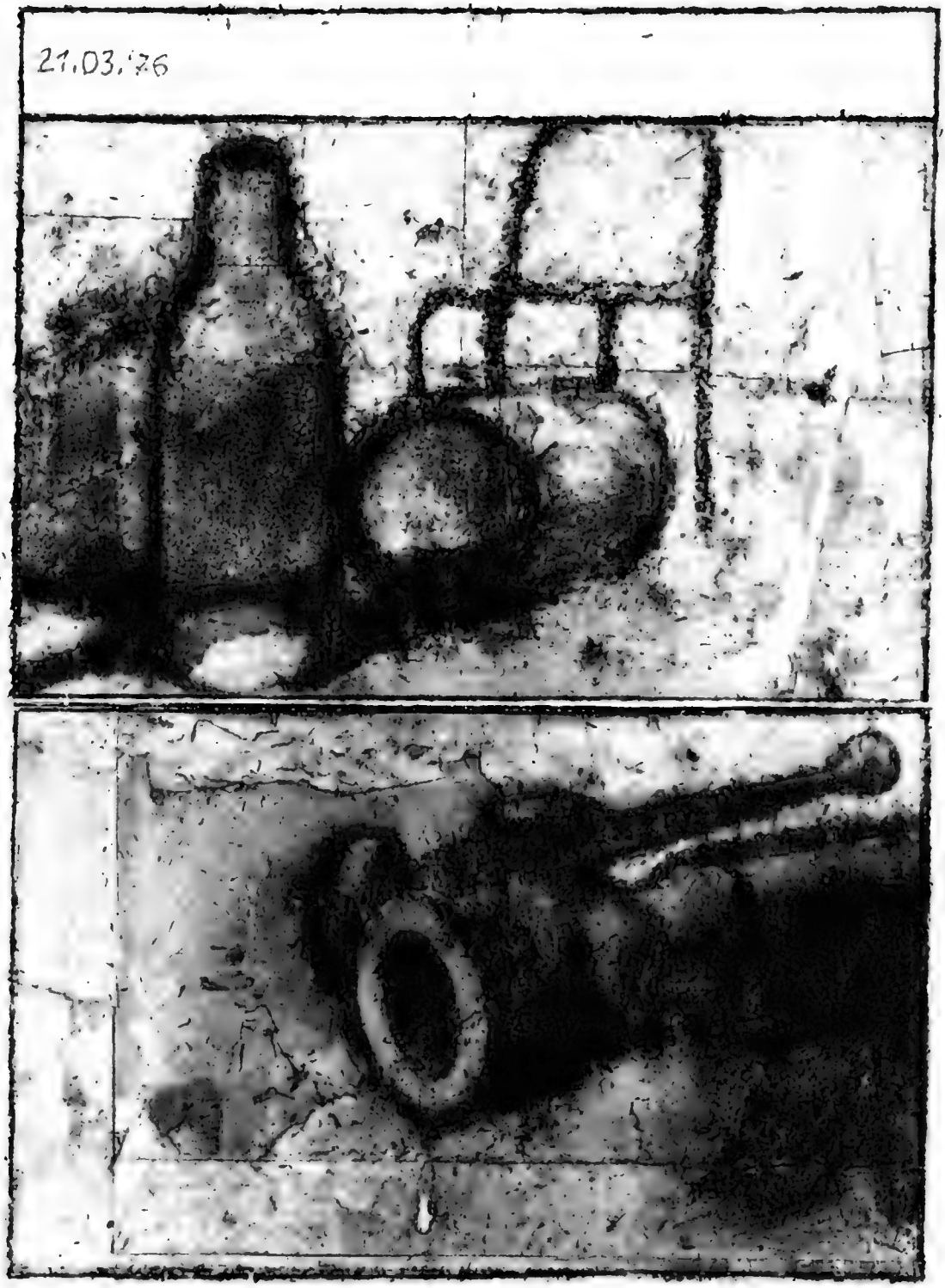
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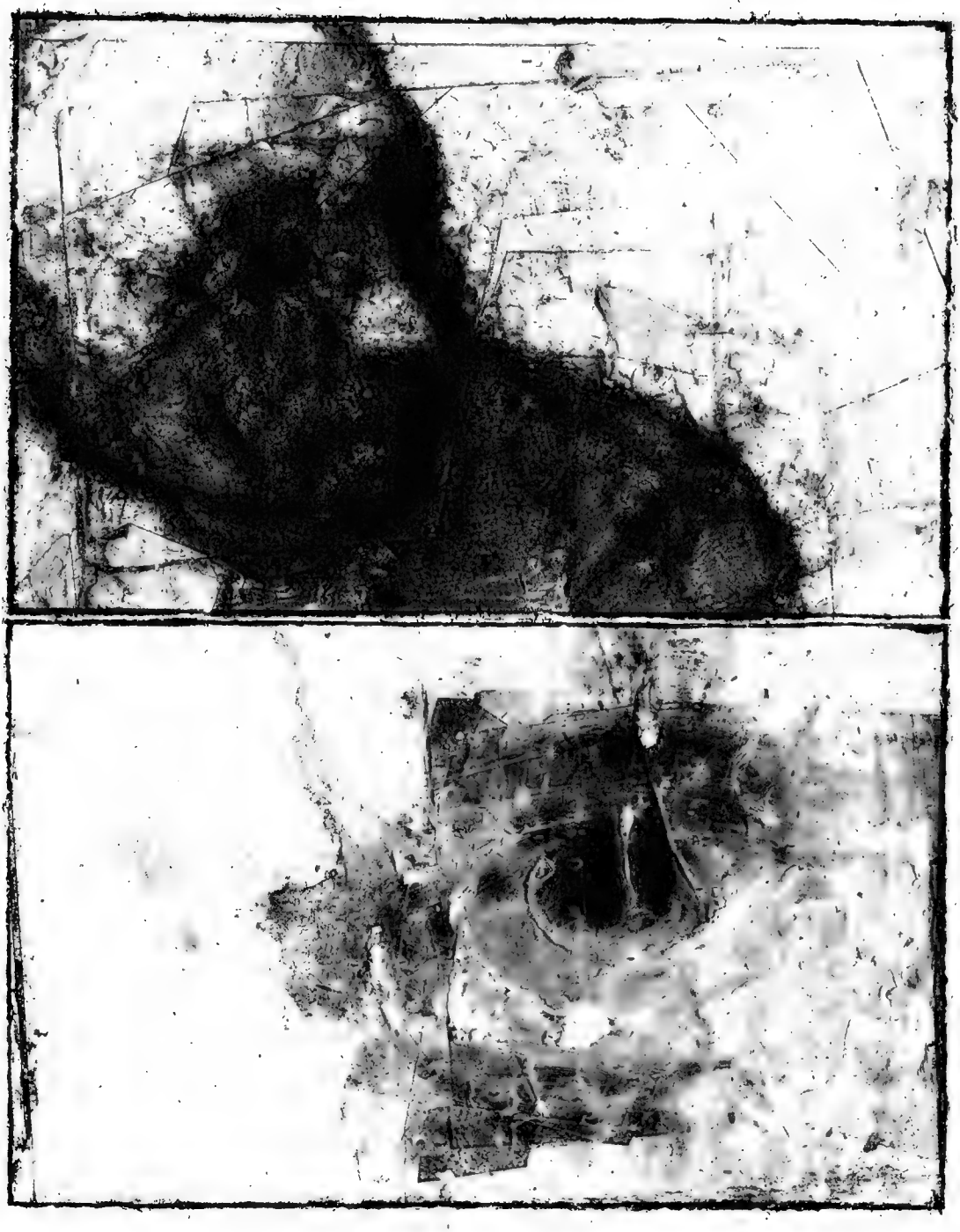

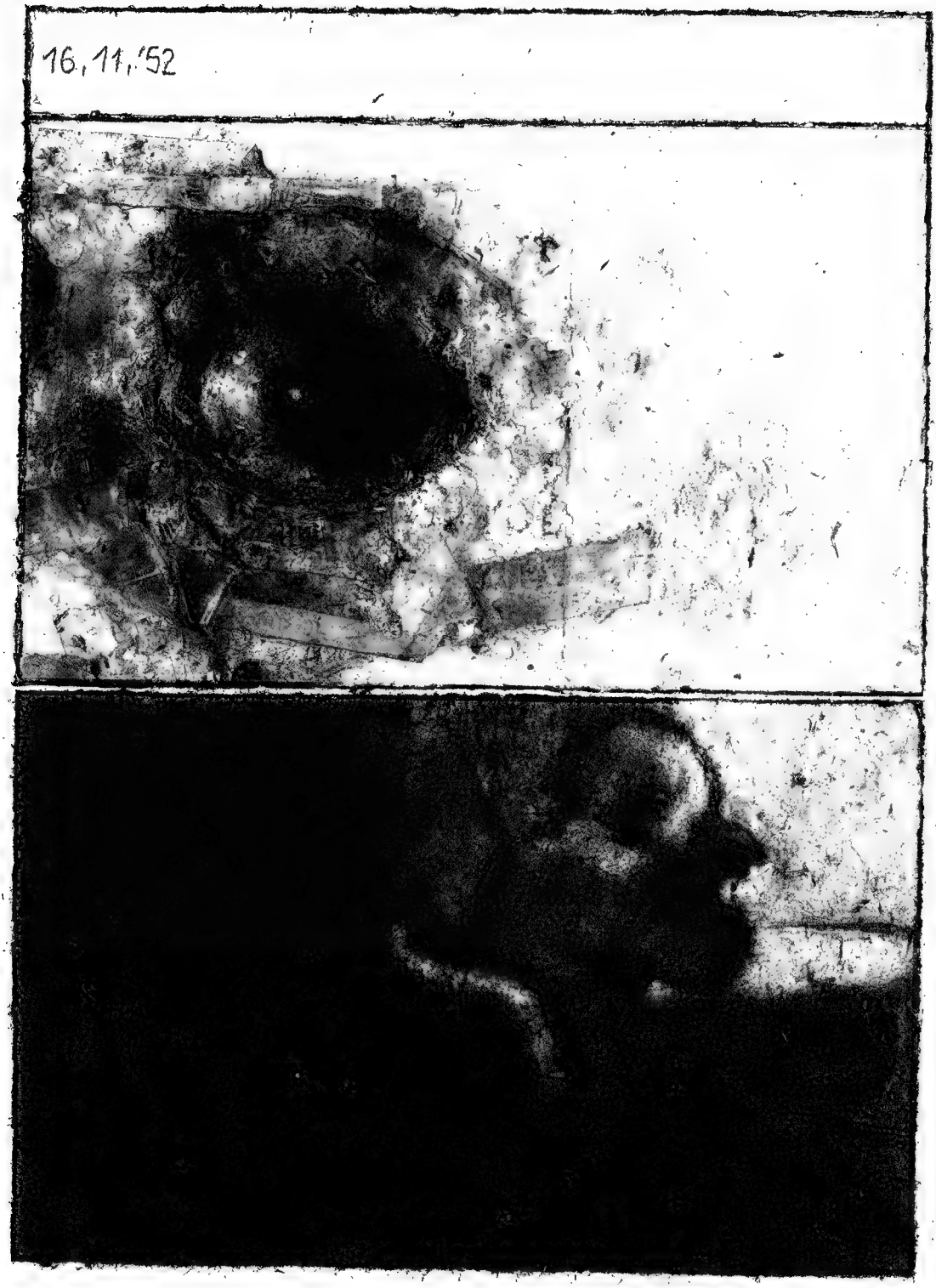
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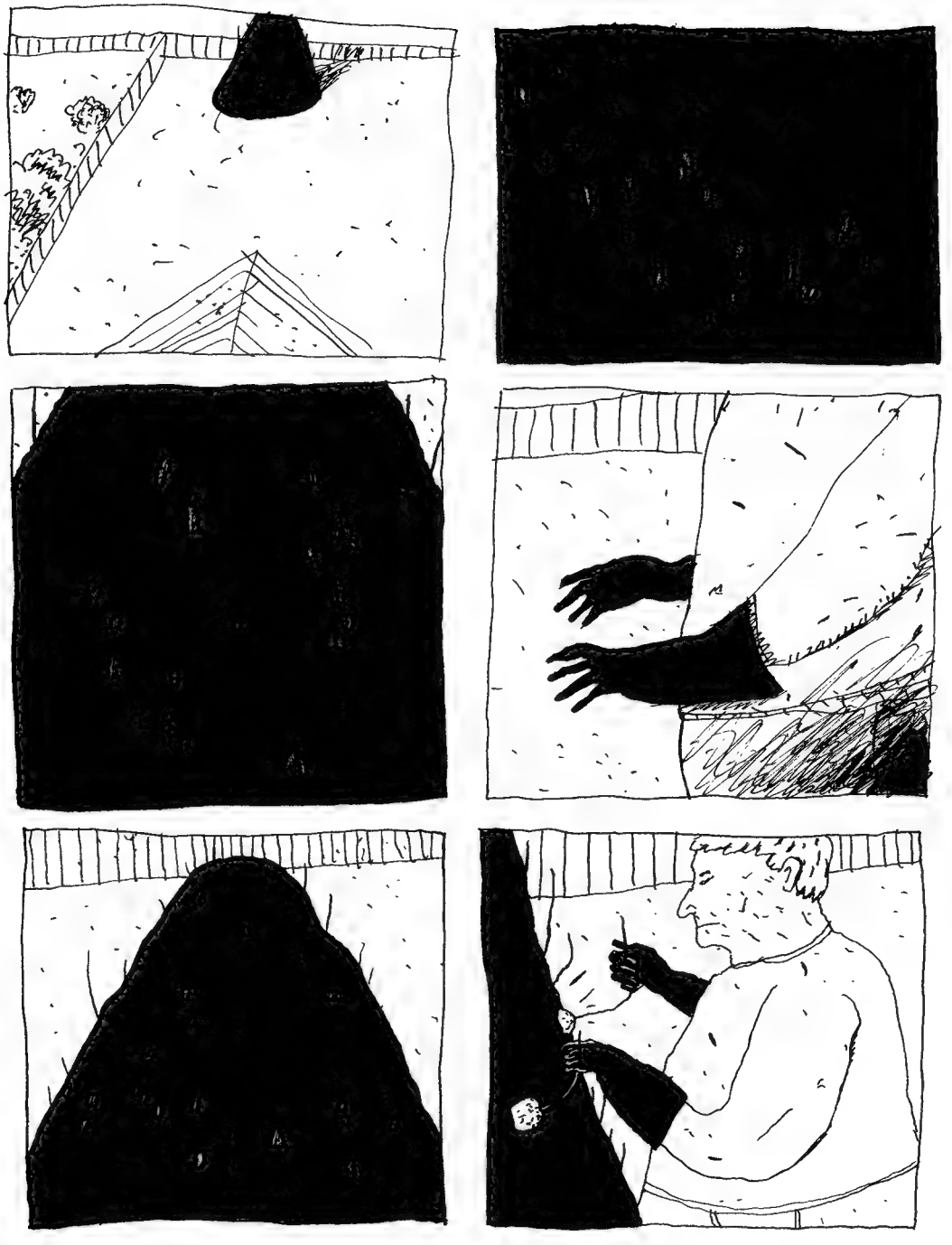

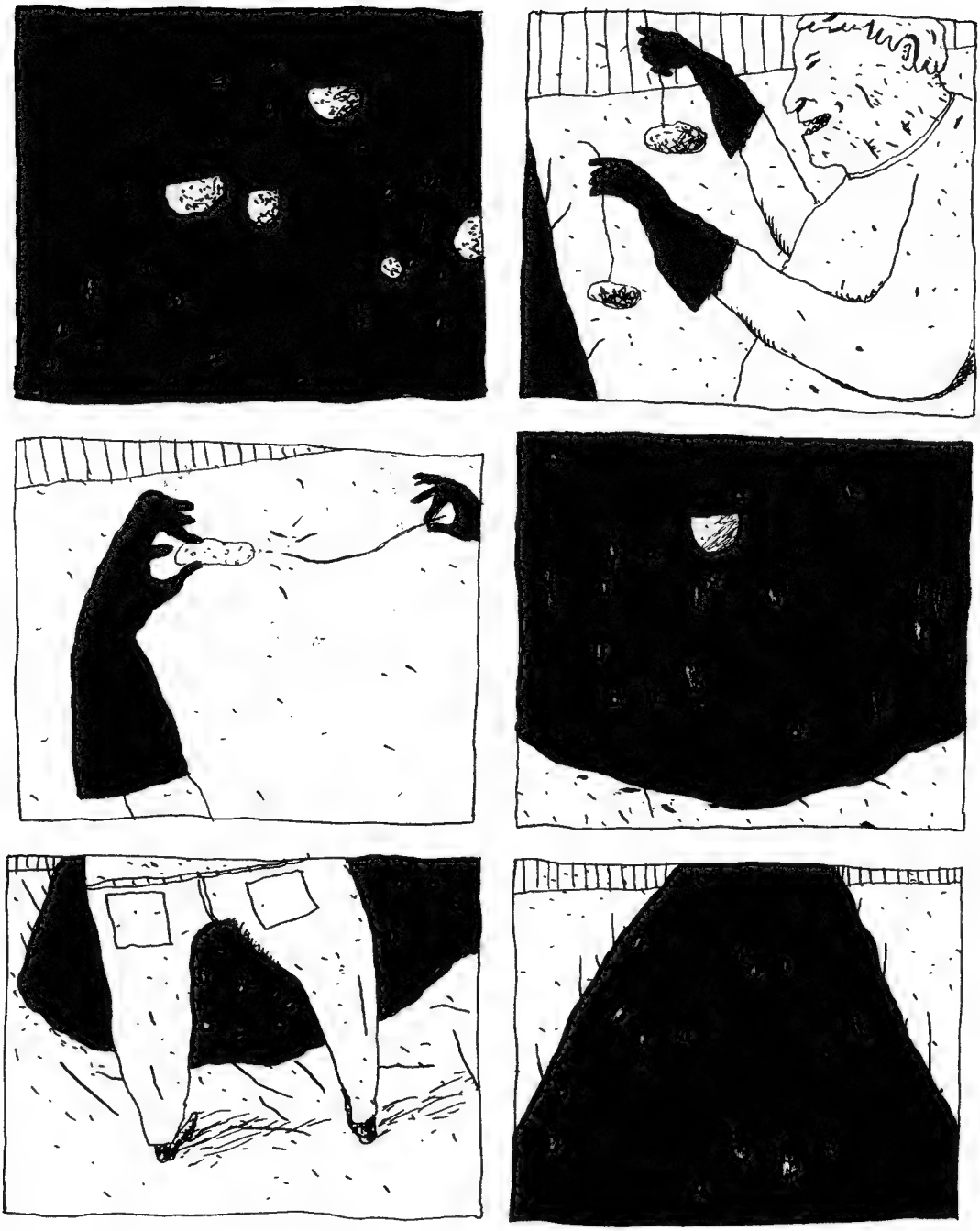

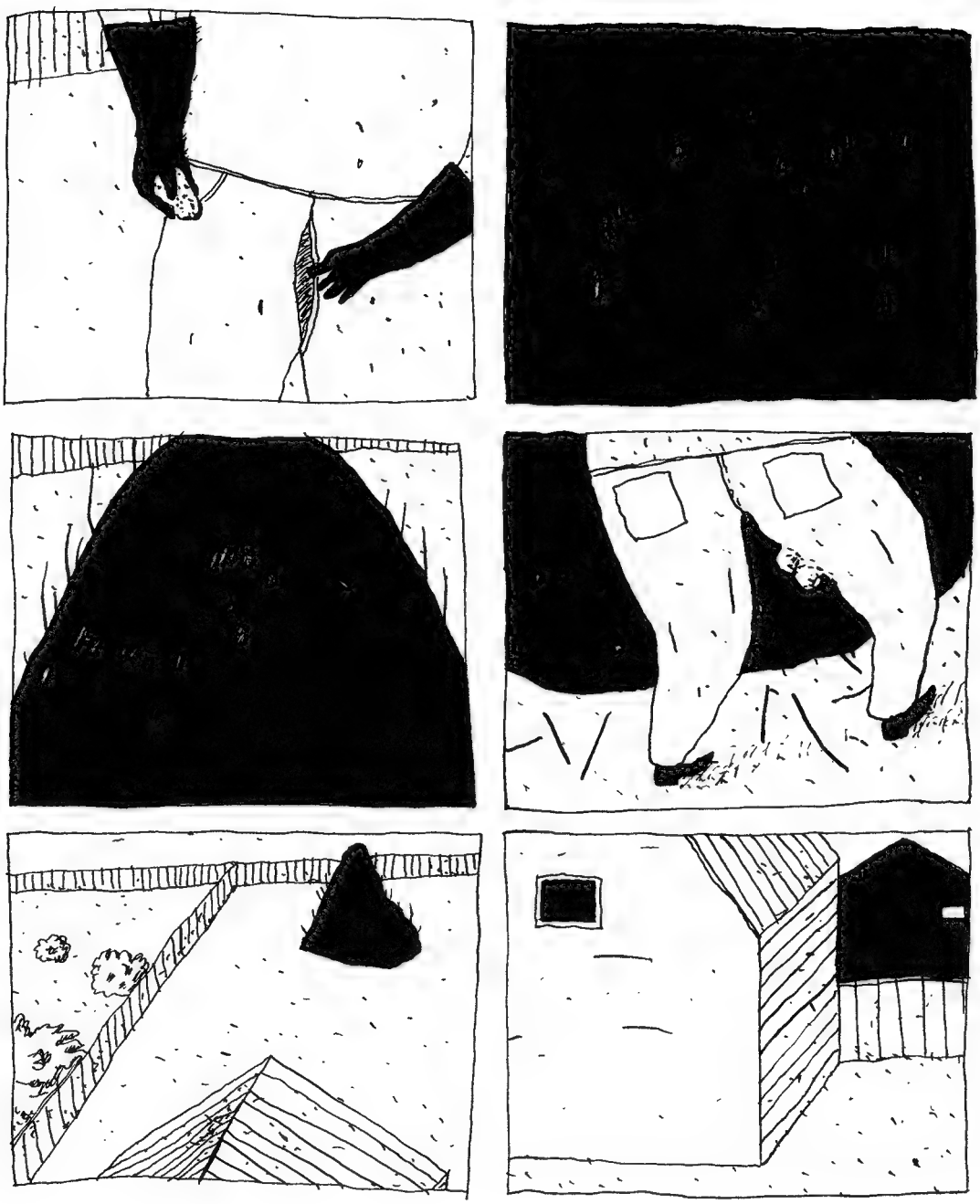

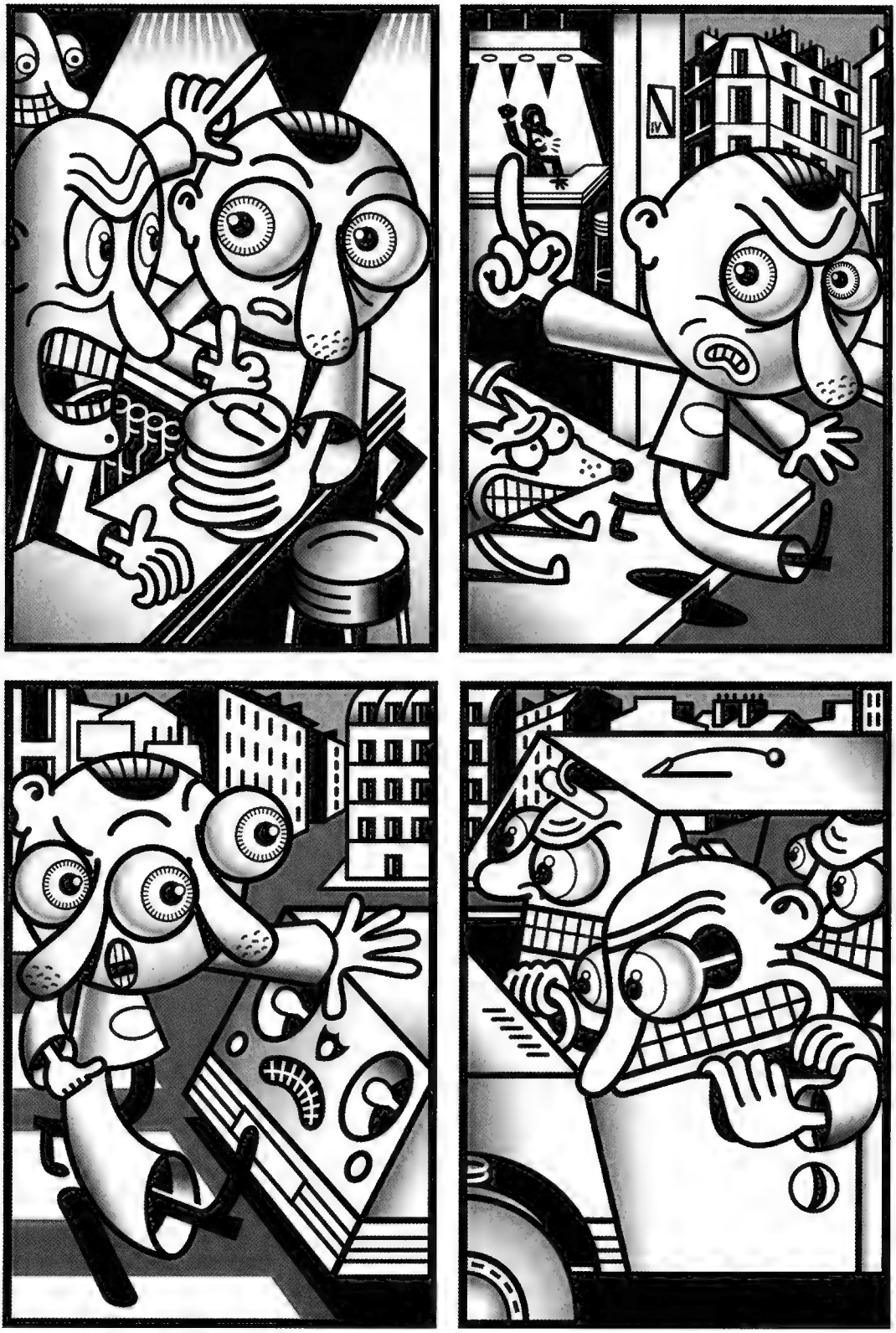

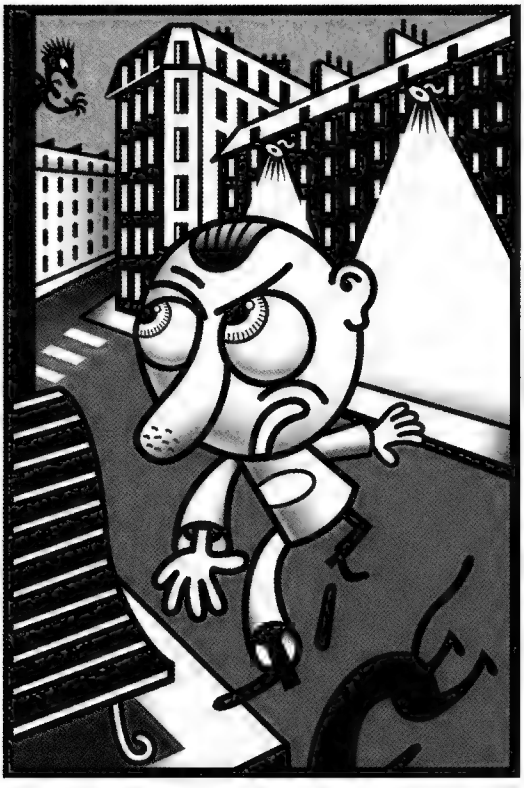

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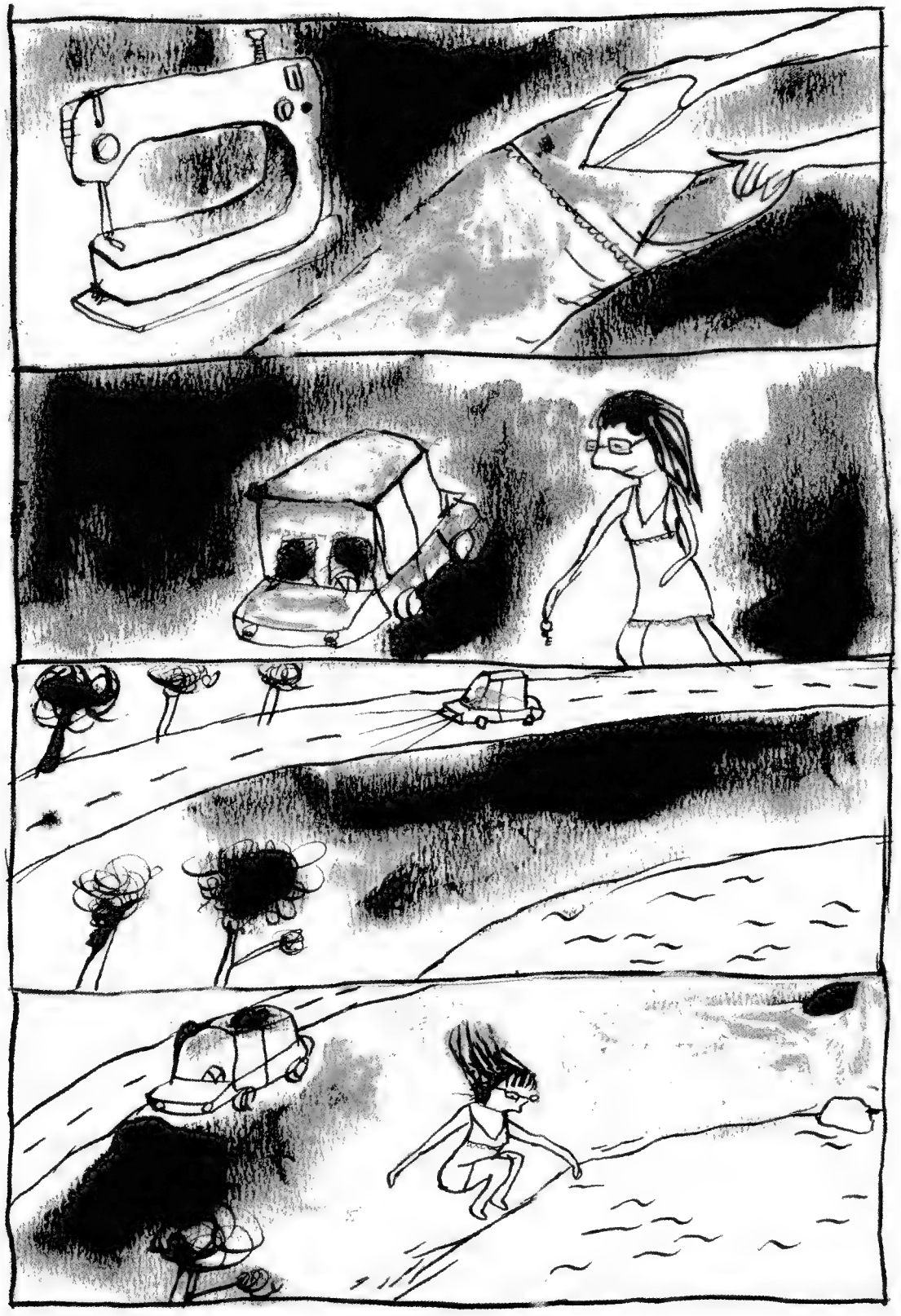

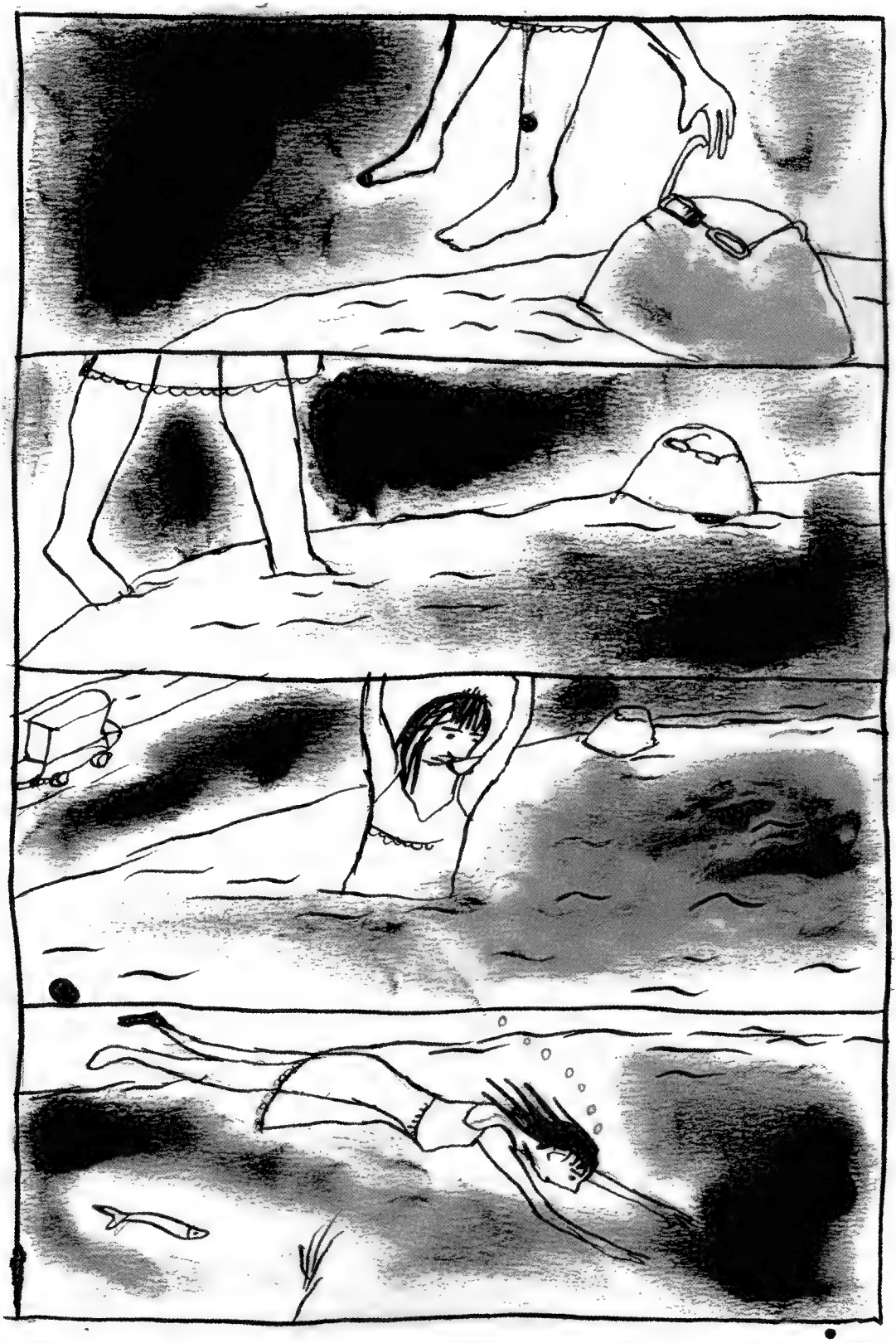

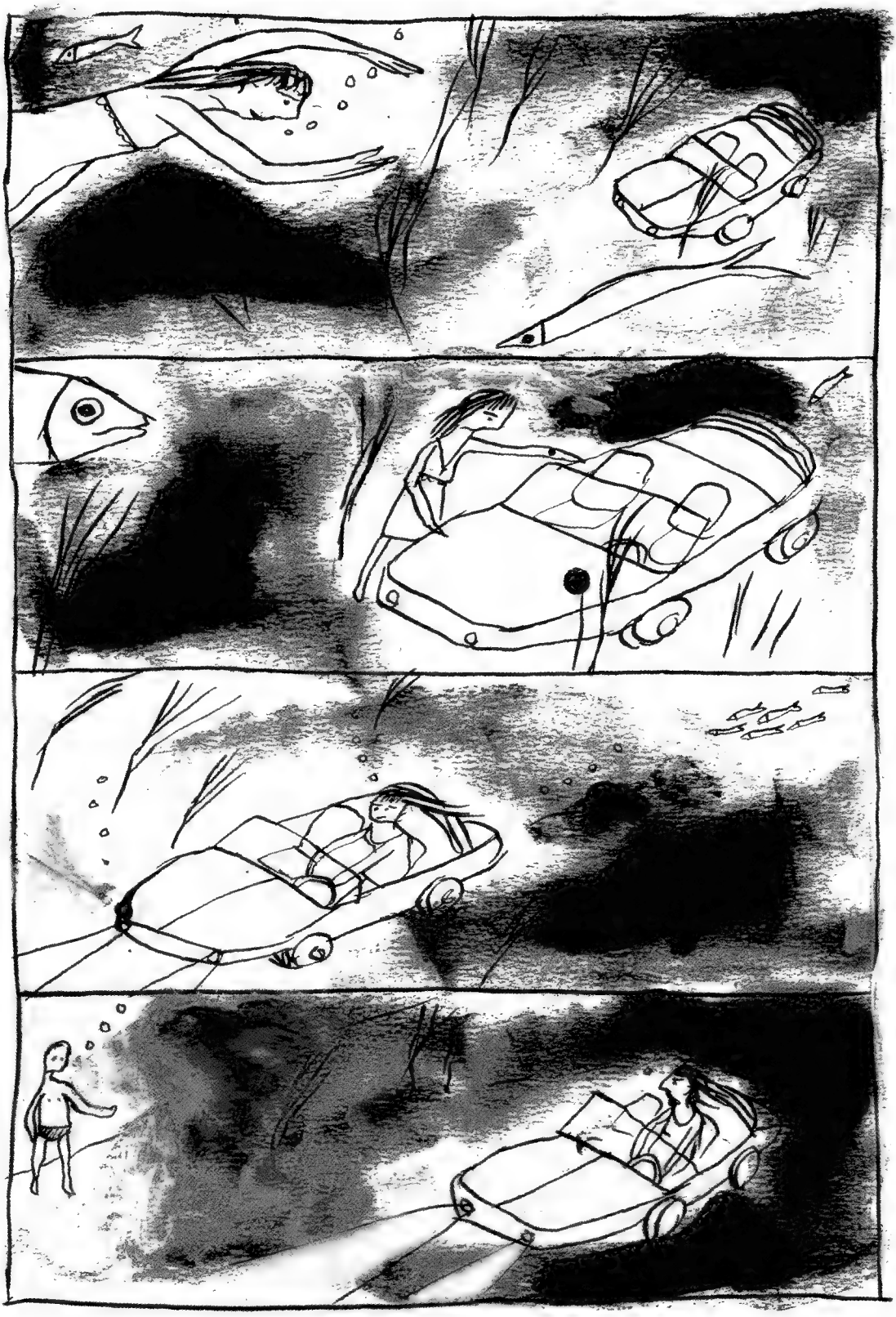

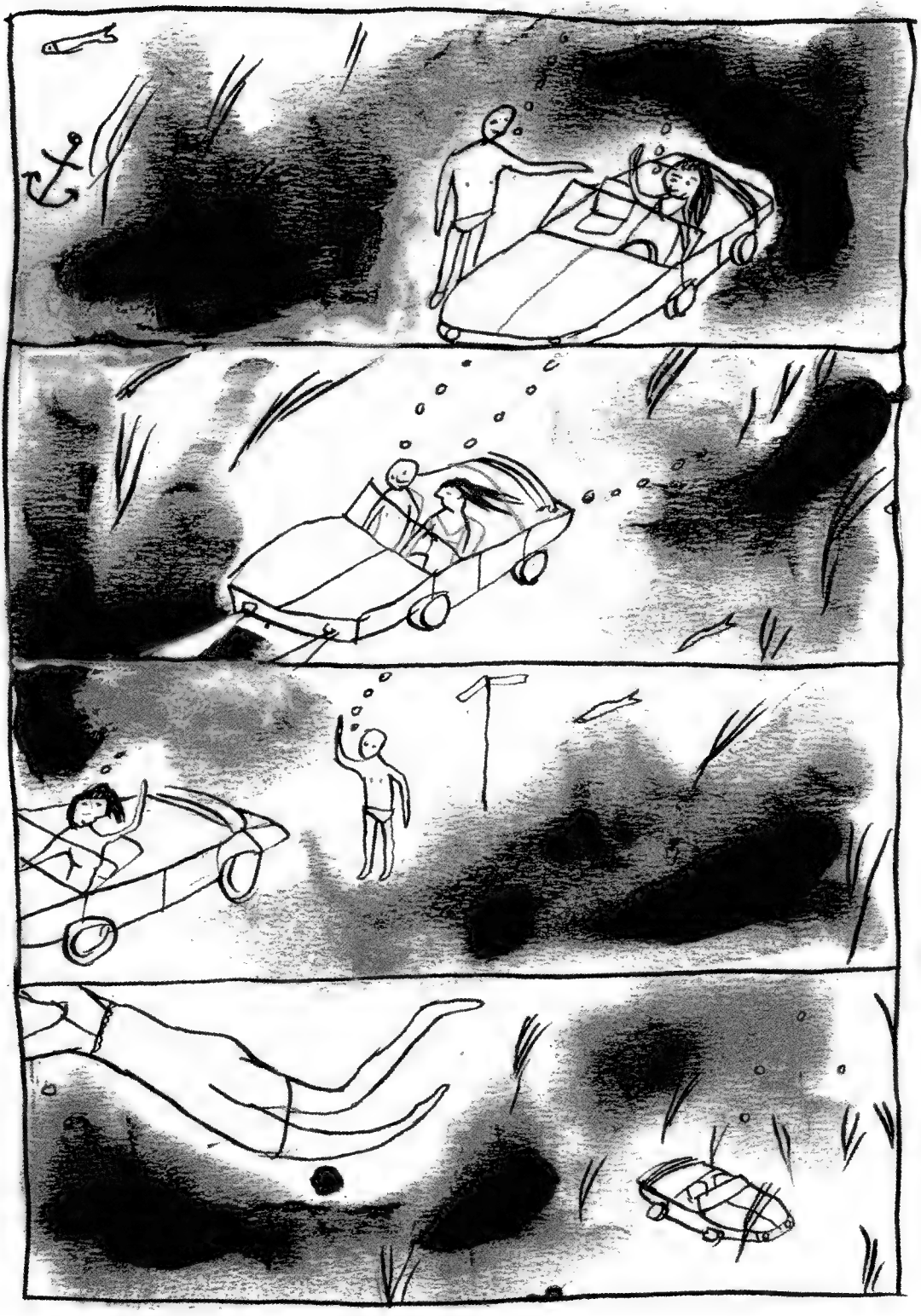

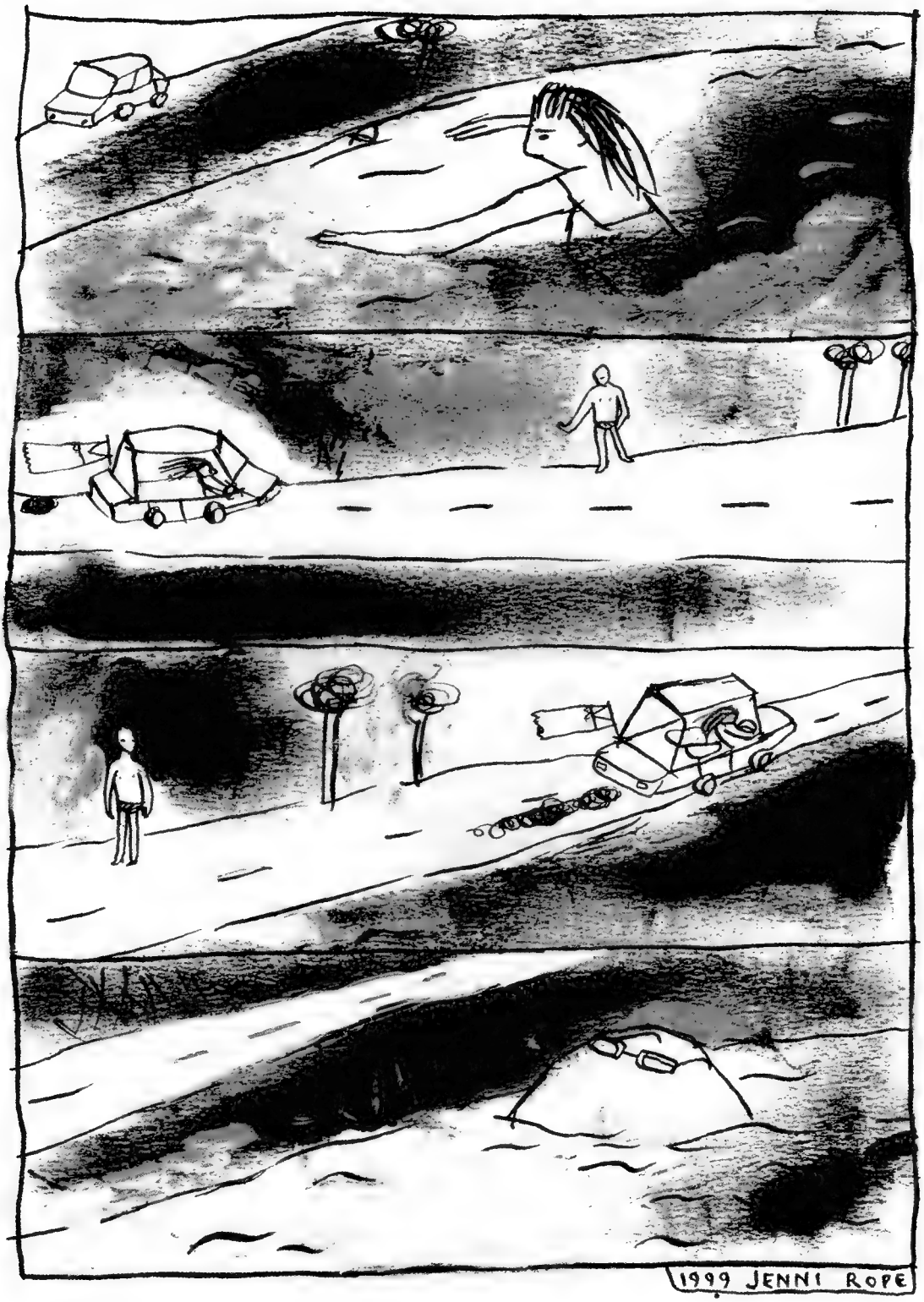
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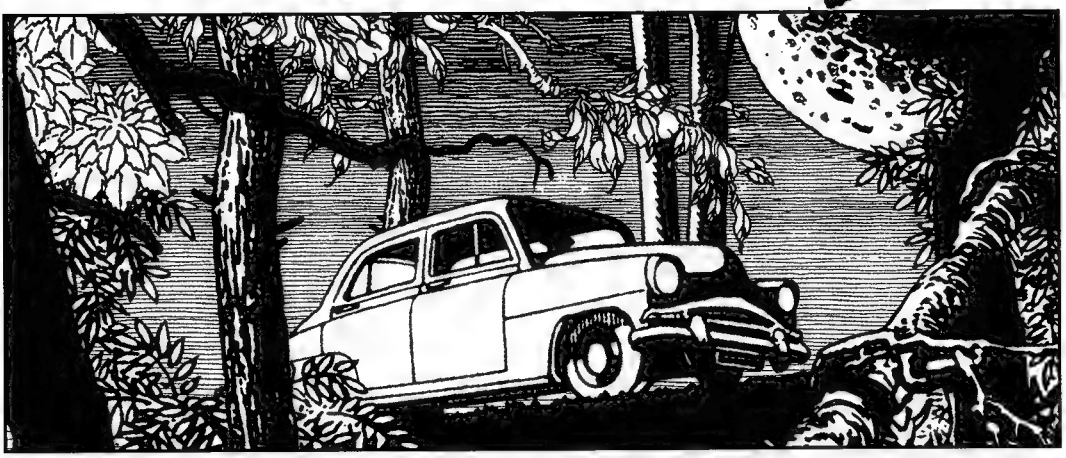

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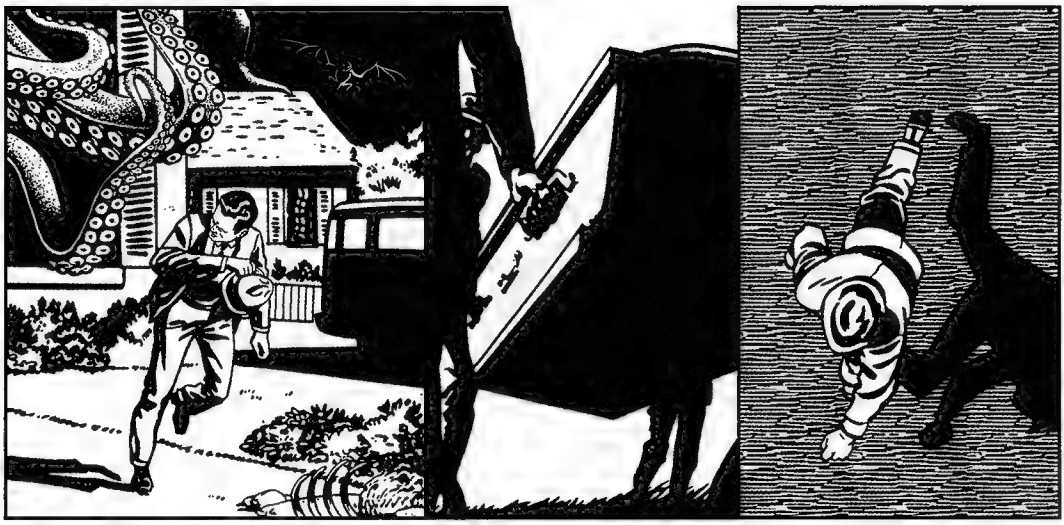

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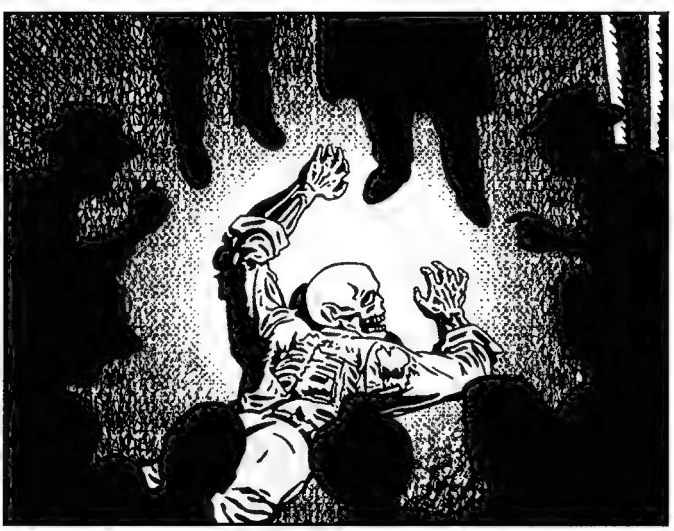

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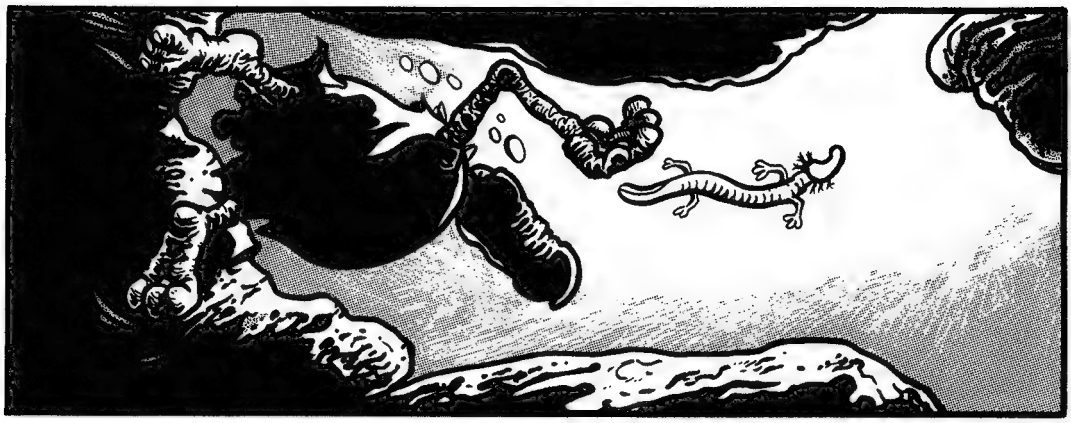

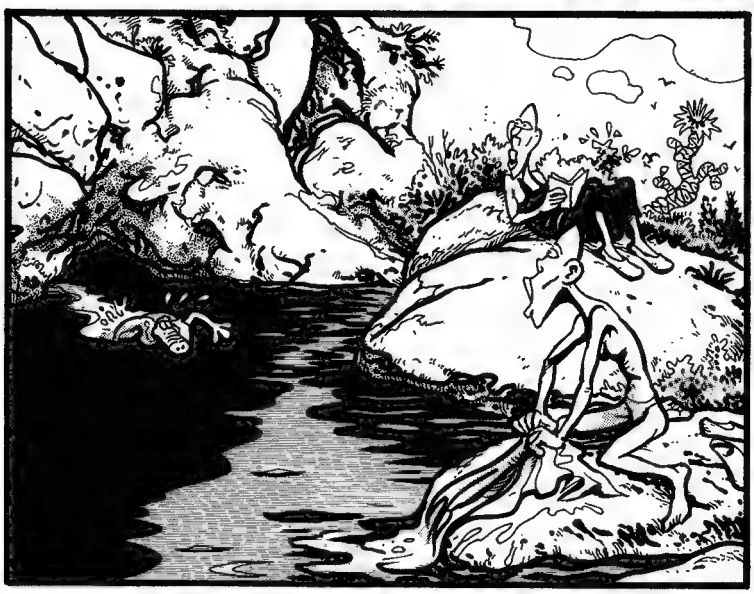

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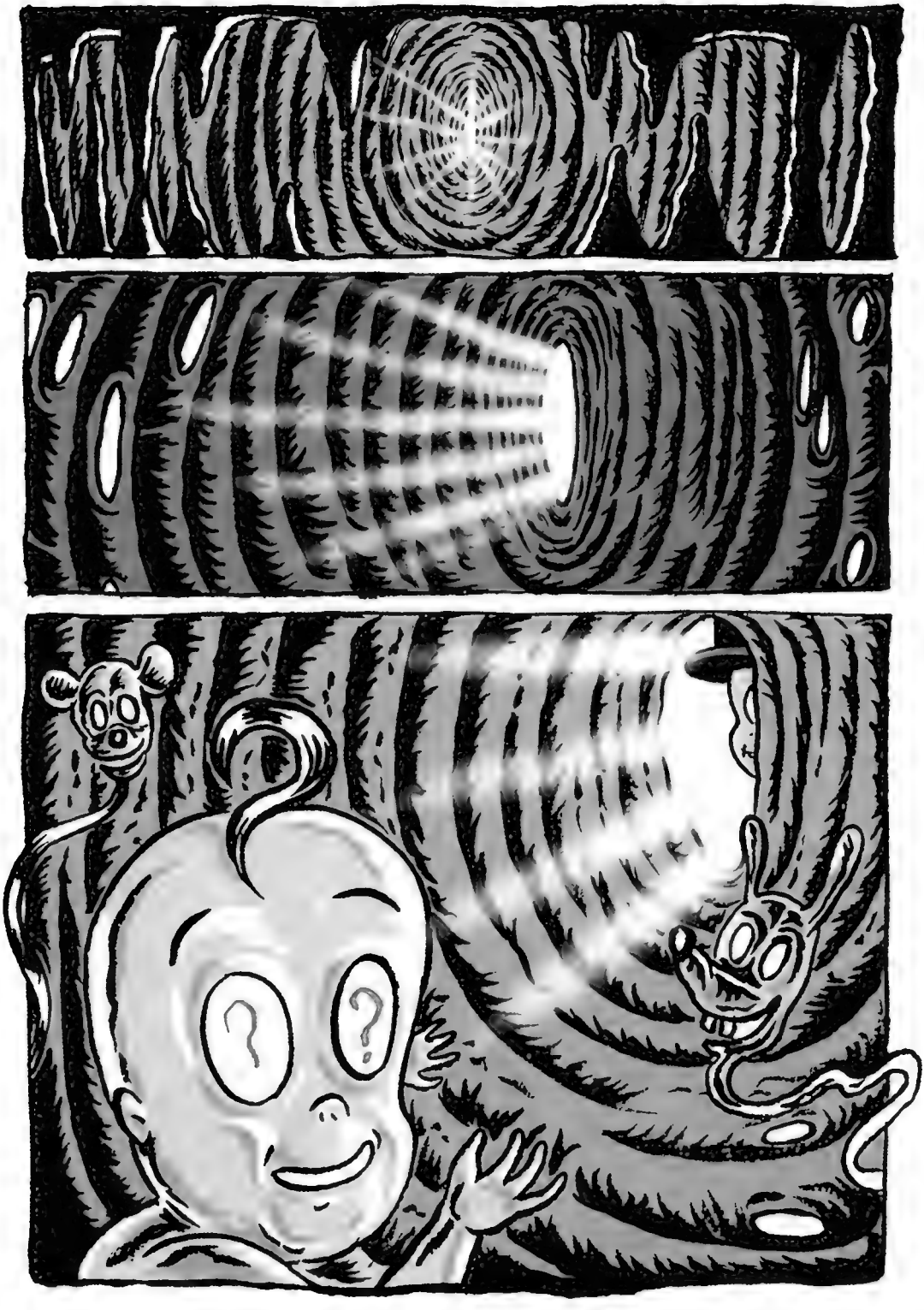

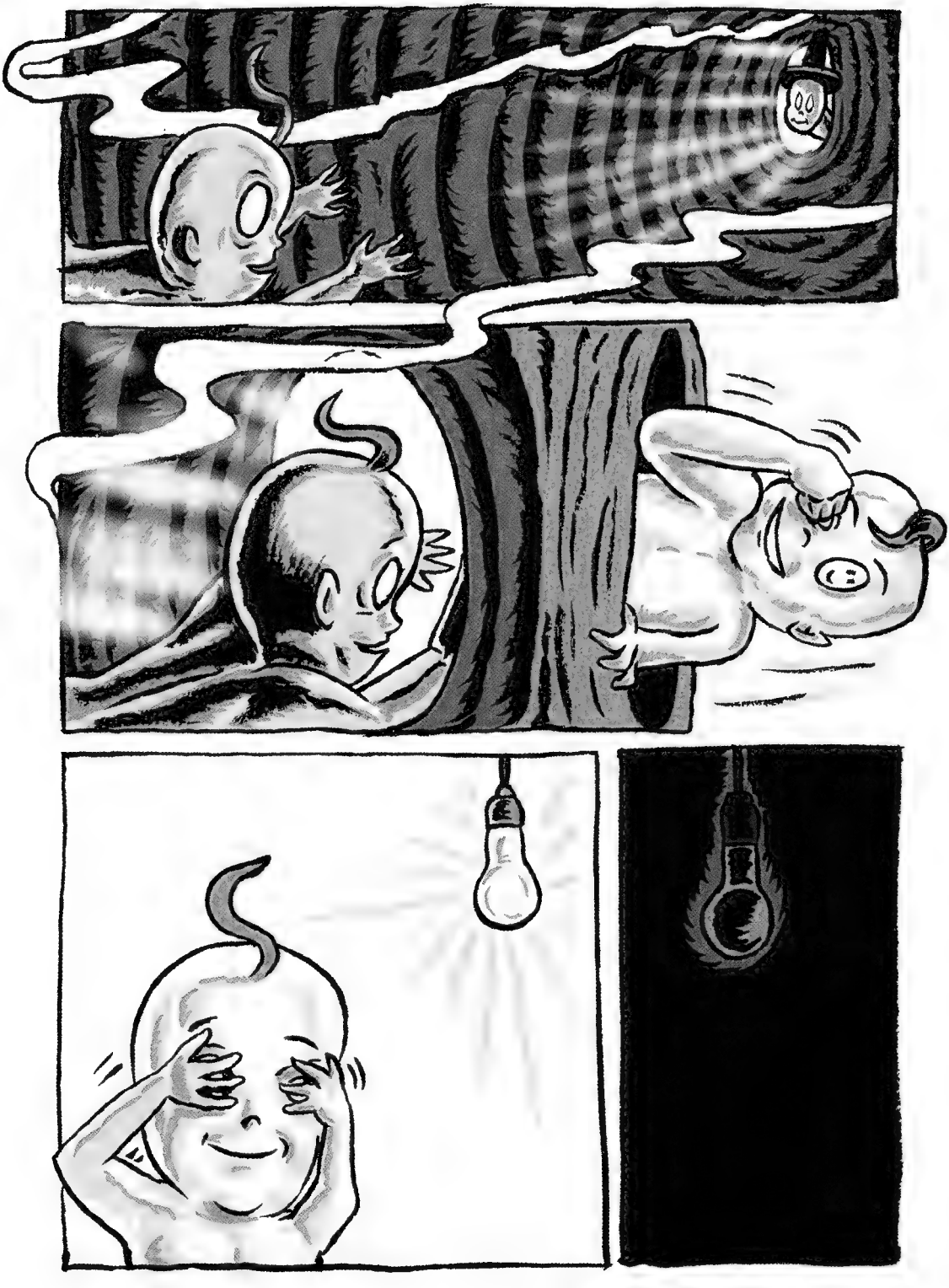

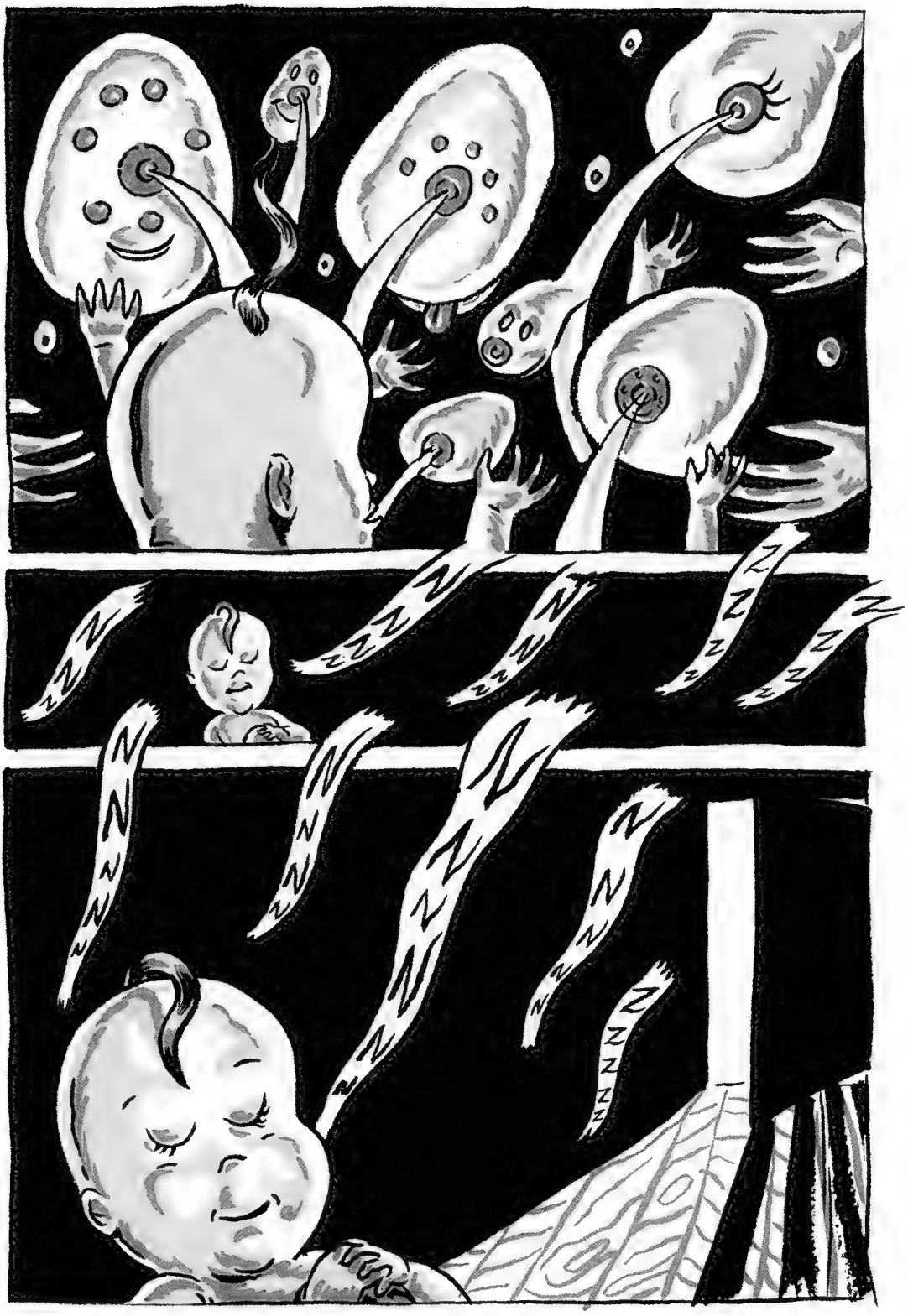

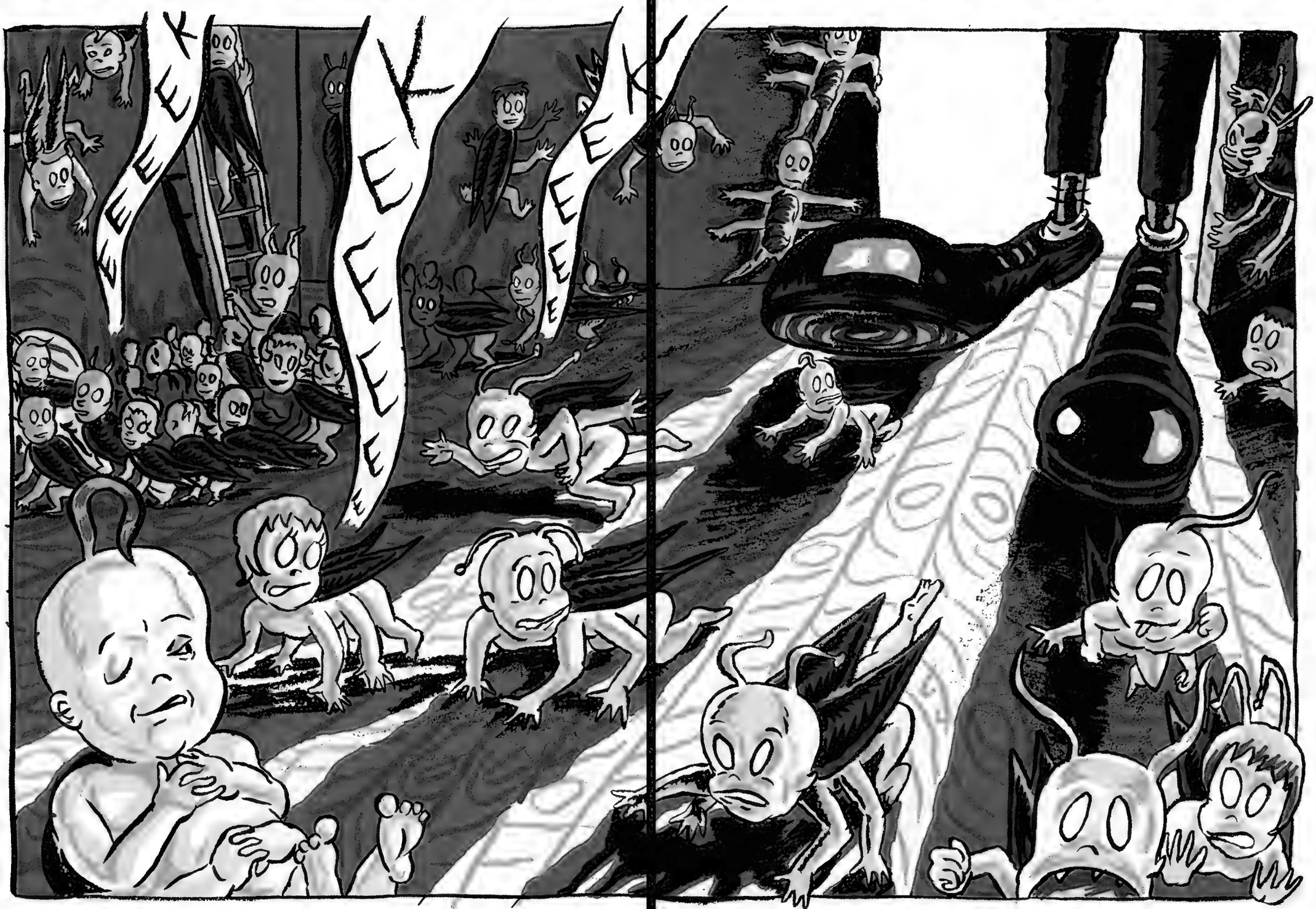
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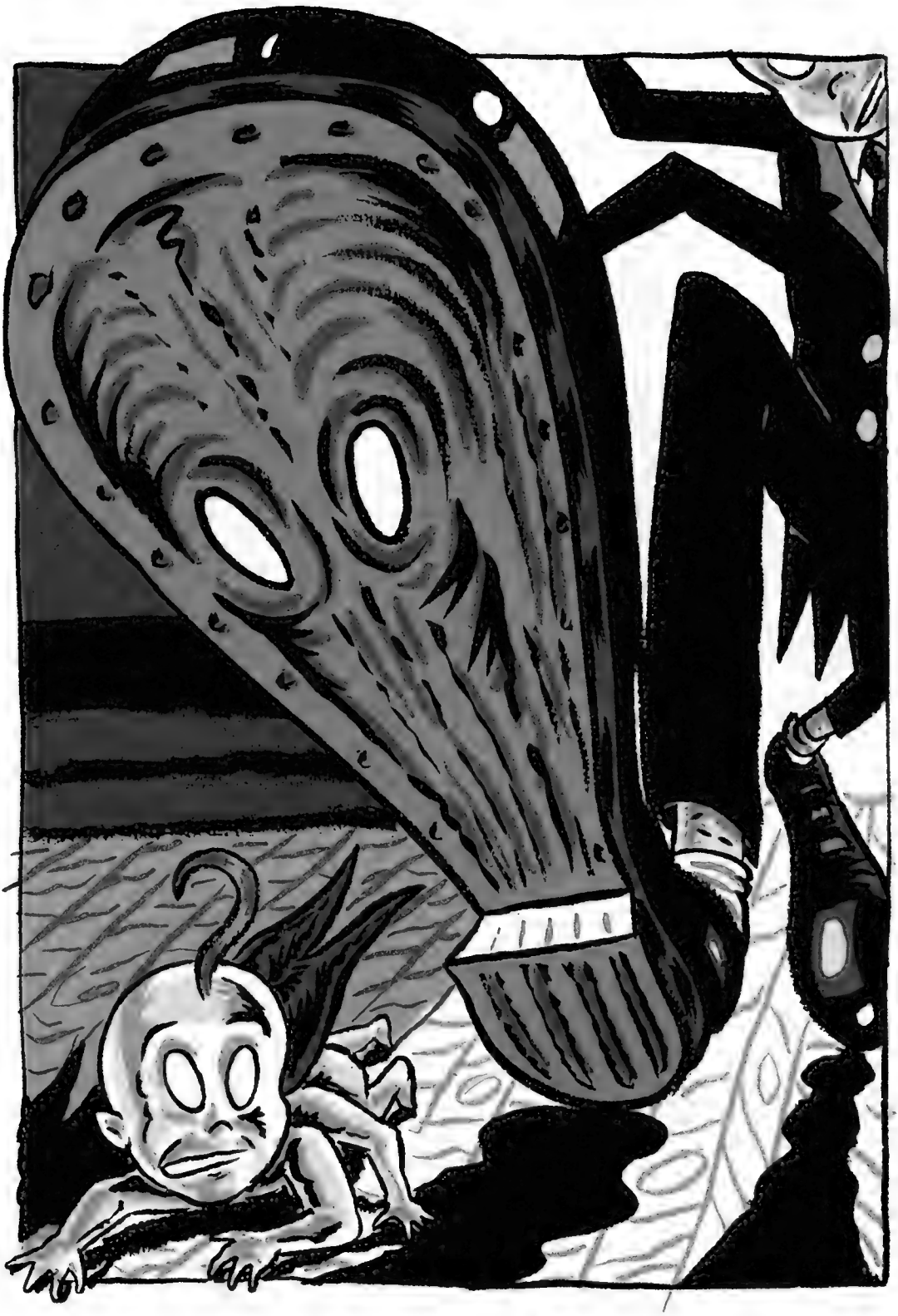

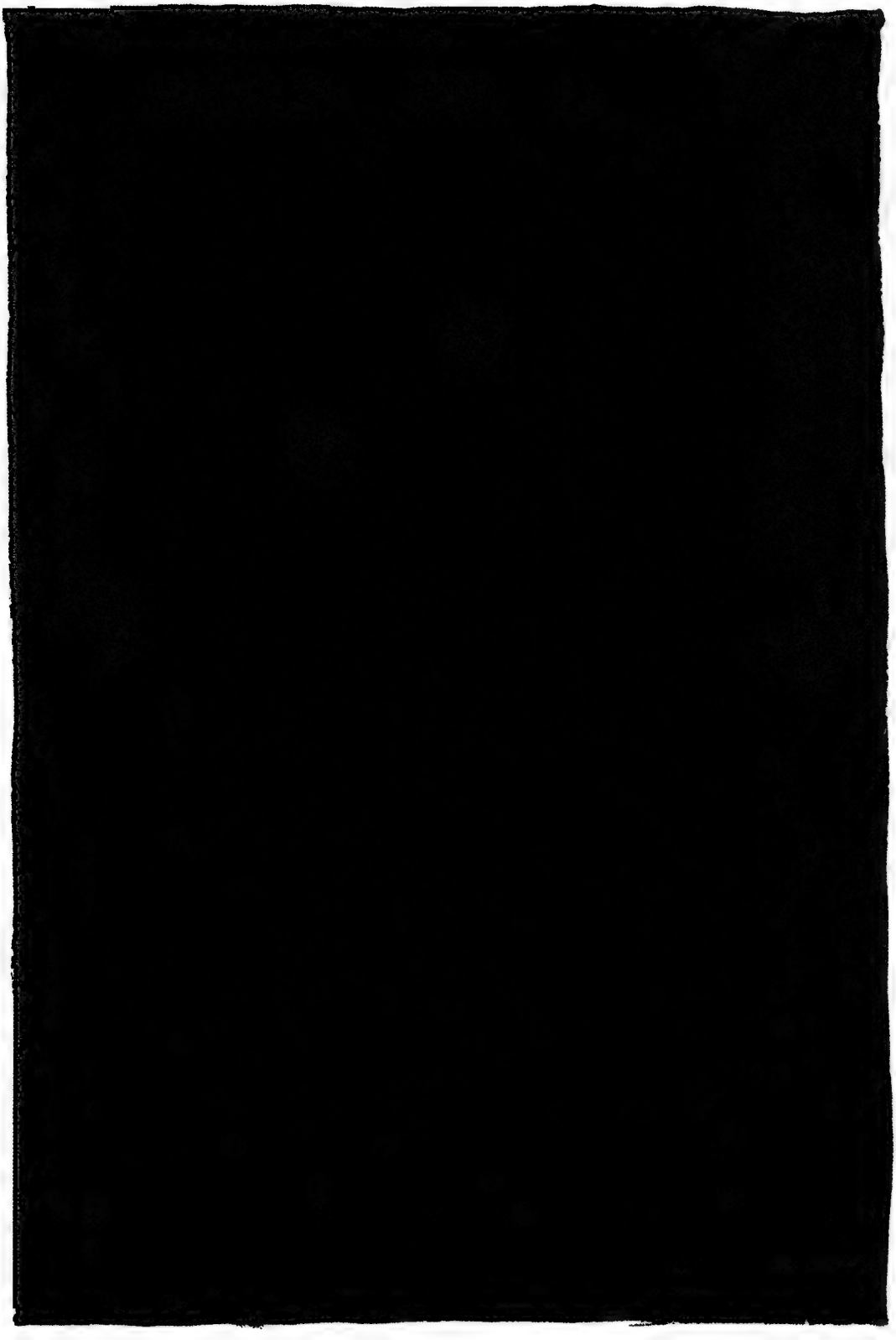

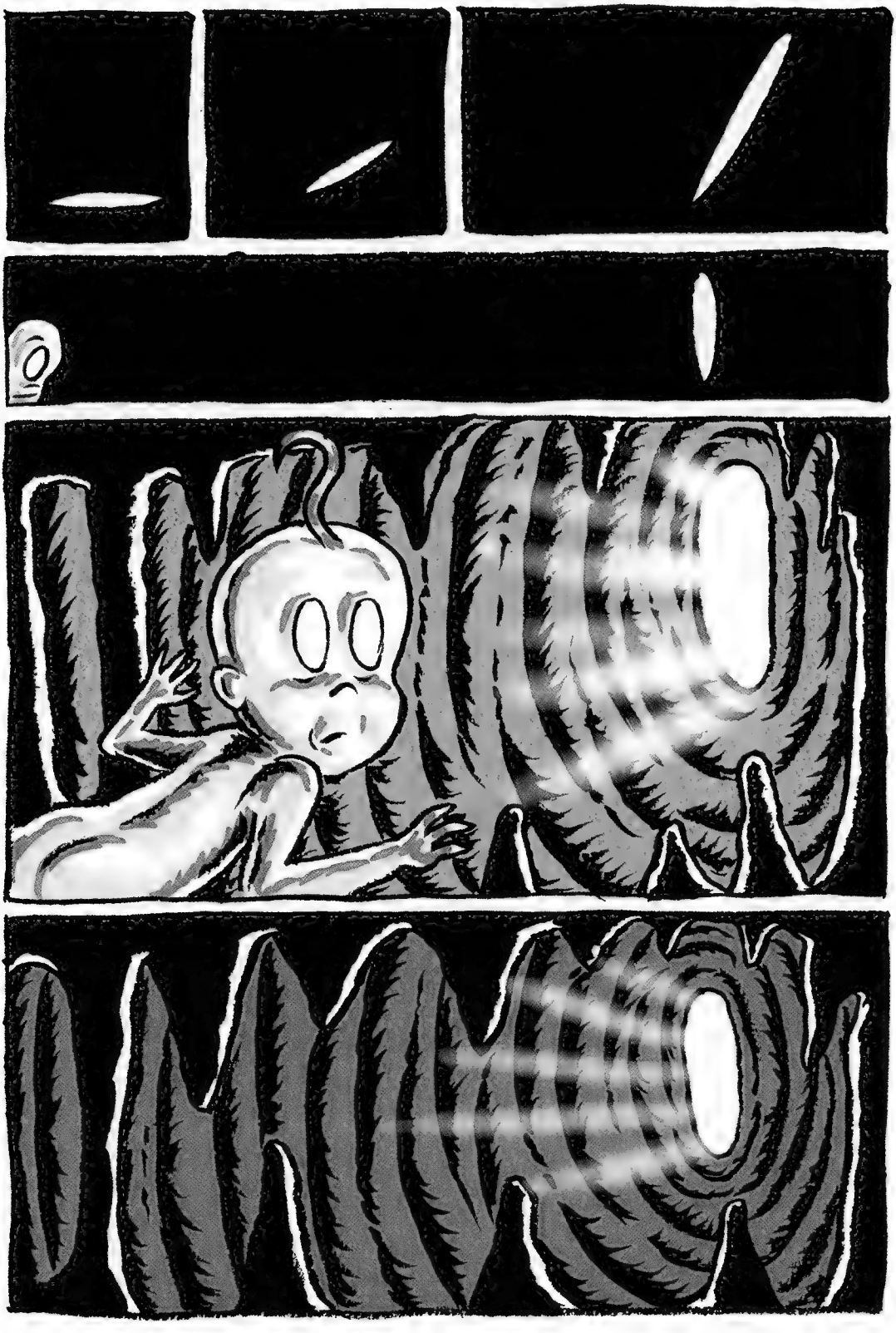

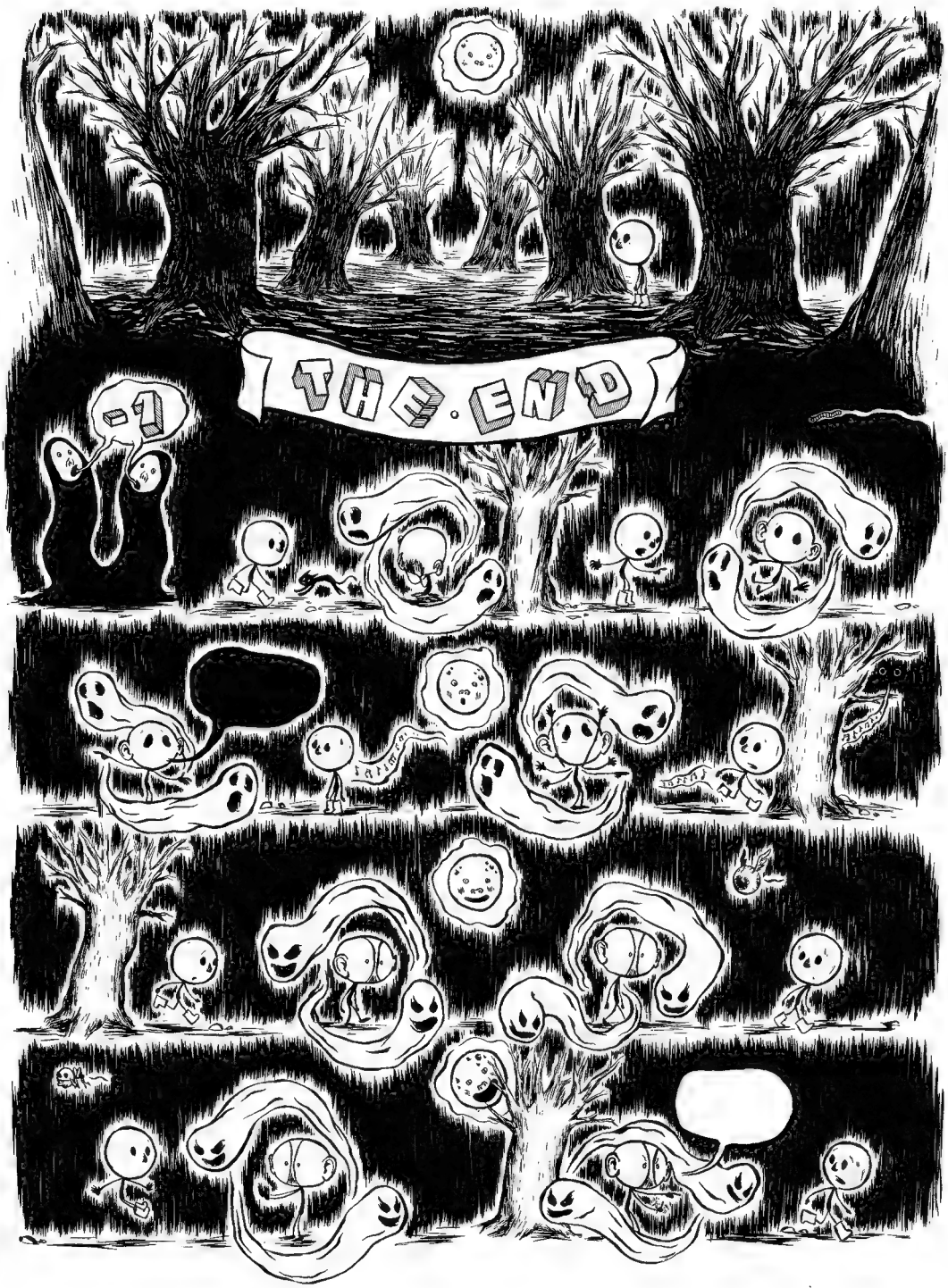
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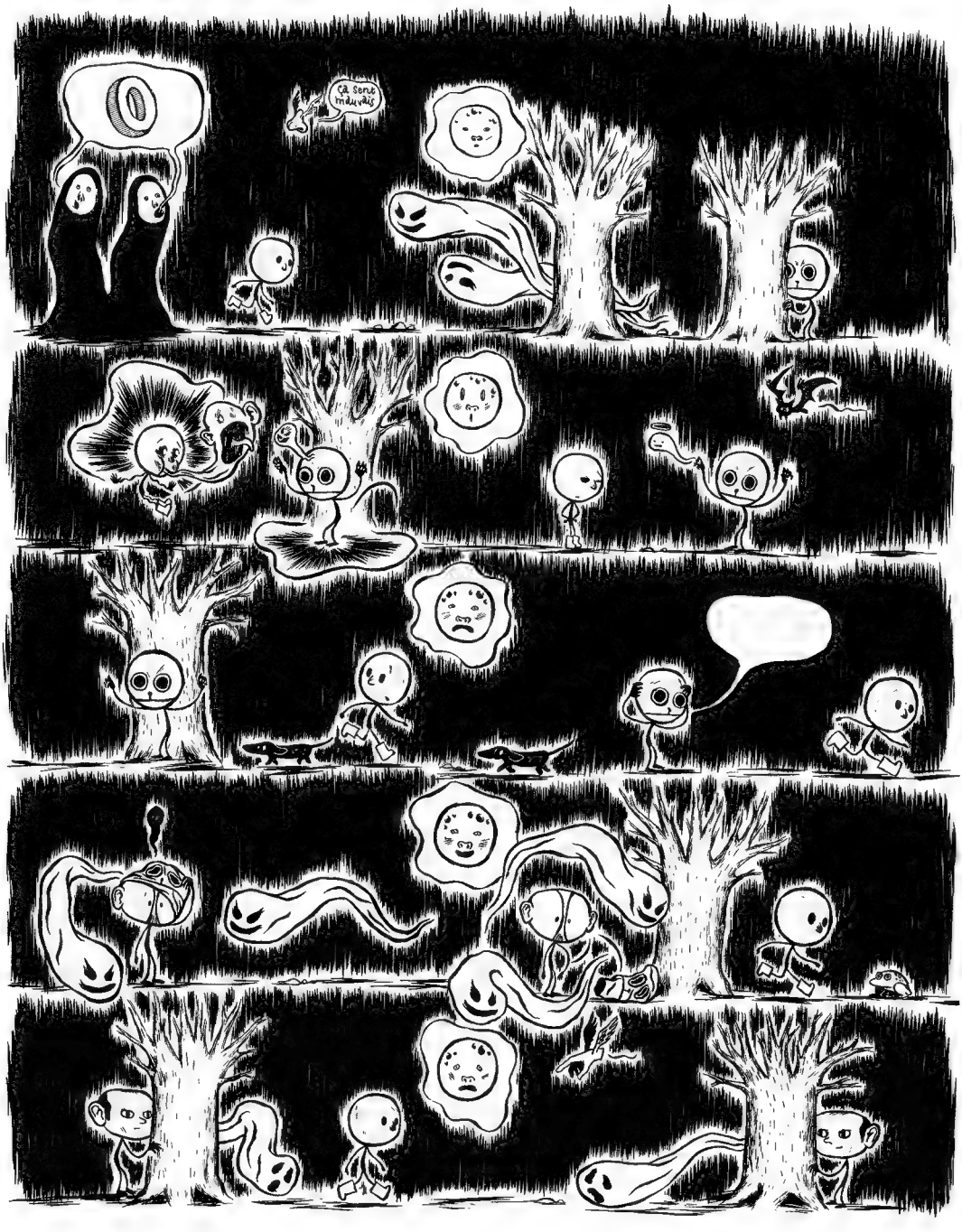
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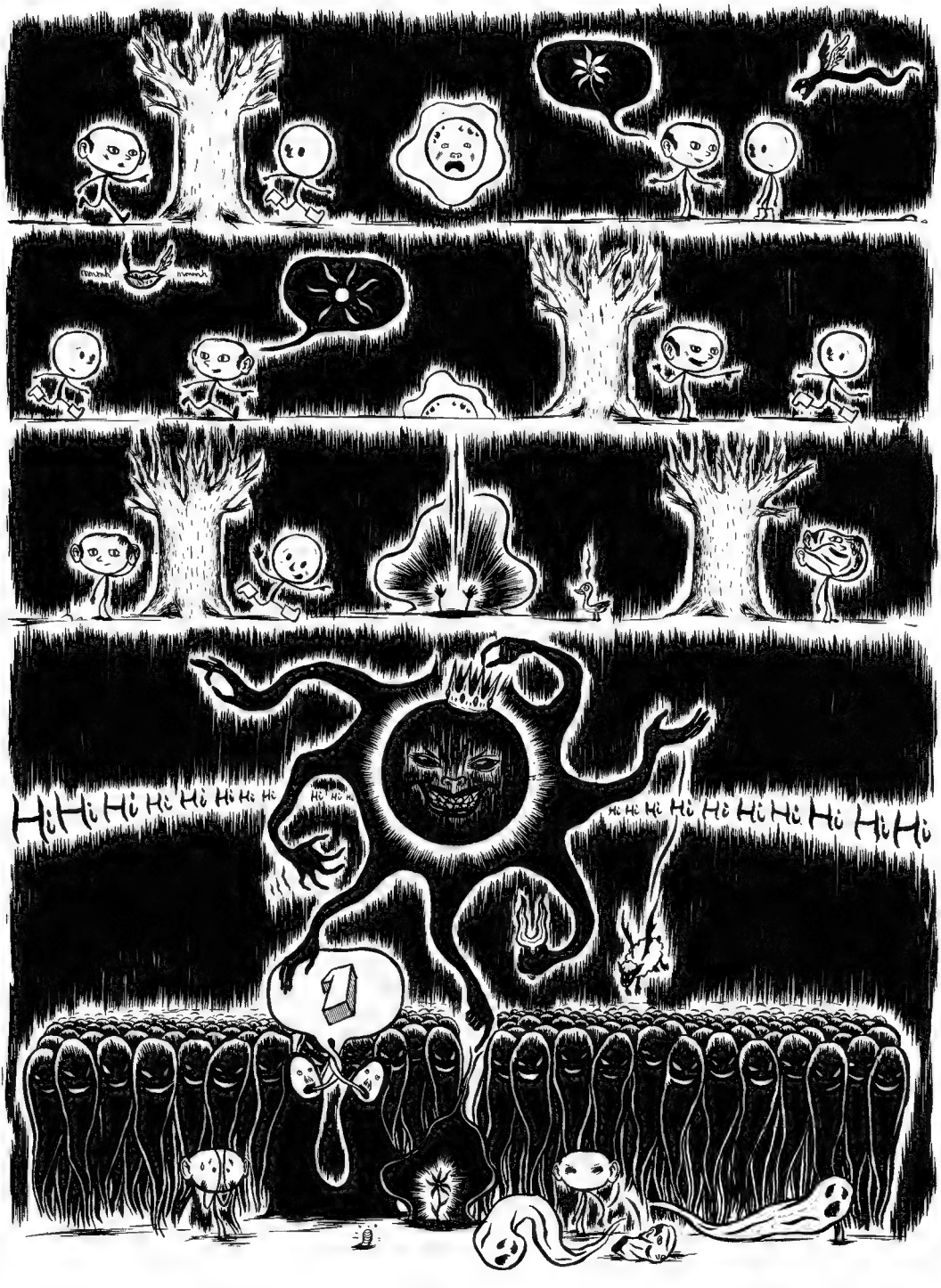
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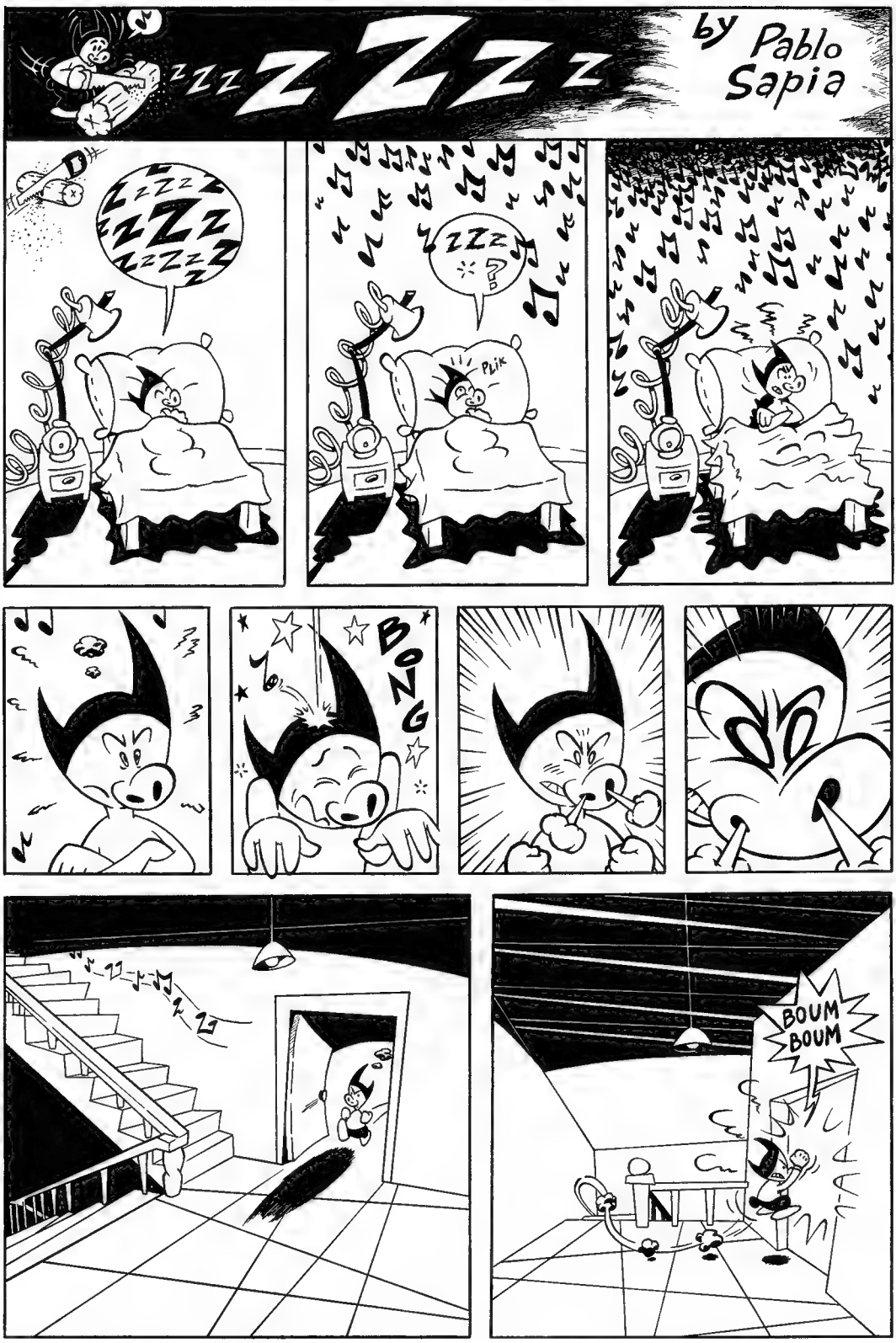
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by Pablo Sapia
zzz
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BOUM BOUM

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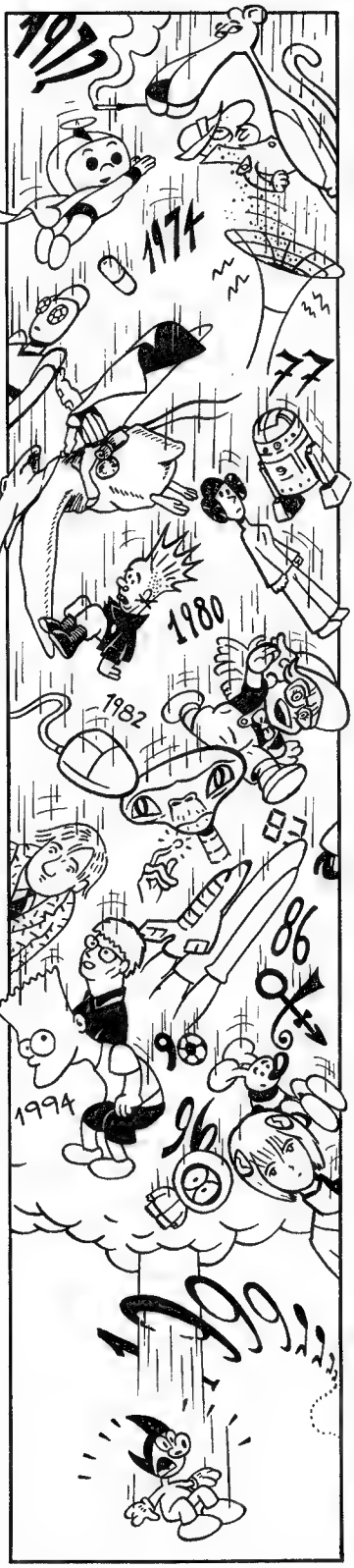
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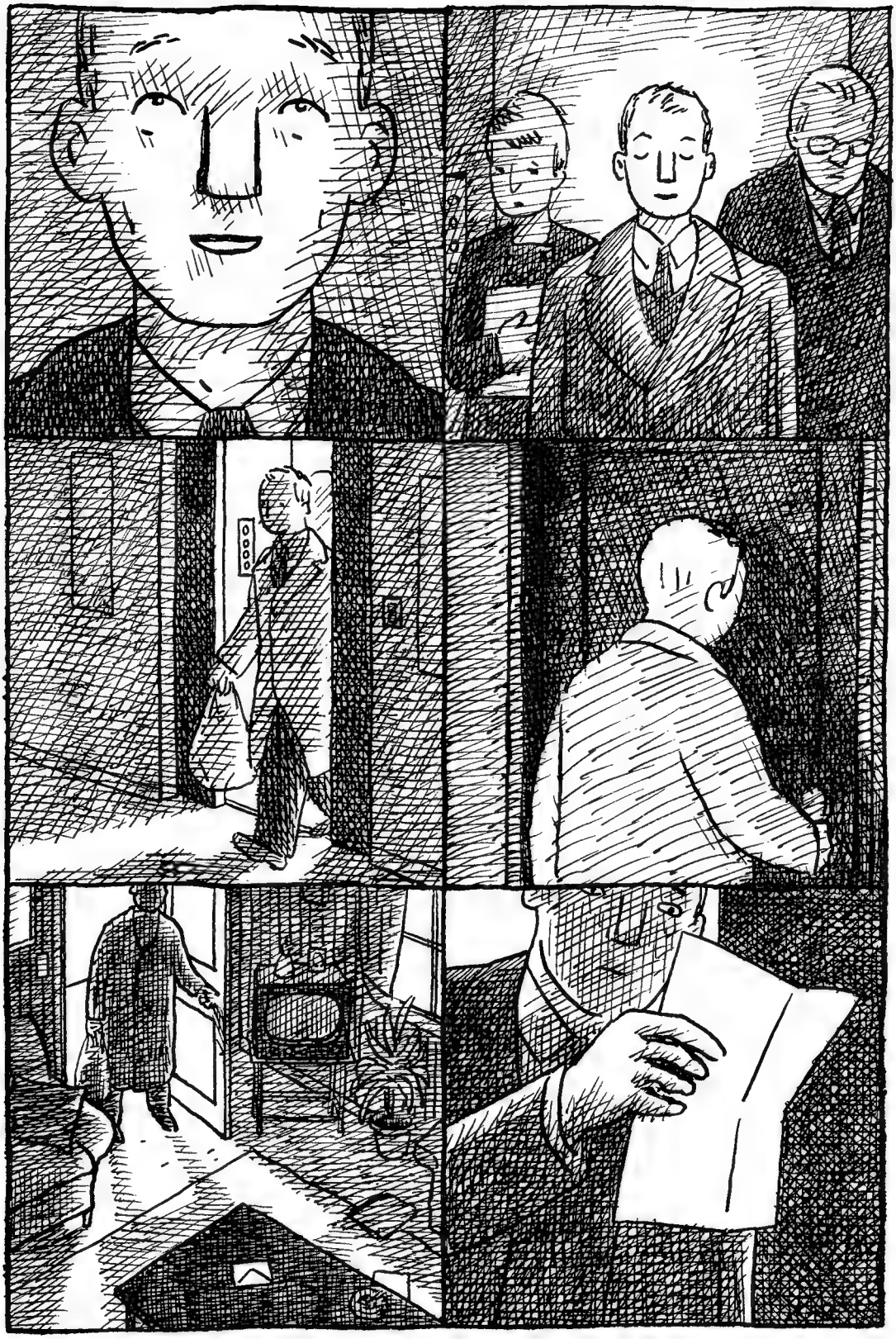
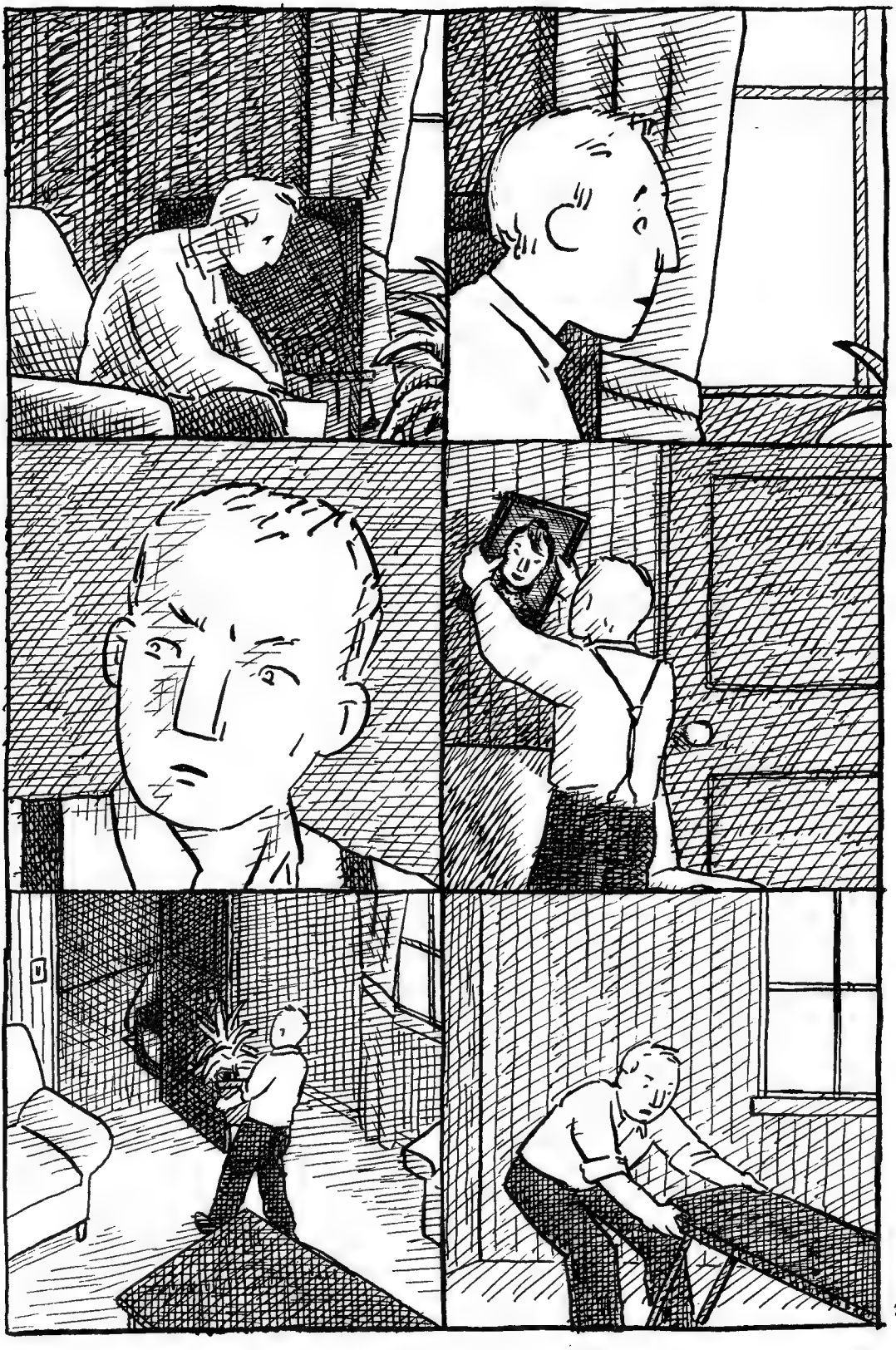
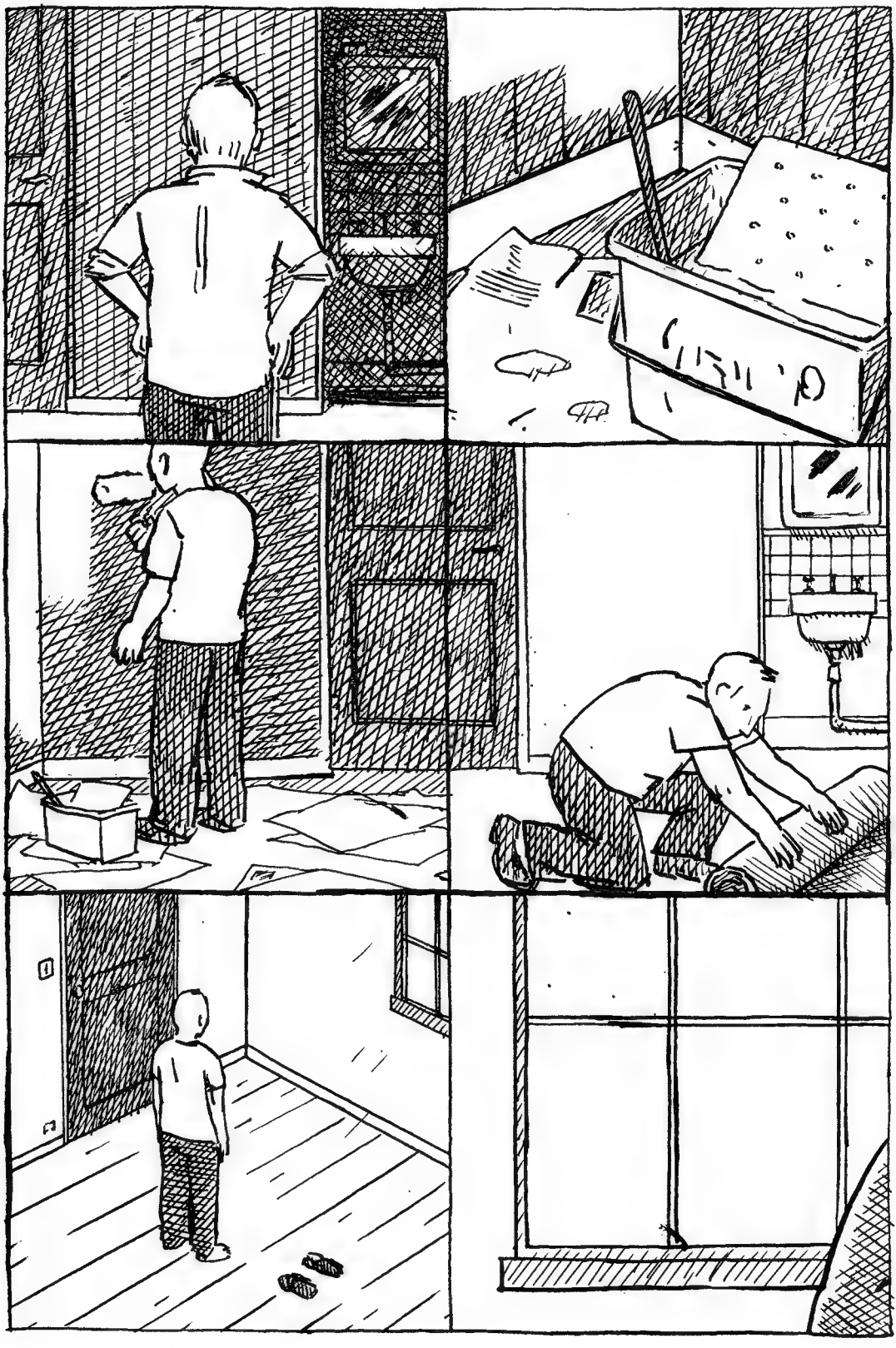
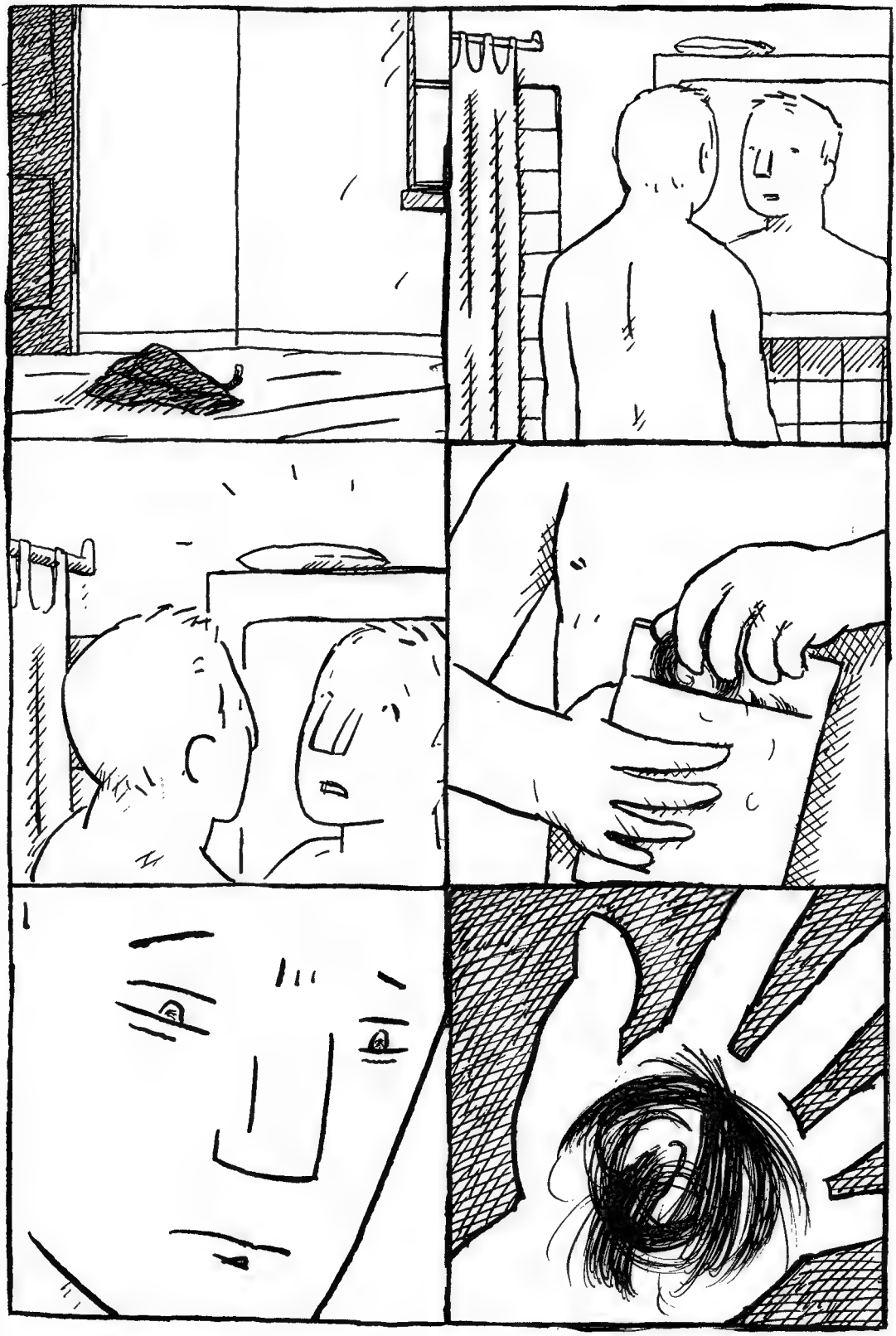
P. Sapia 99









DEUTSCHLAND
23. IX. 1945
Hamburg
Bremen
Hannover
Berlin
POLSKA
NEDERLAND
Dortmund
Magdeburg
Essen
Düsseldorf
Kassel
Leipzig
Dresden
Köln
BELGIË
Wiesbaden
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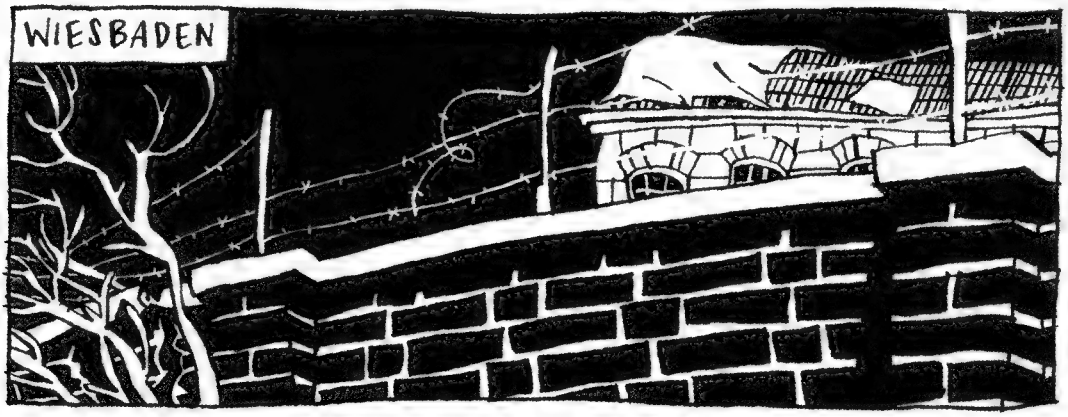
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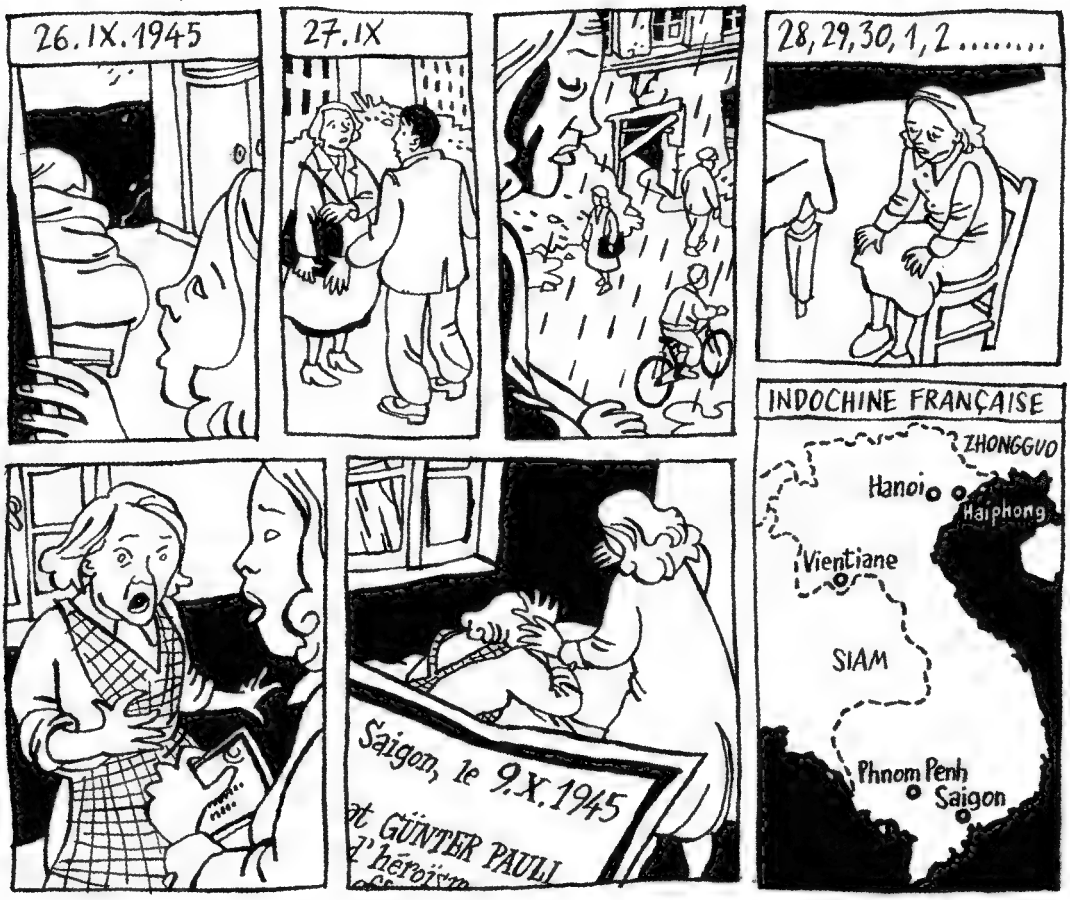
26.IX.1945
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INDOCHINE FRANÇAISE
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Vientiane
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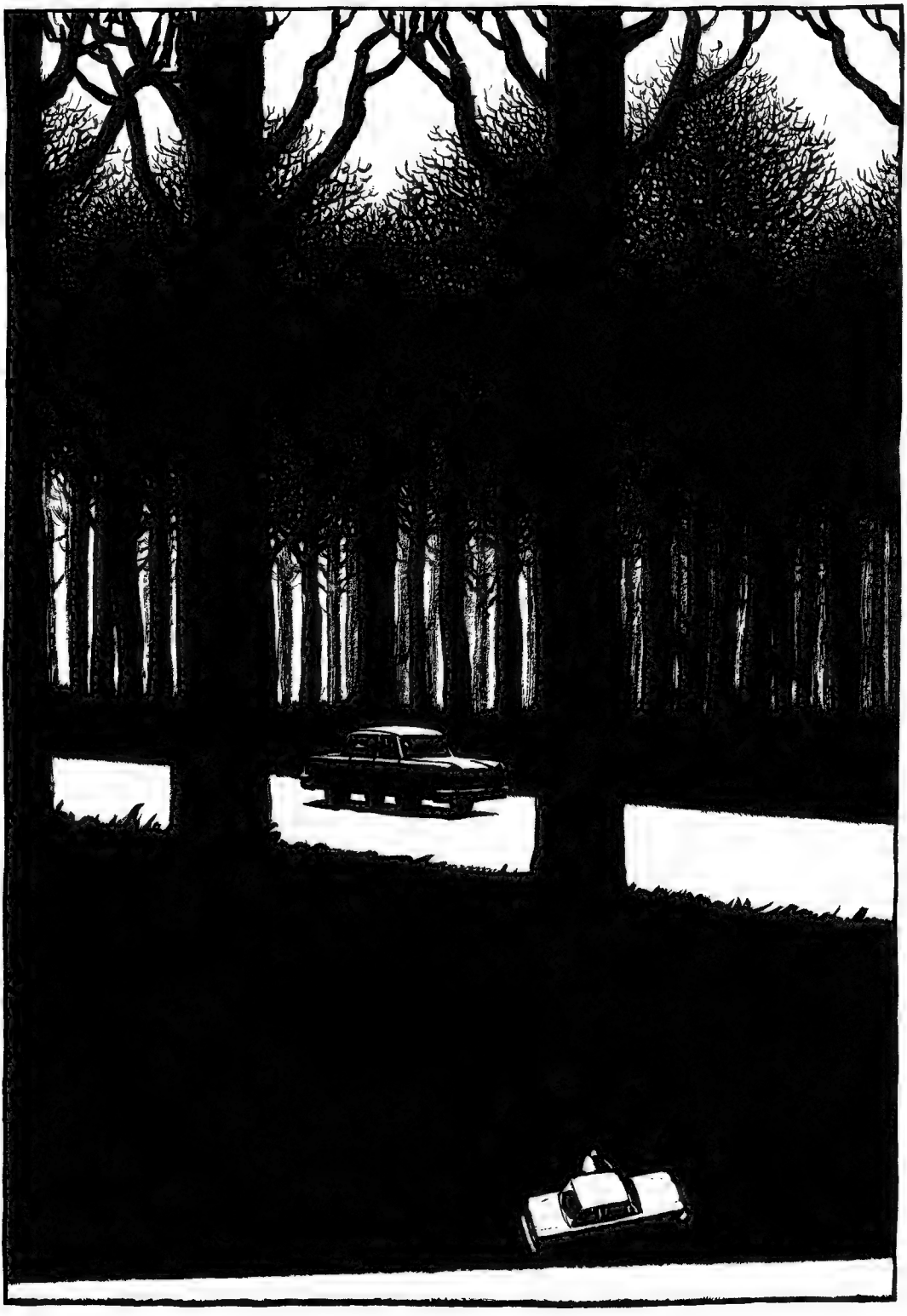
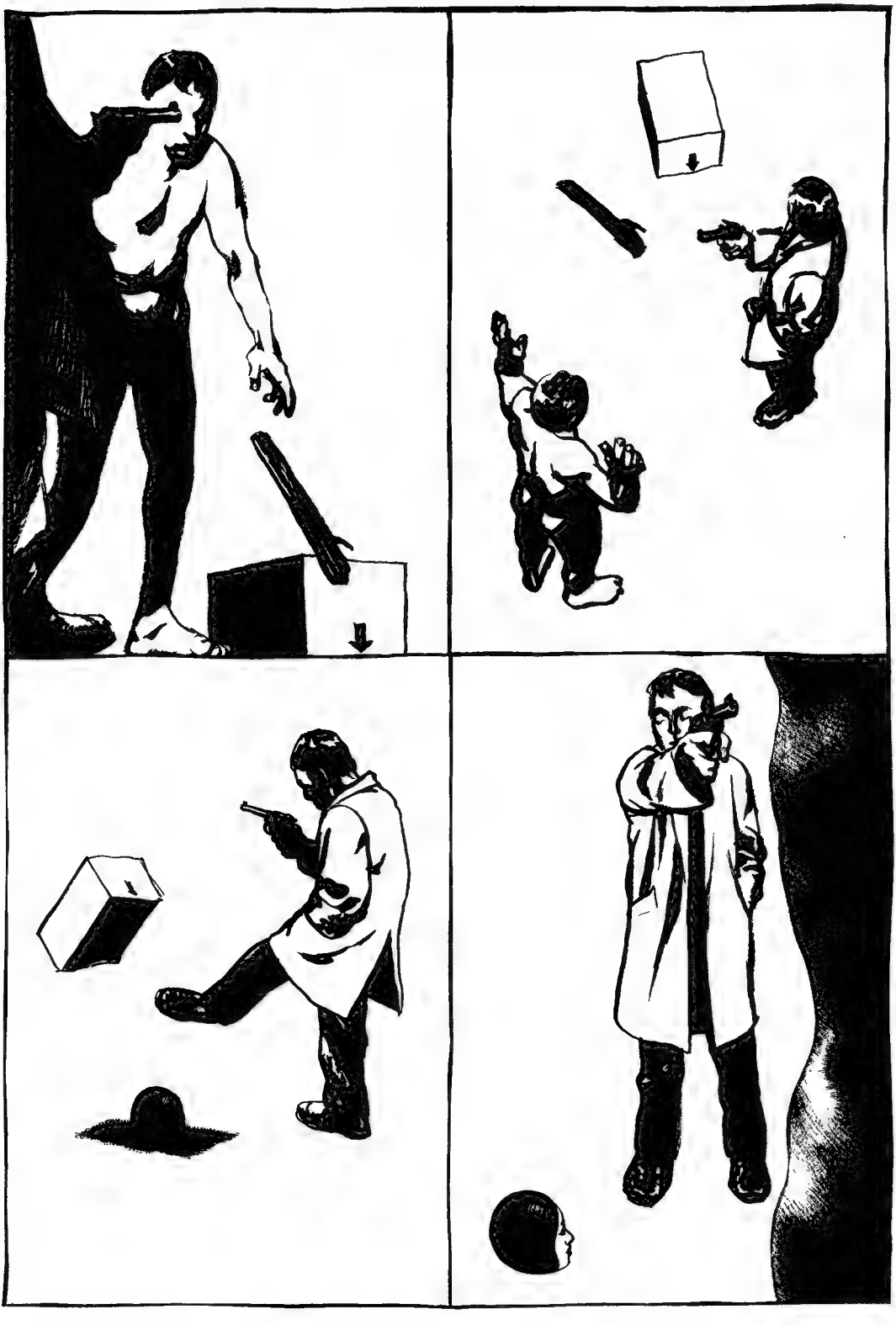
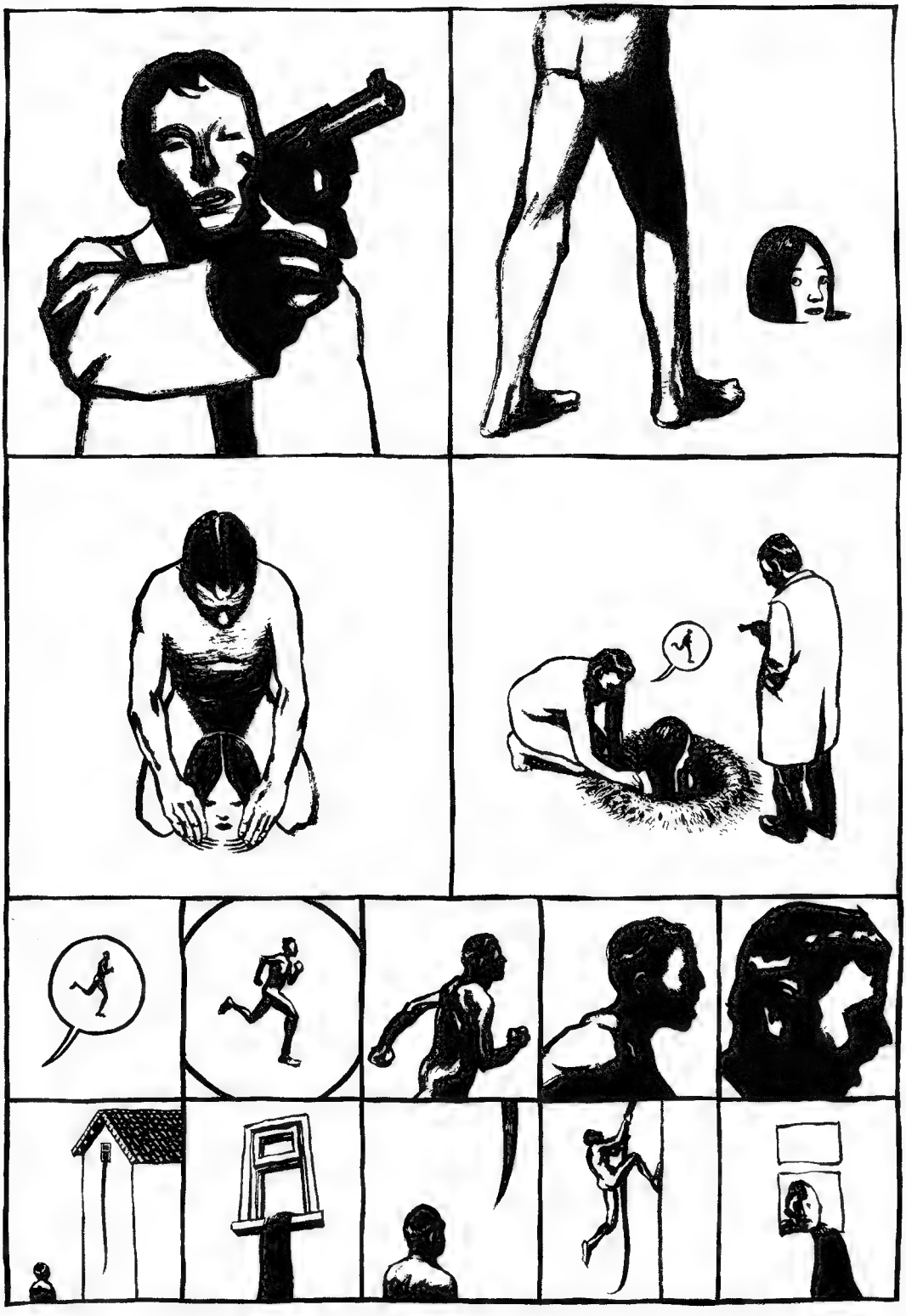
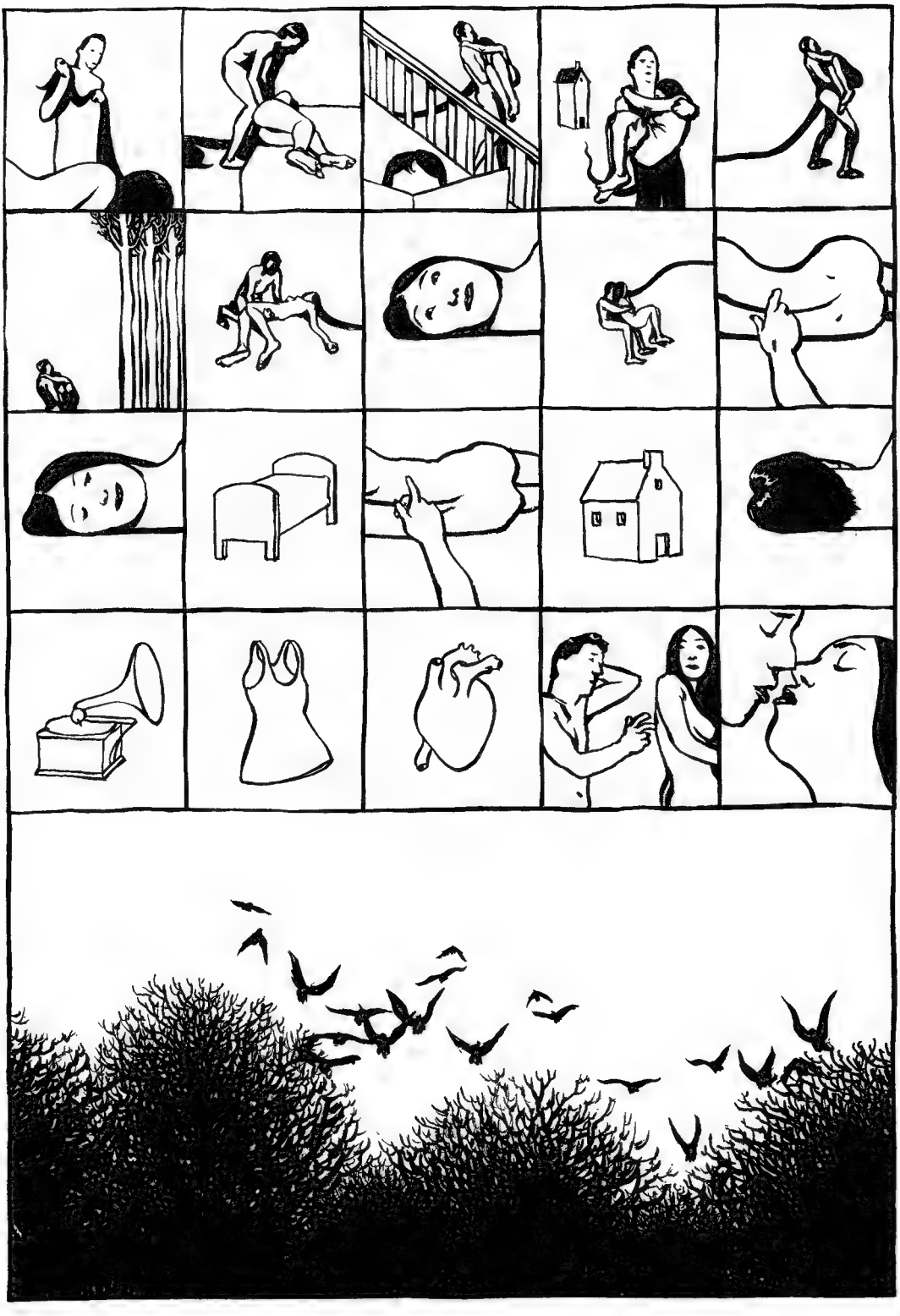
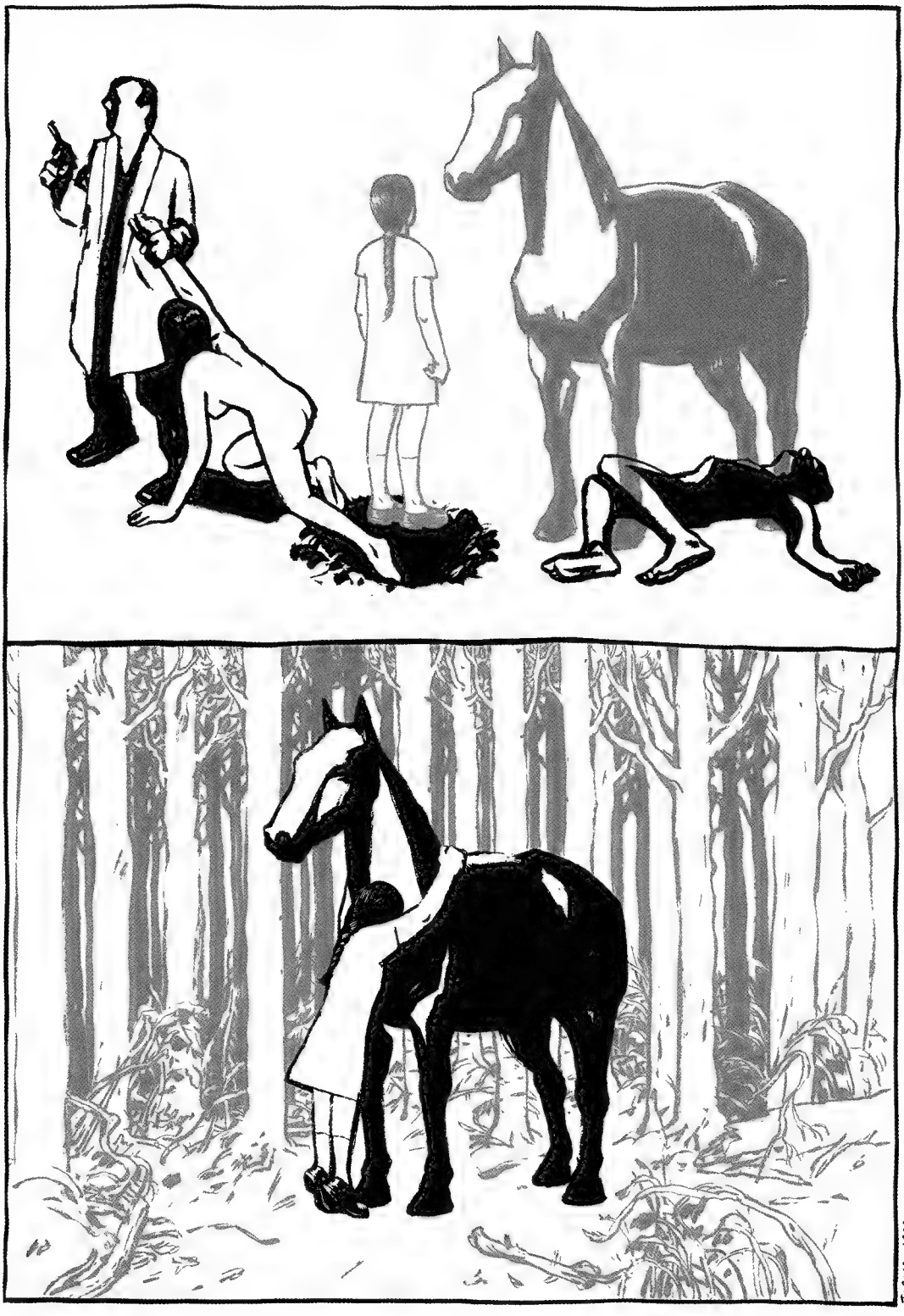
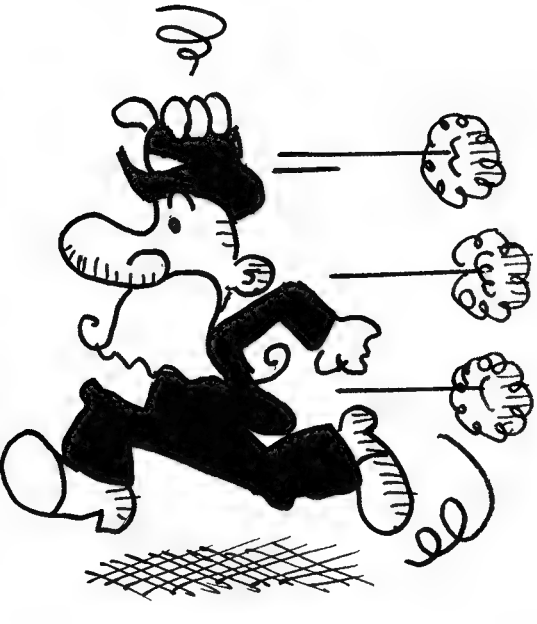


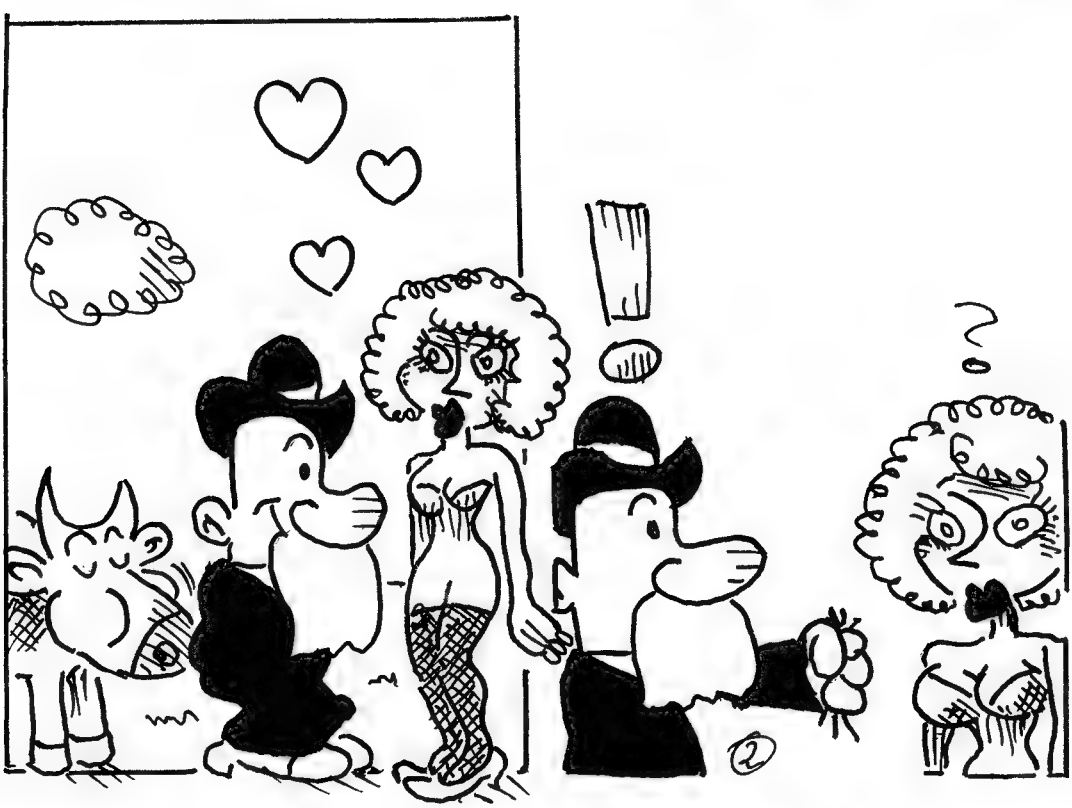







TOBIAS • 1999





Charlie Schlingo 99
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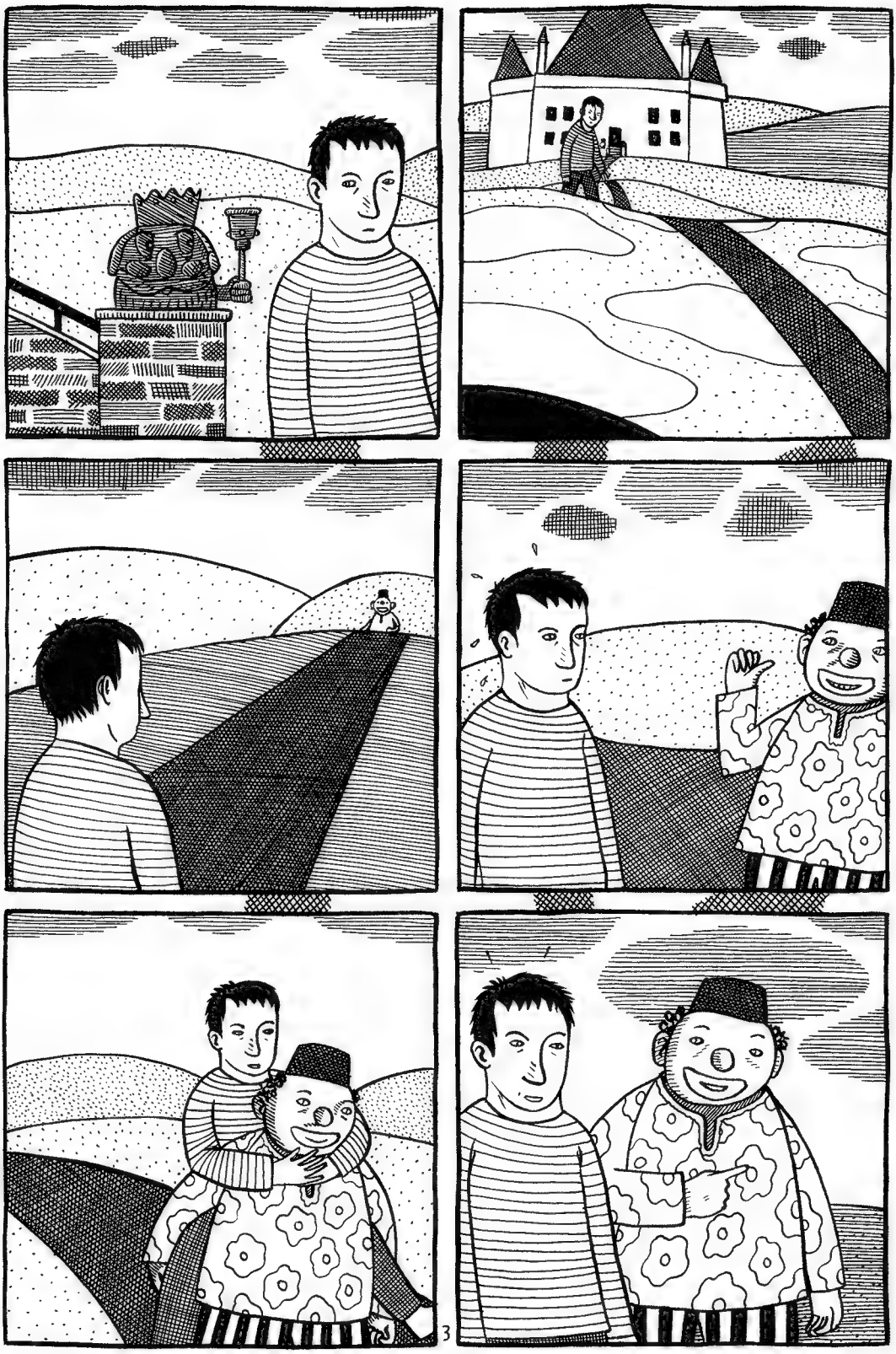

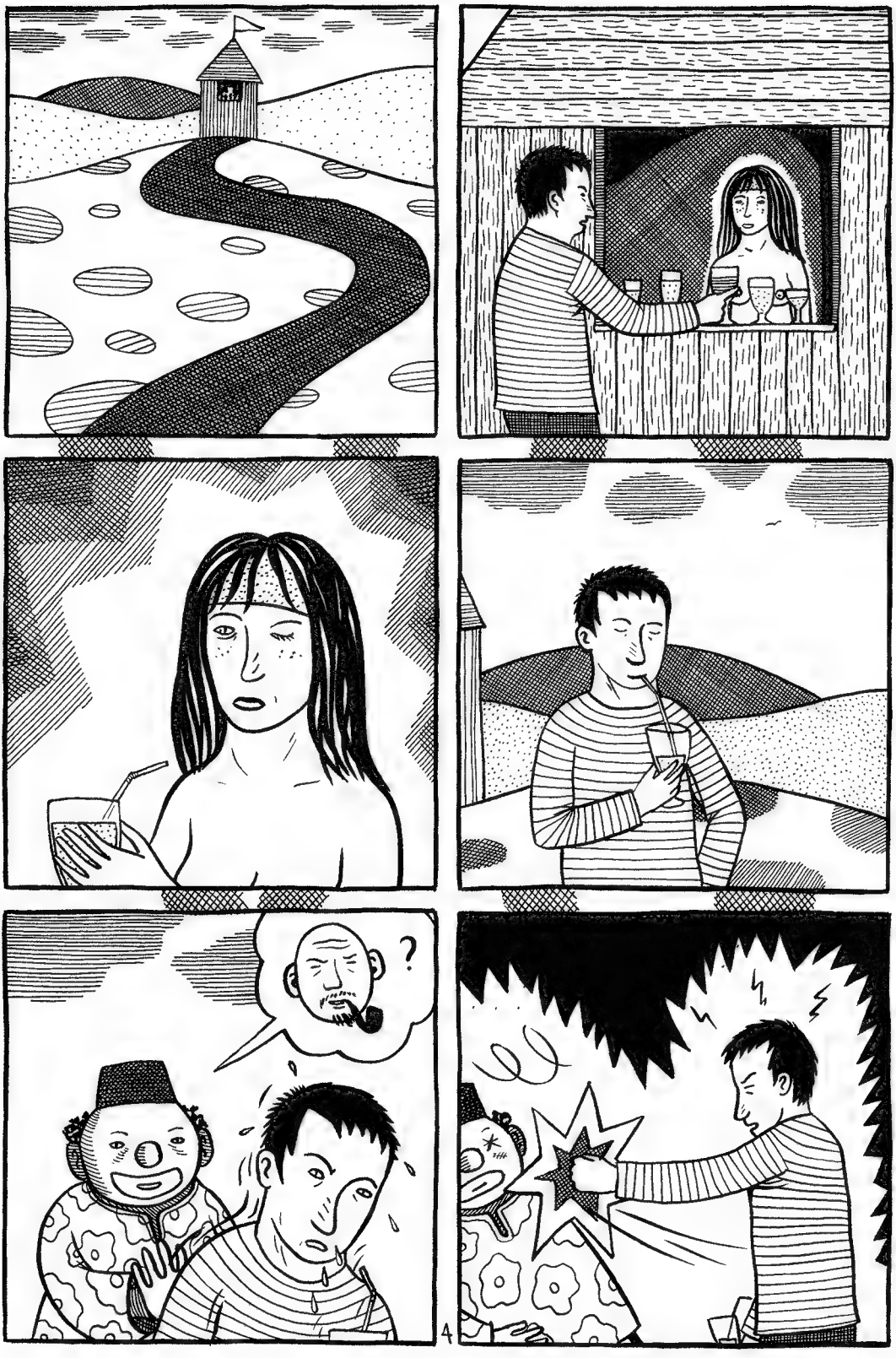
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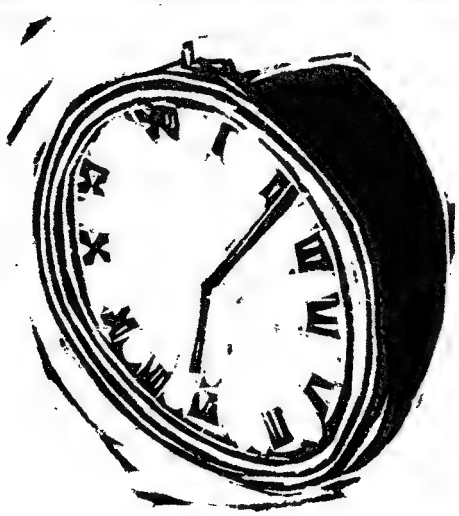
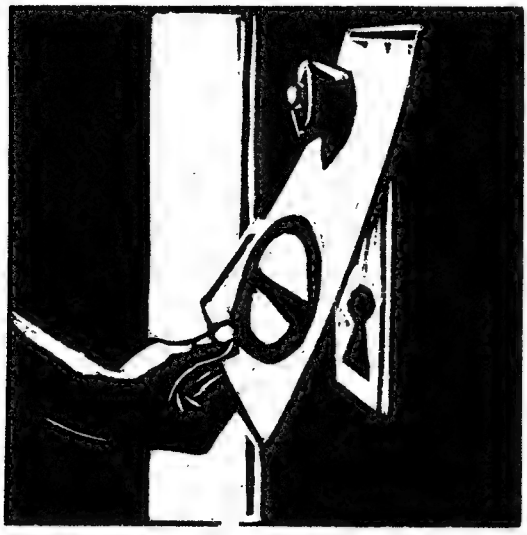
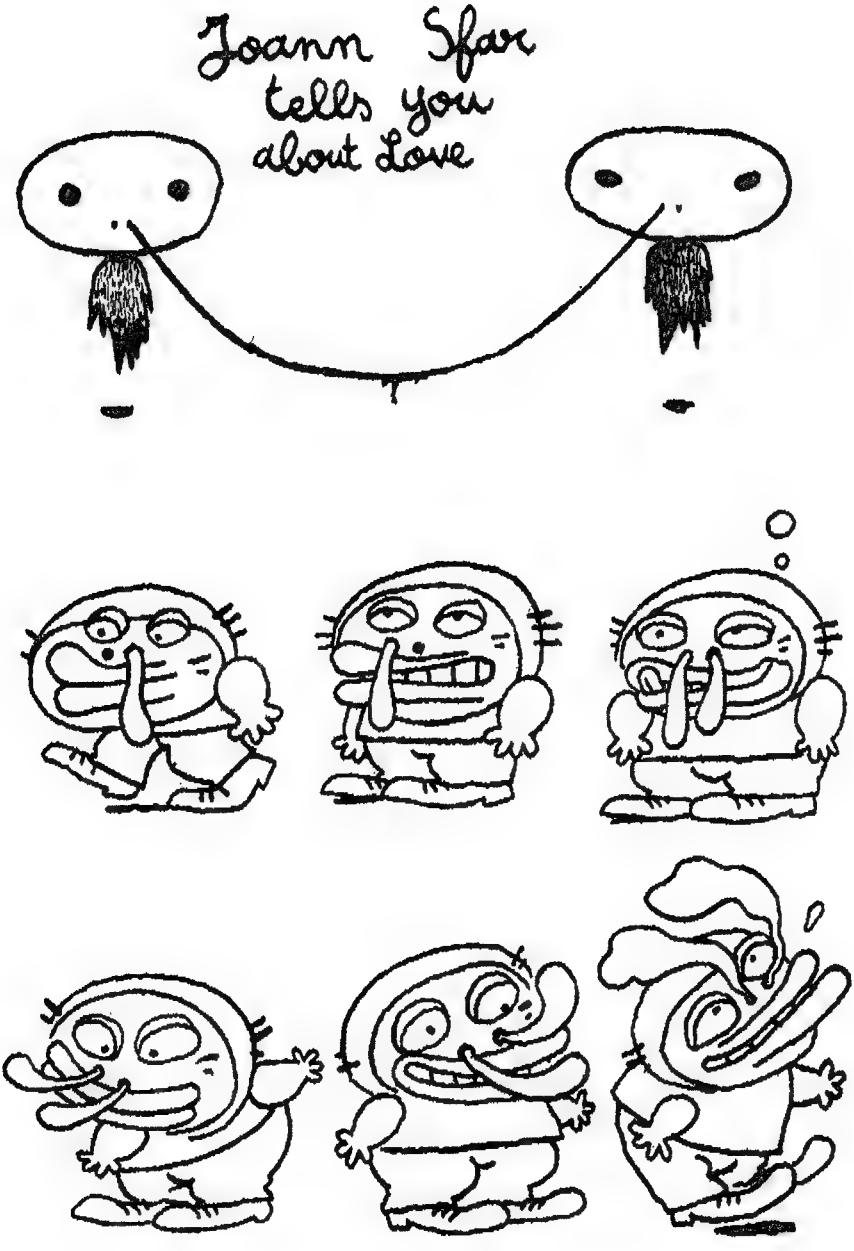
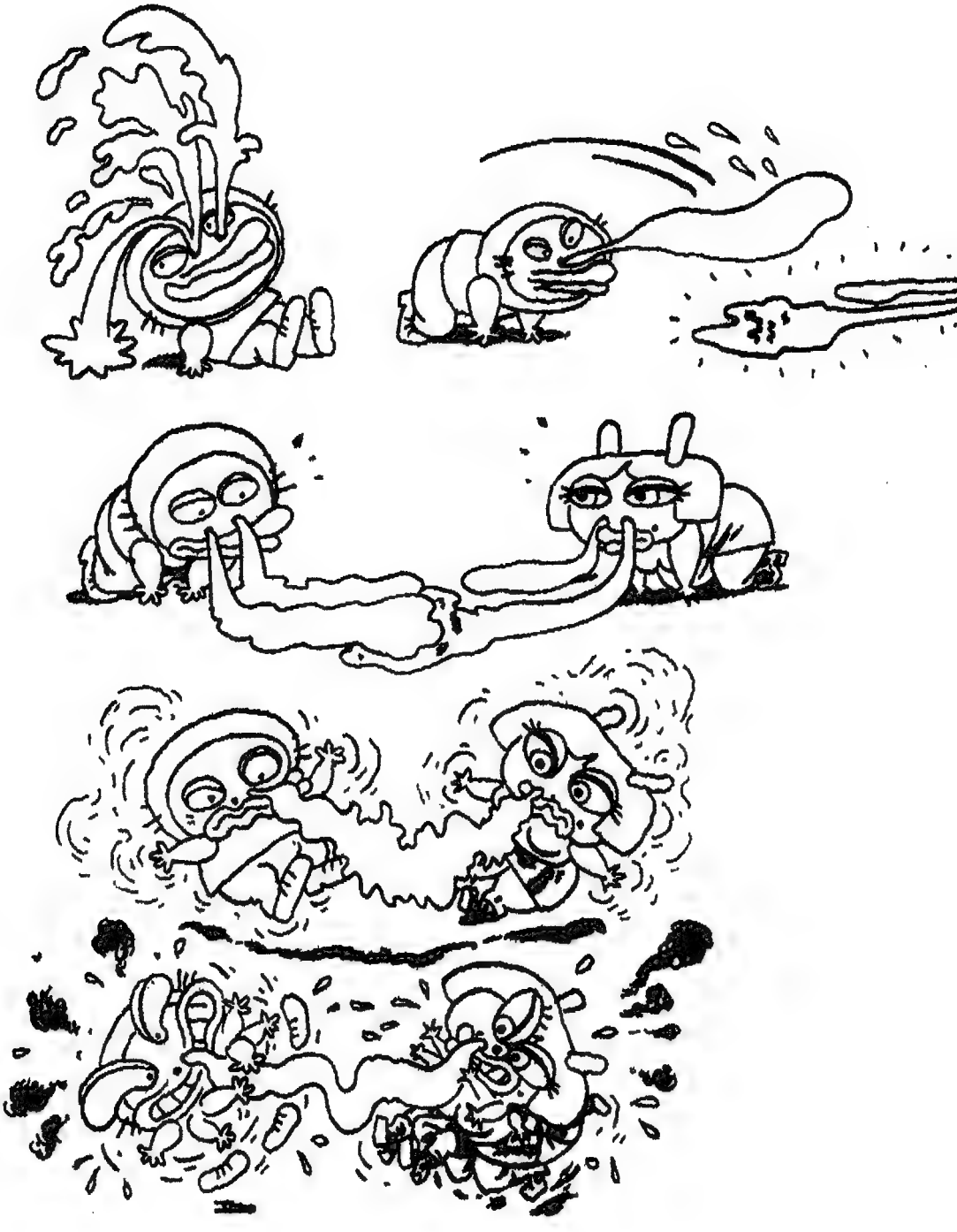
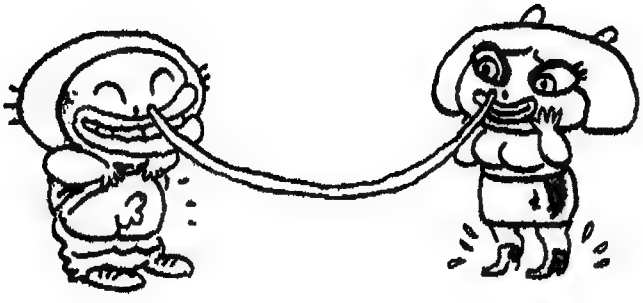
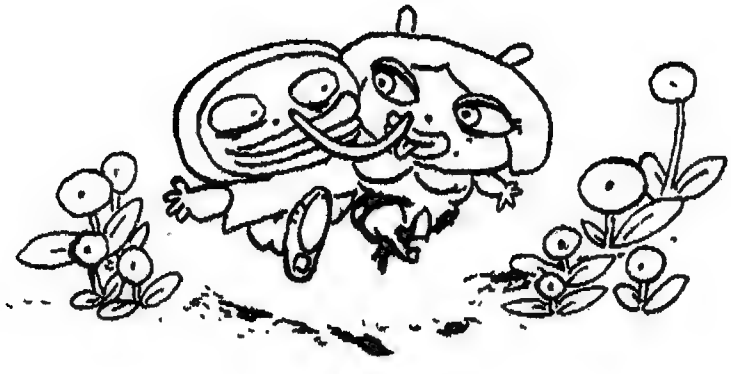


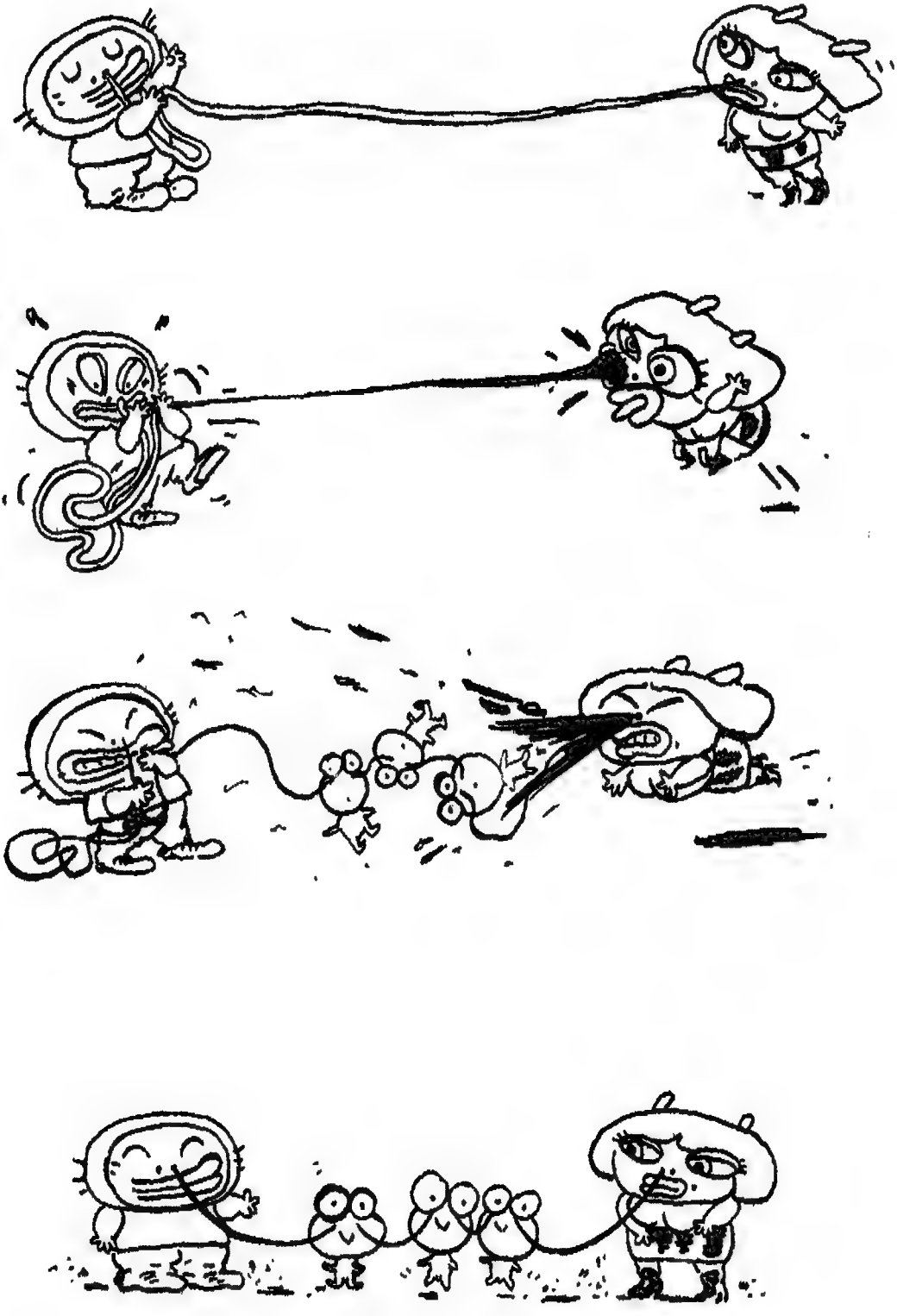


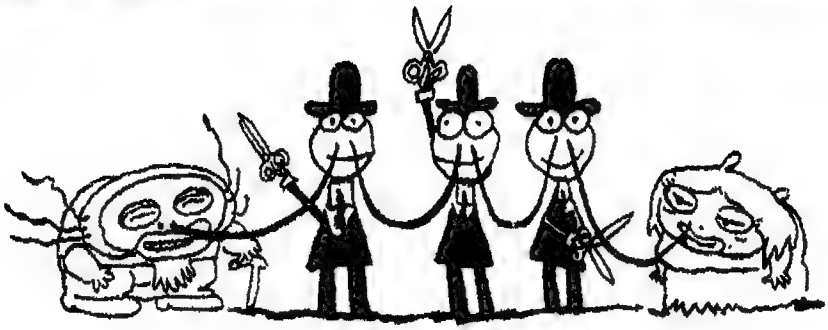

Joann Sfar
tells you
about Love

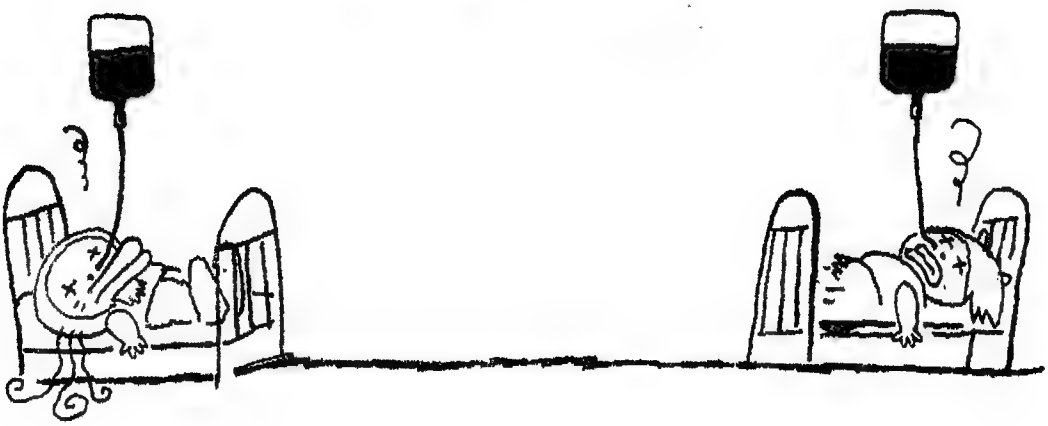


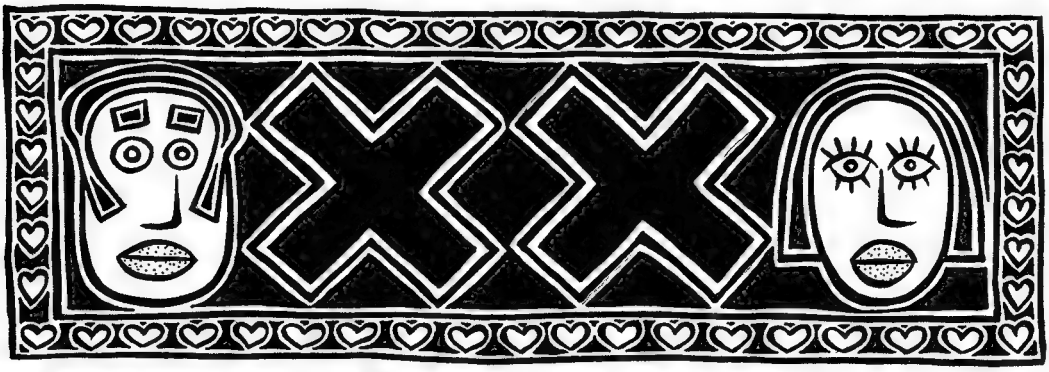








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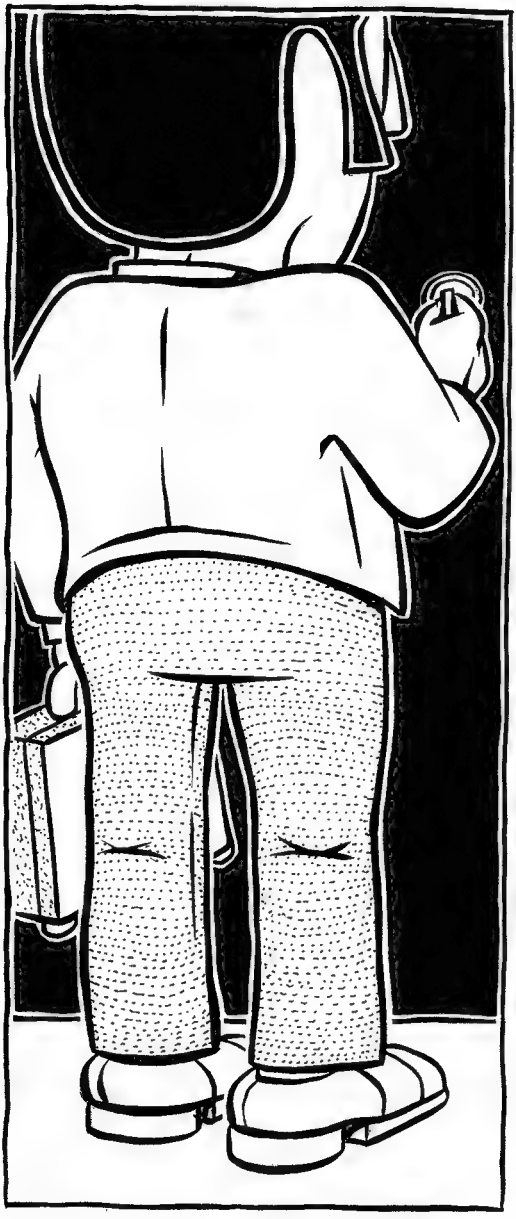

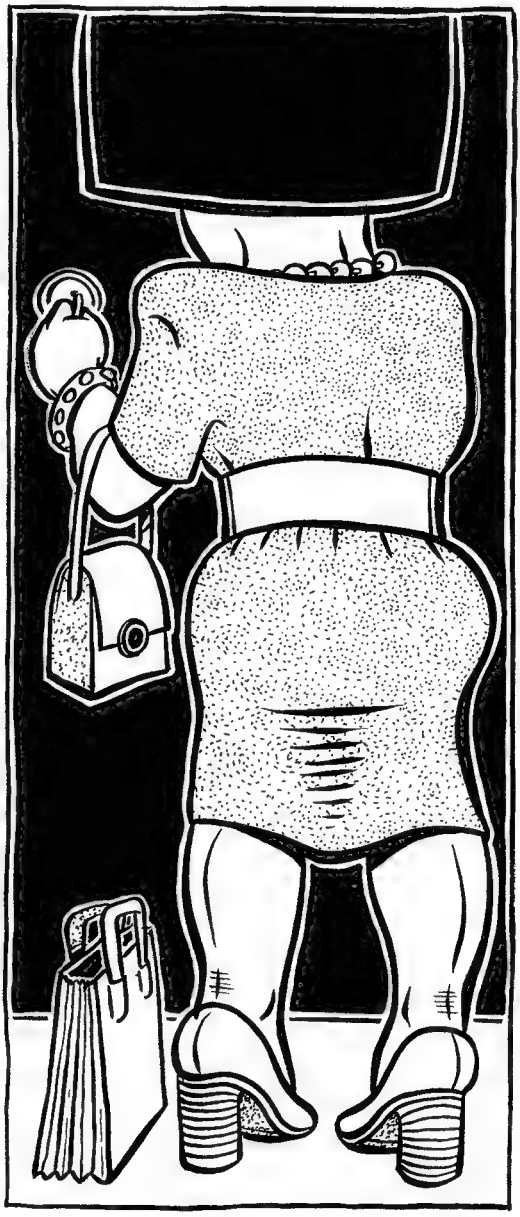

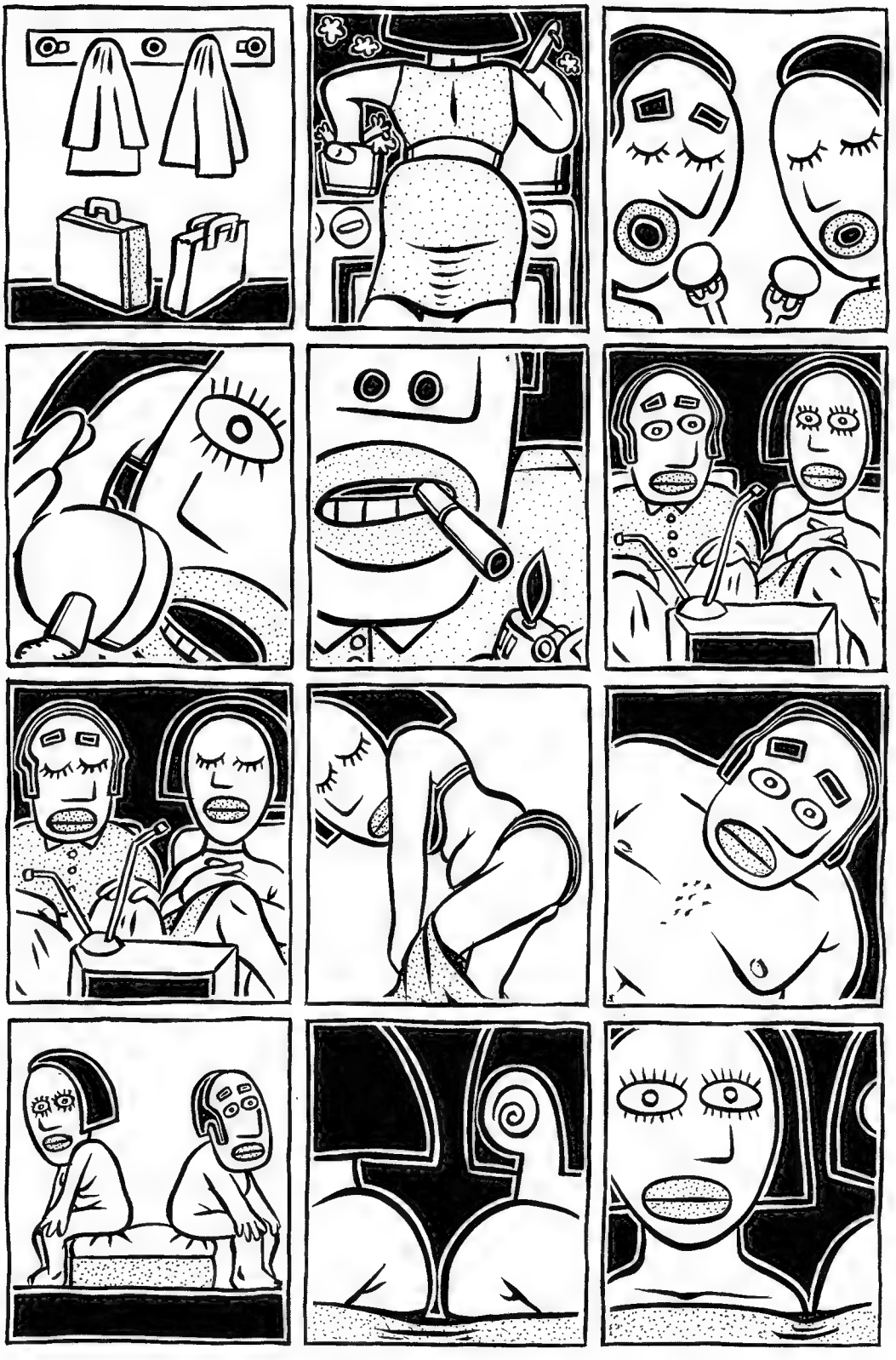

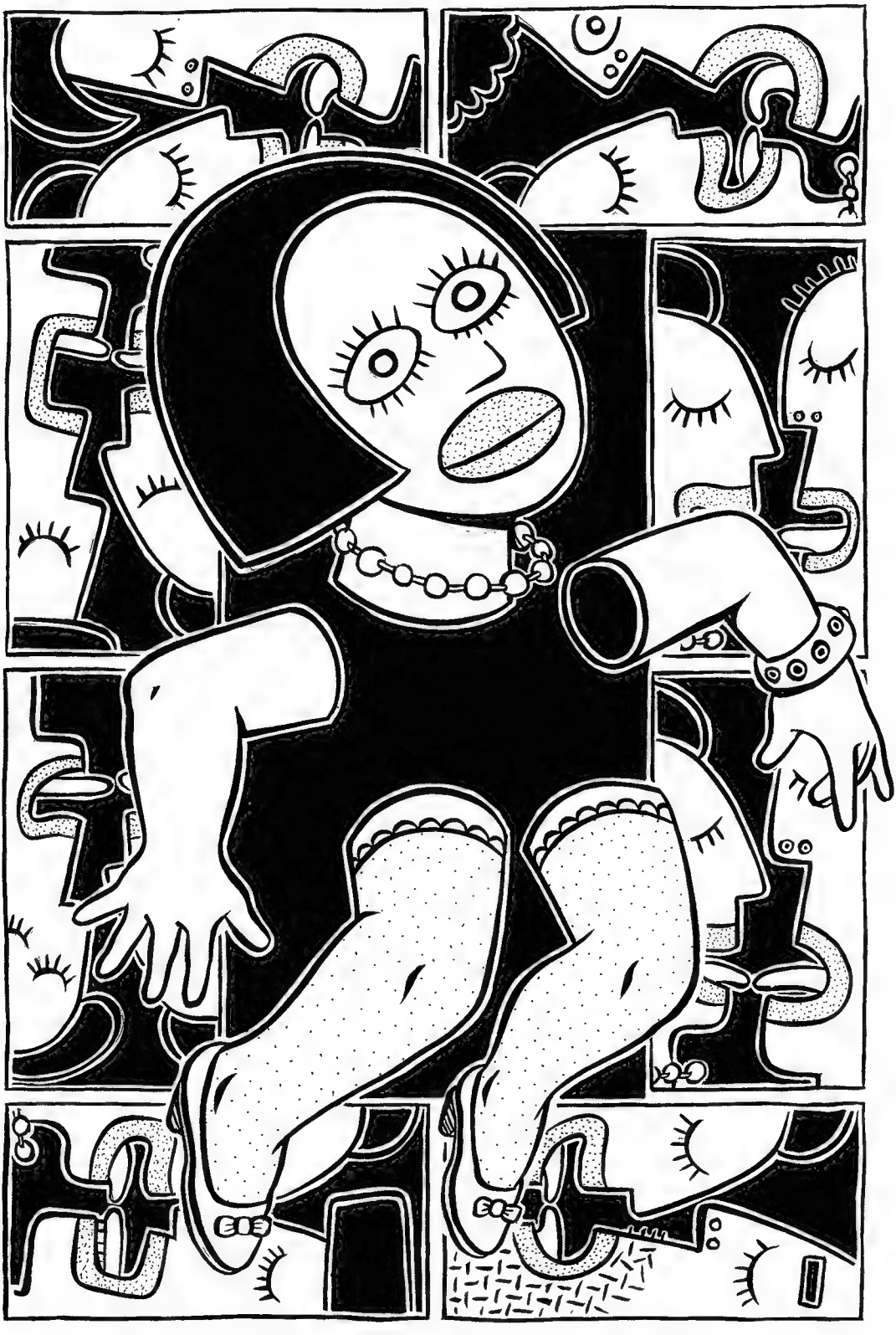

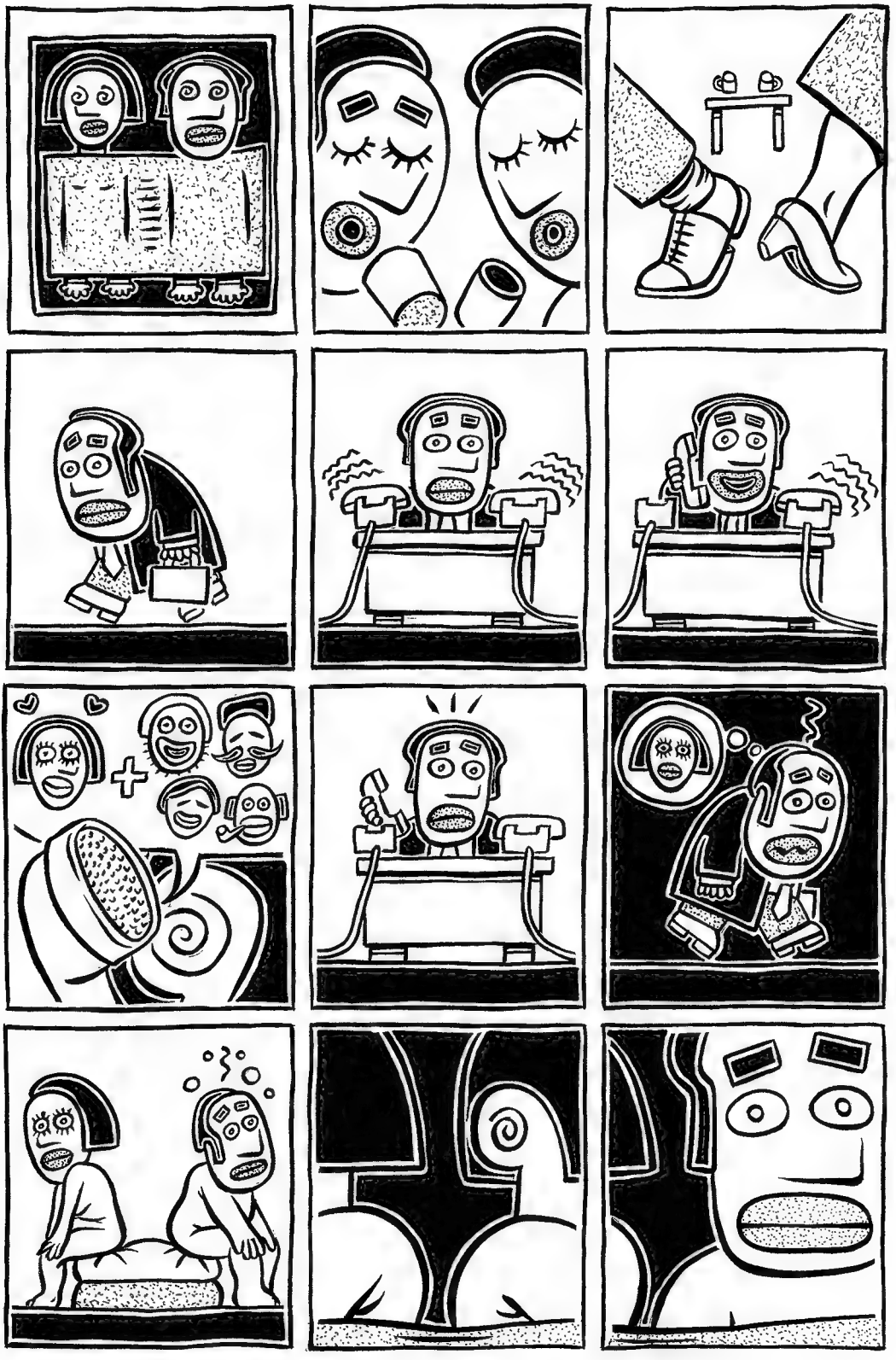

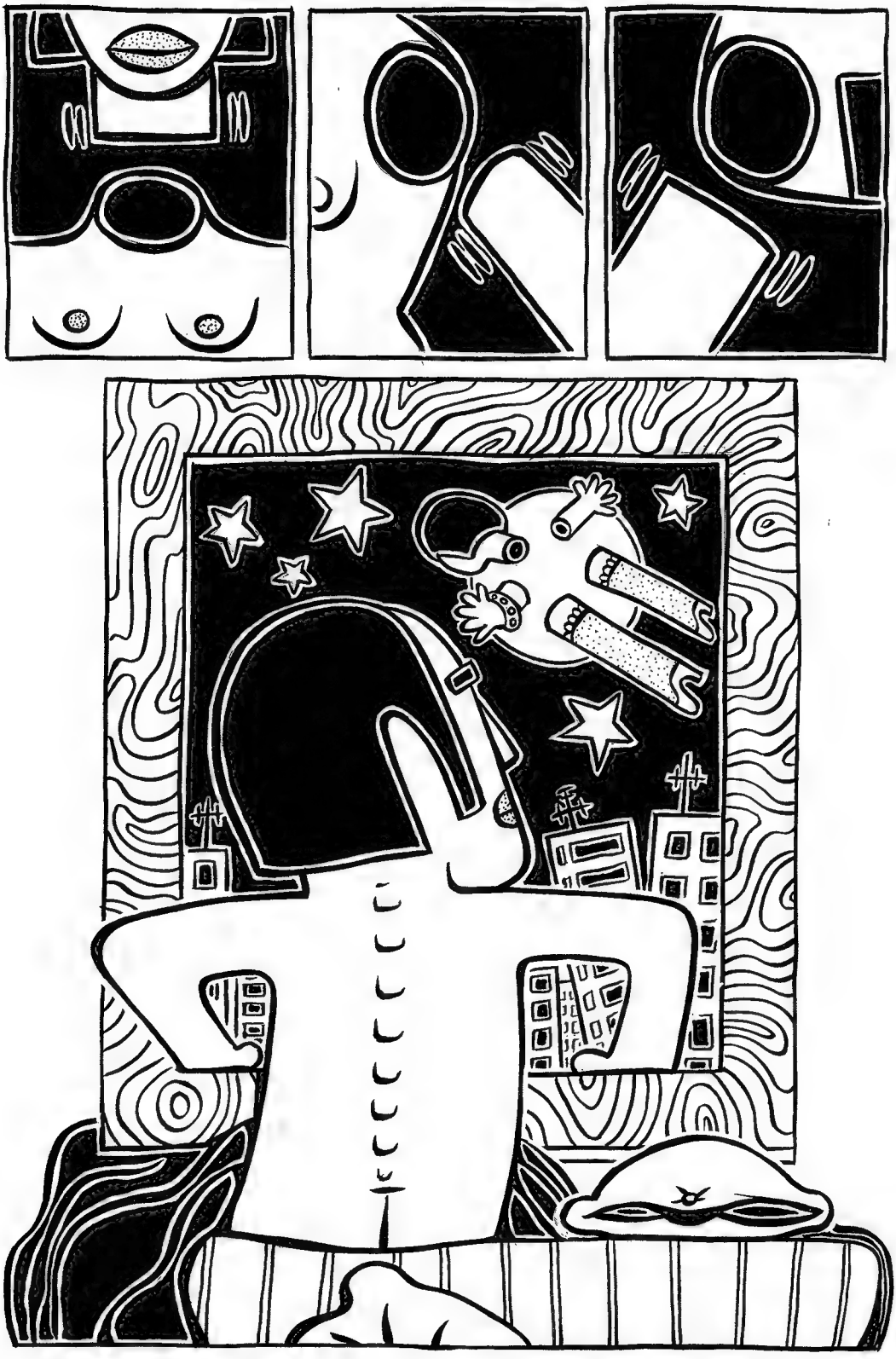

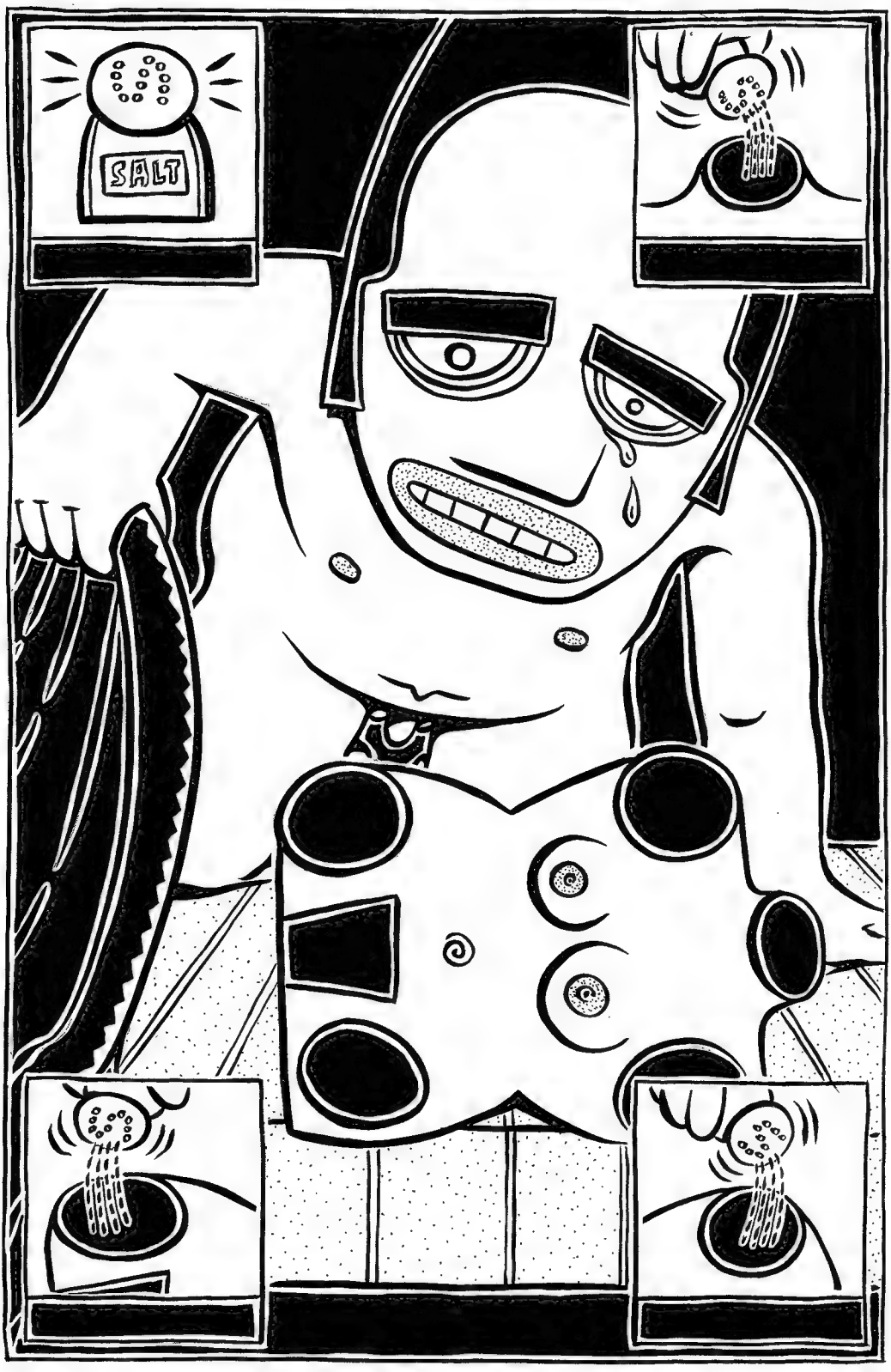
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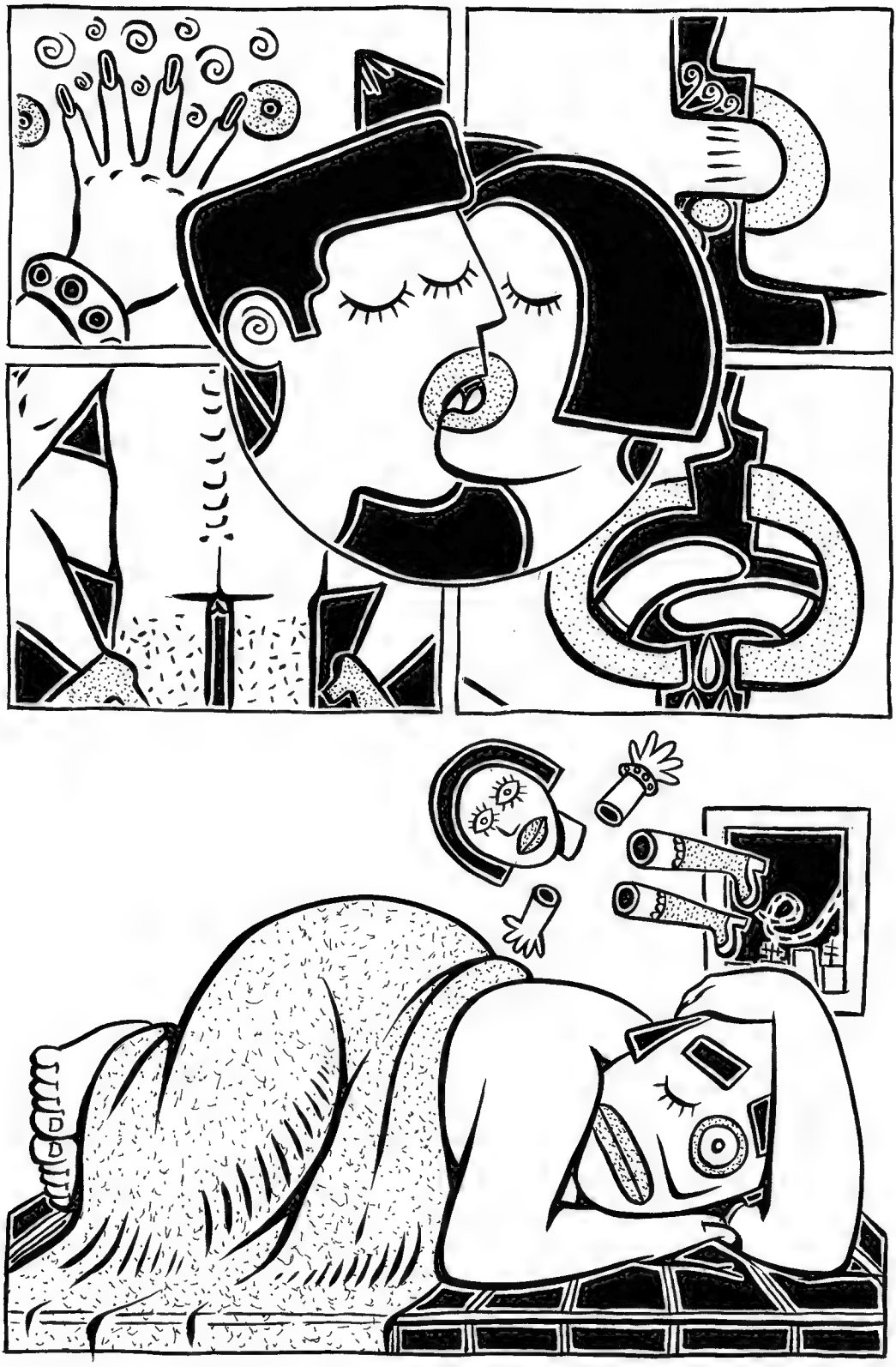

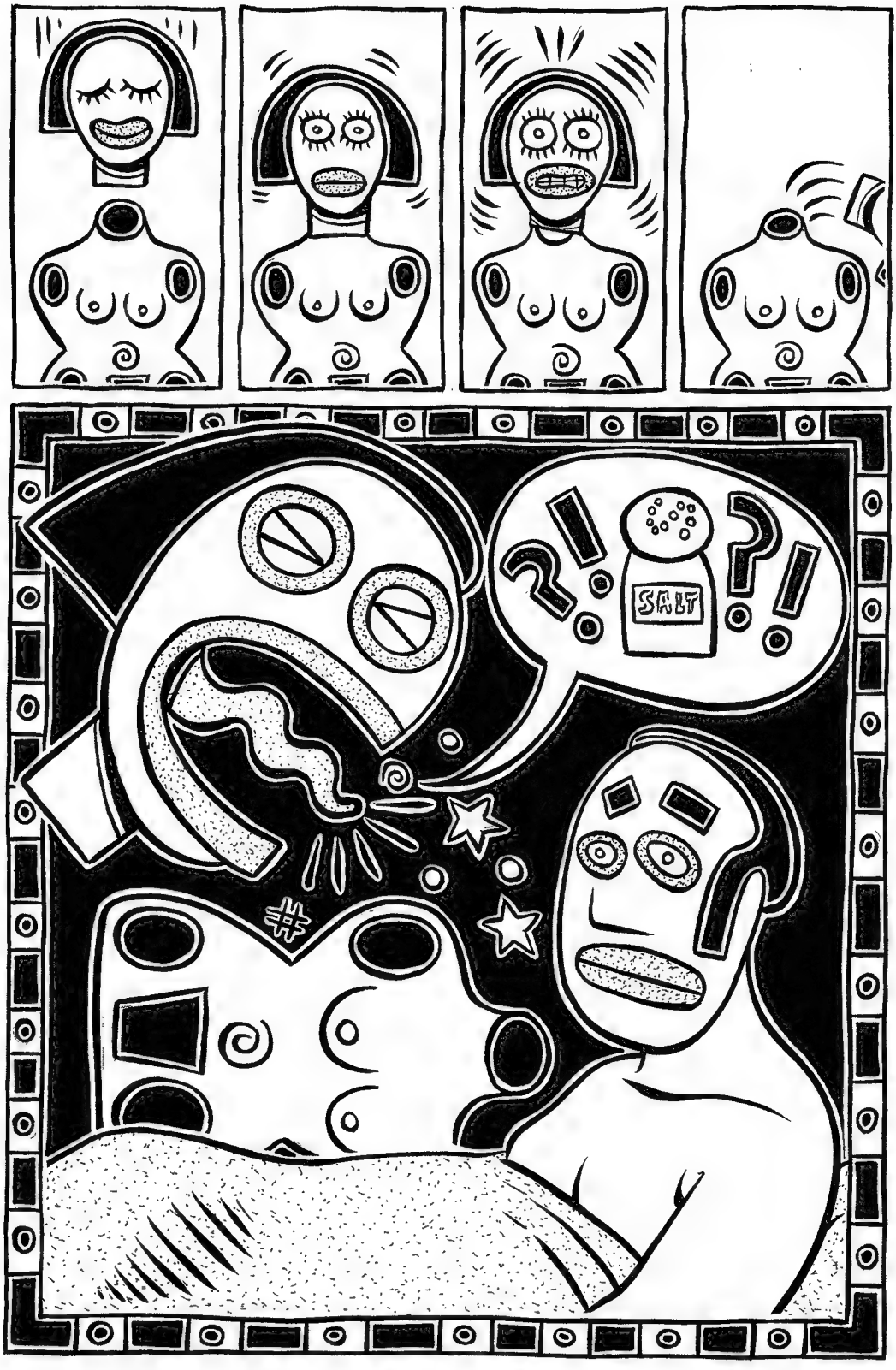
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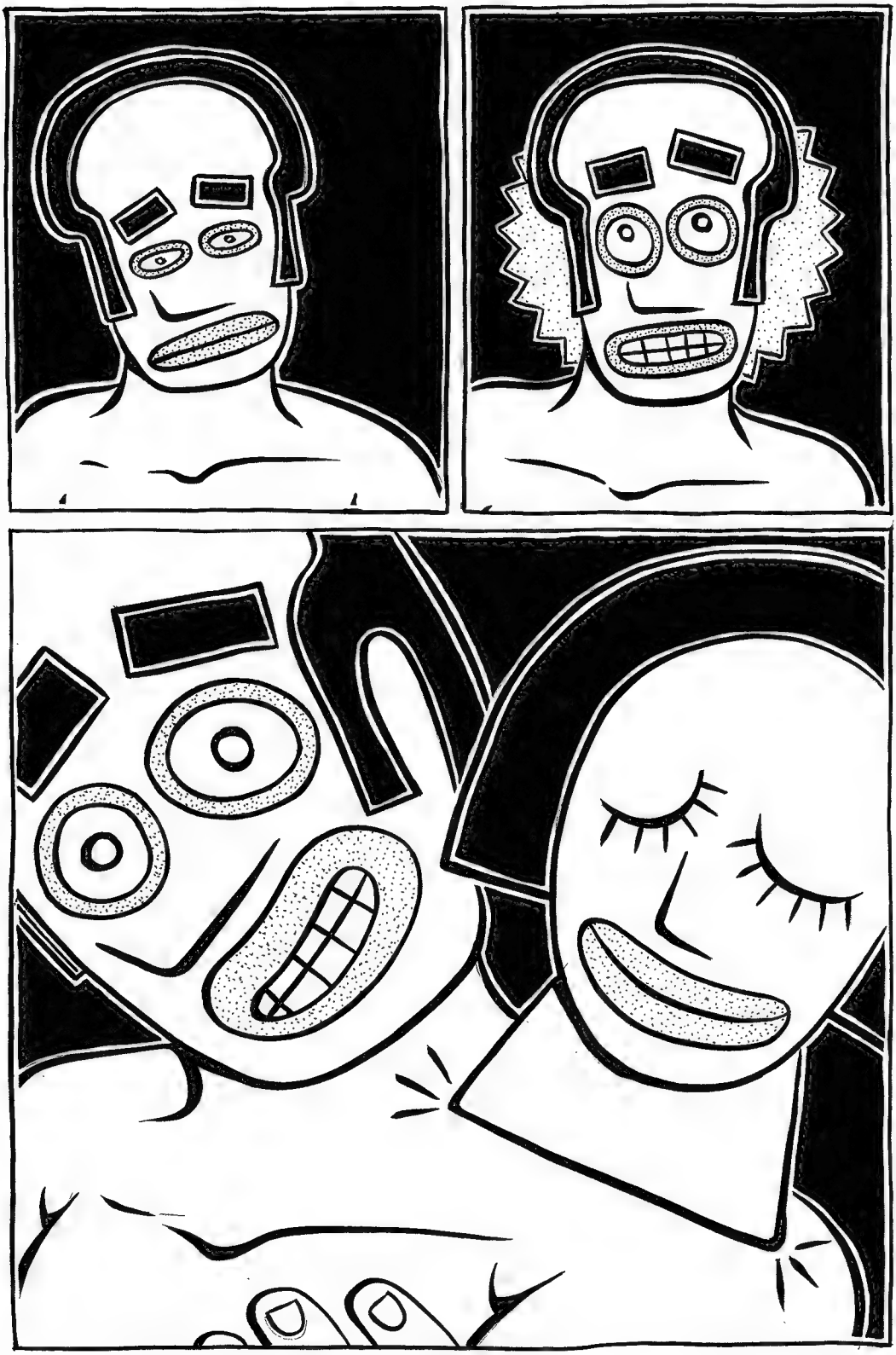

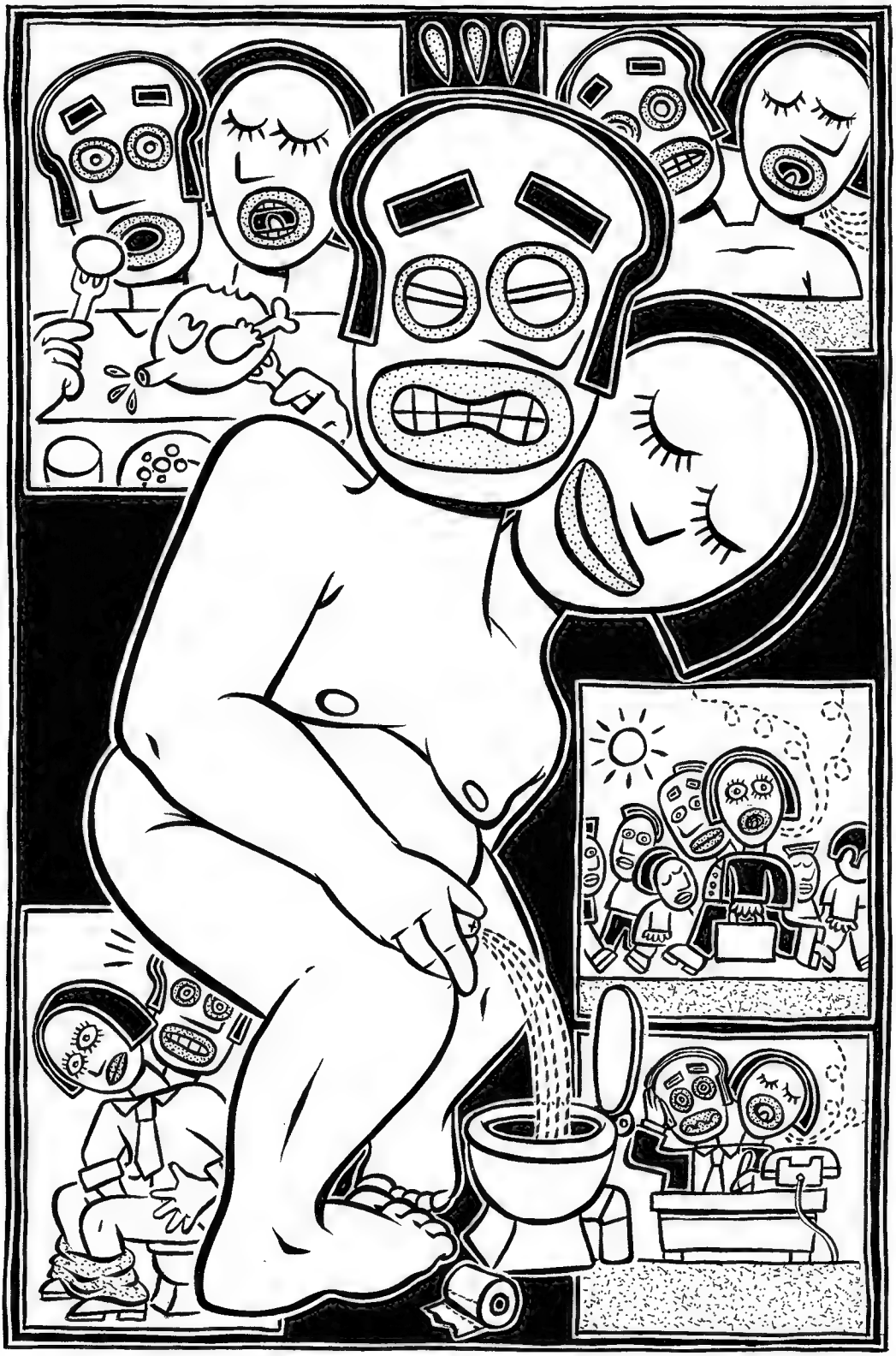

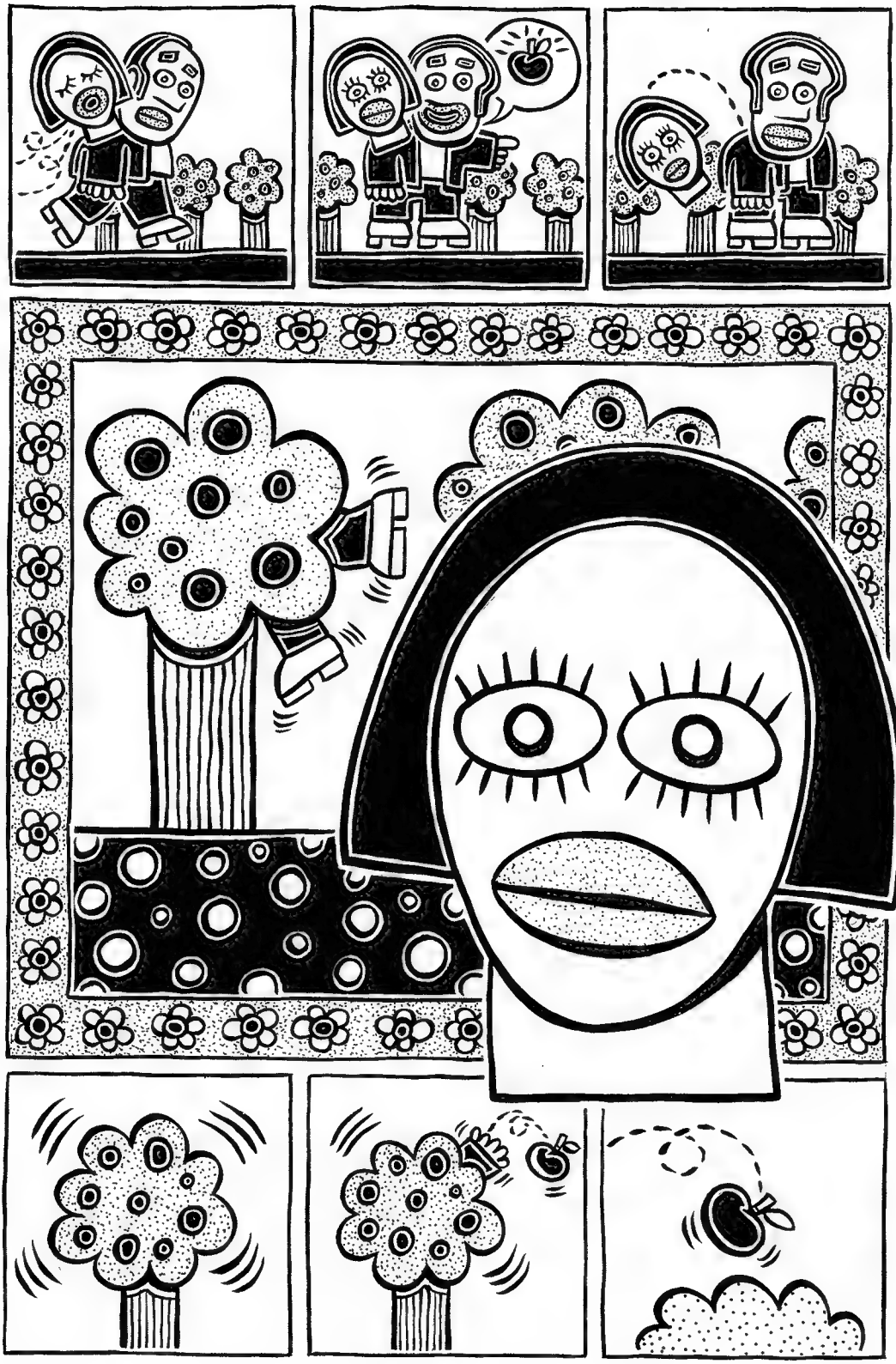

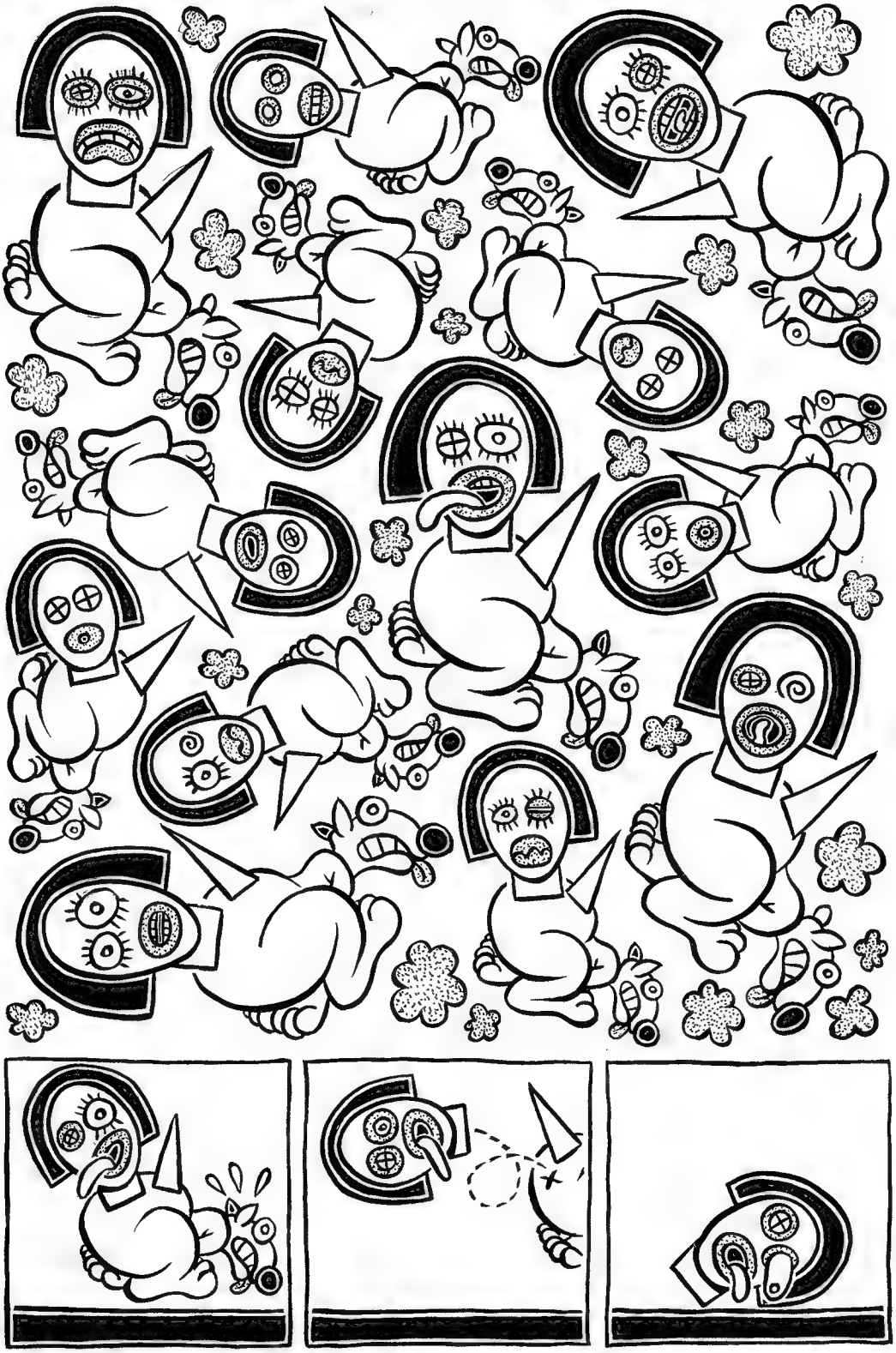

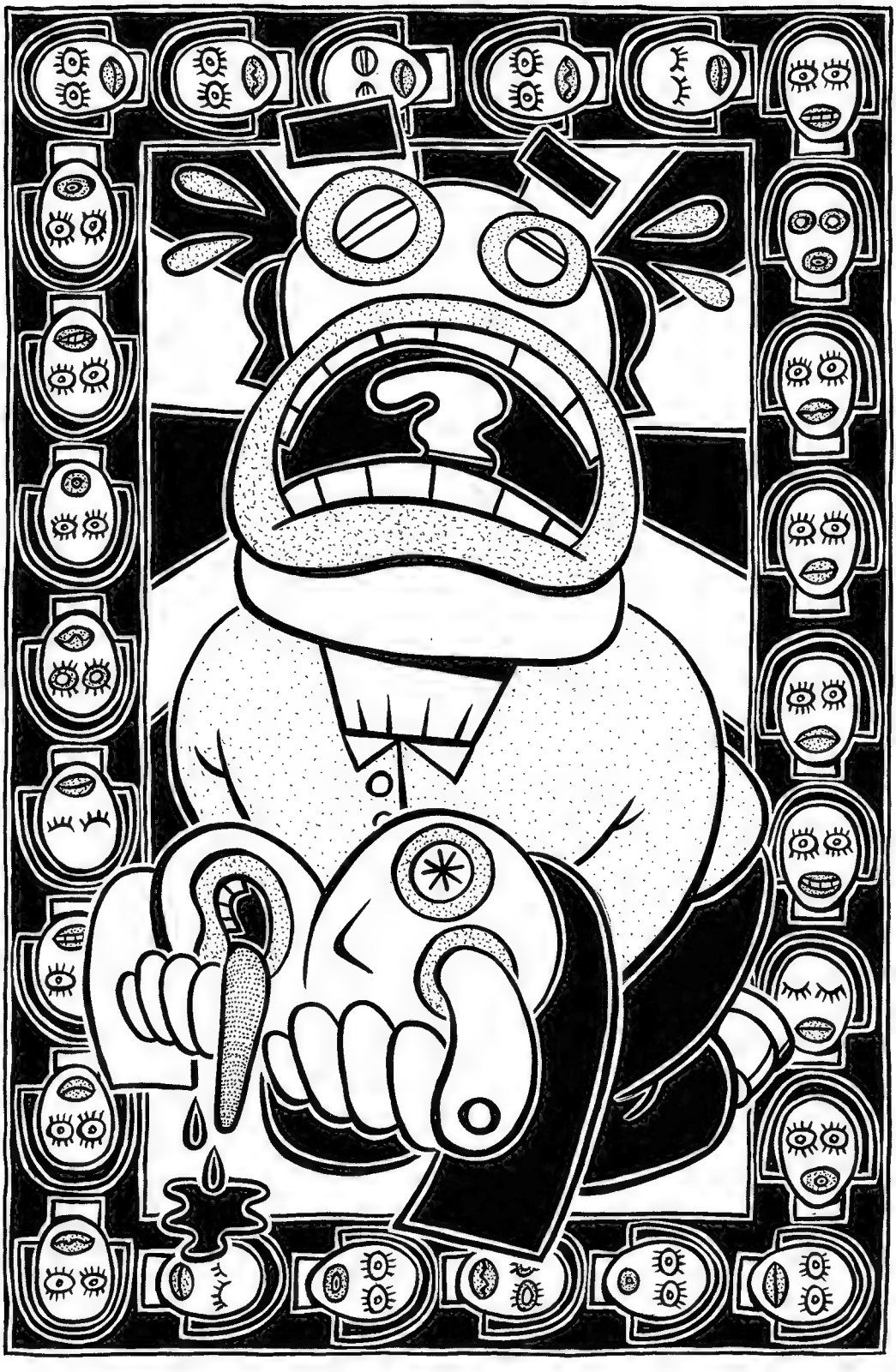

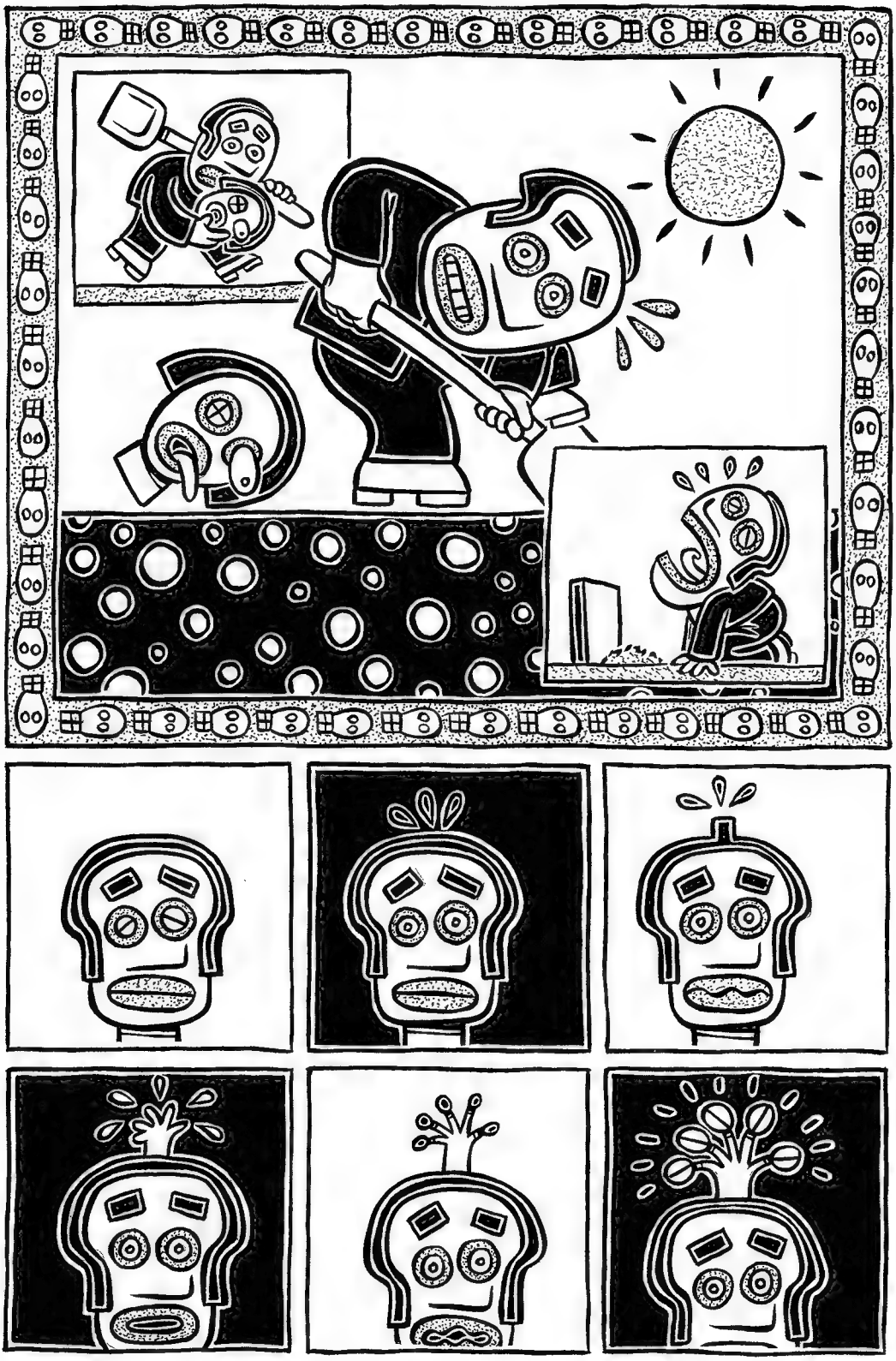

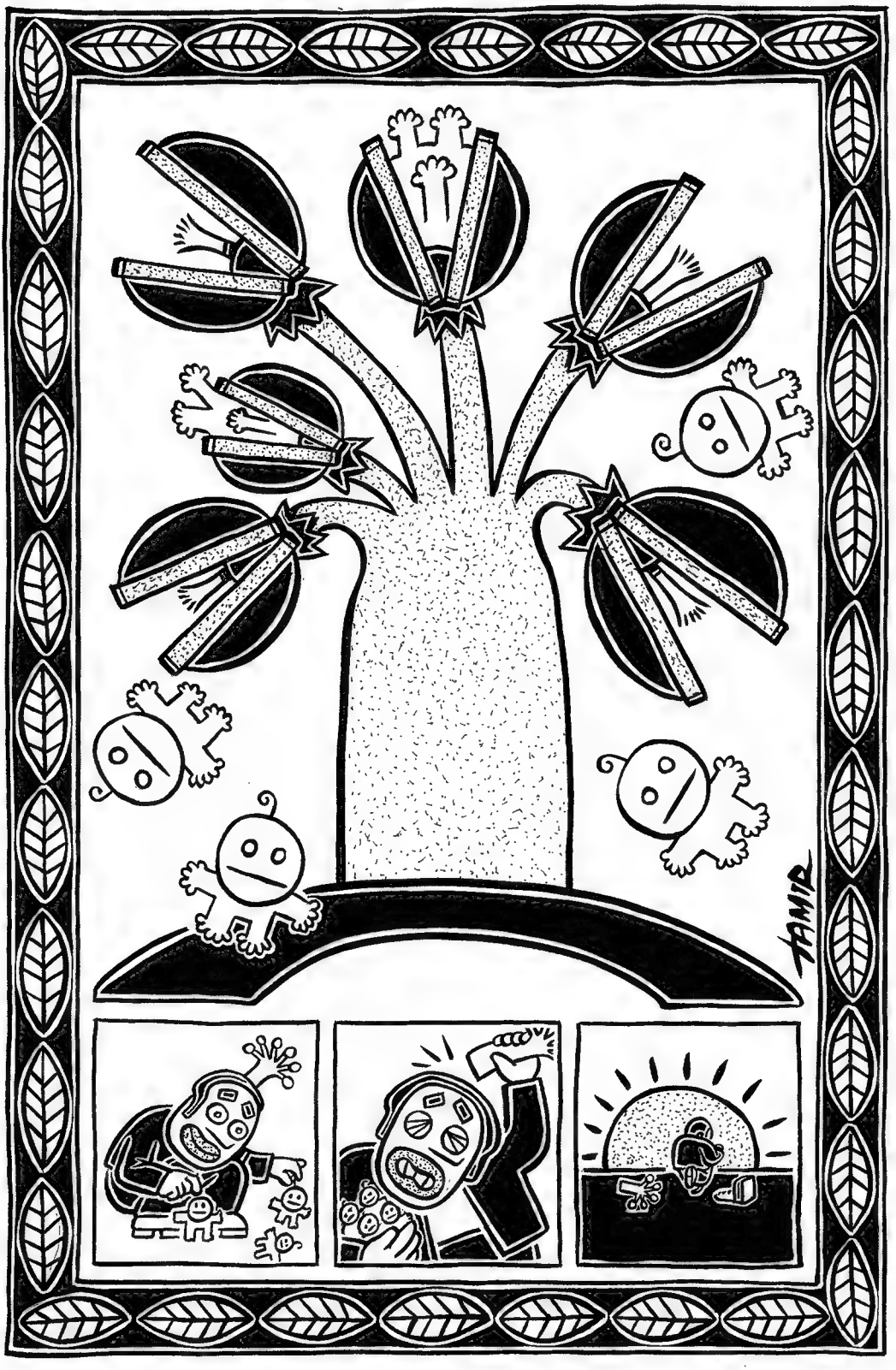
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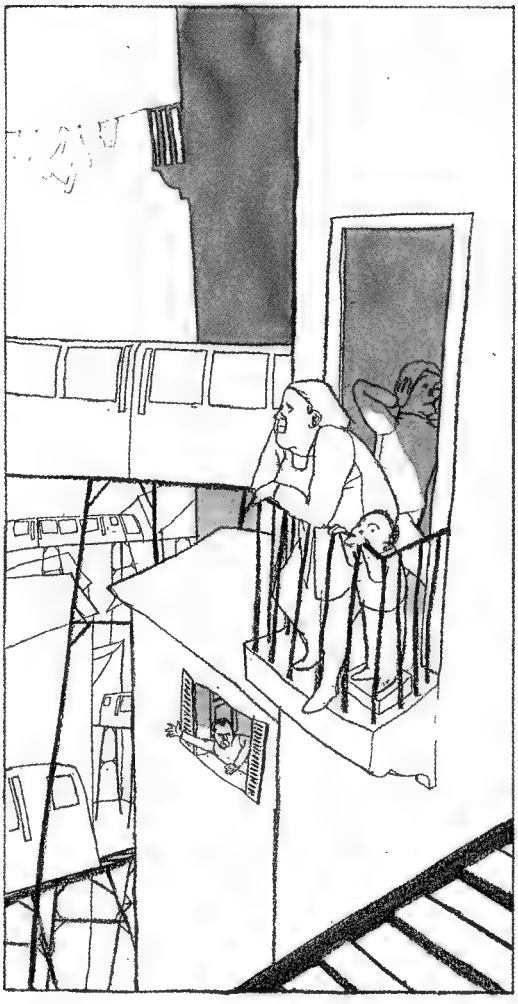

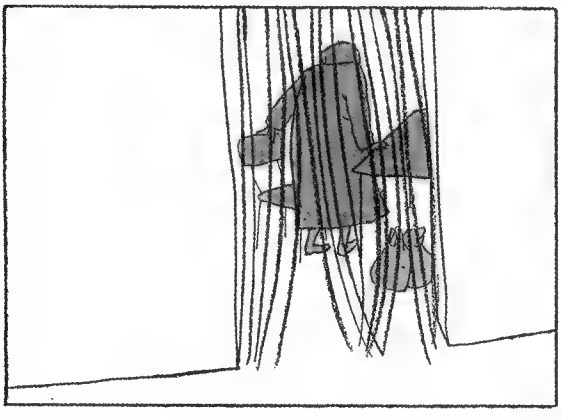

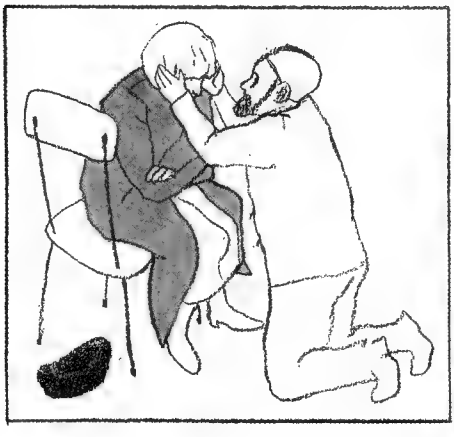

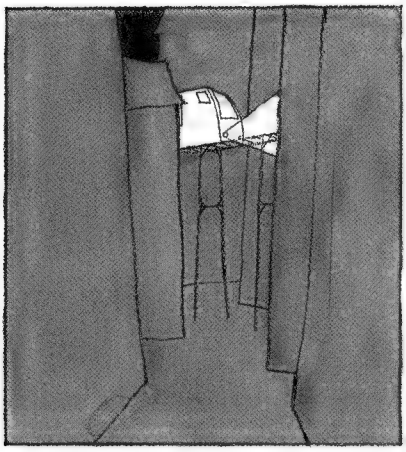

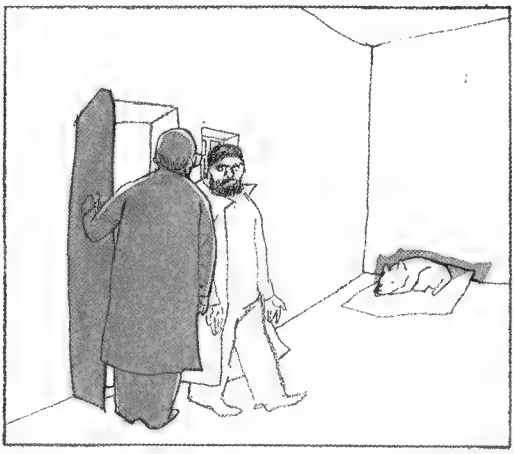

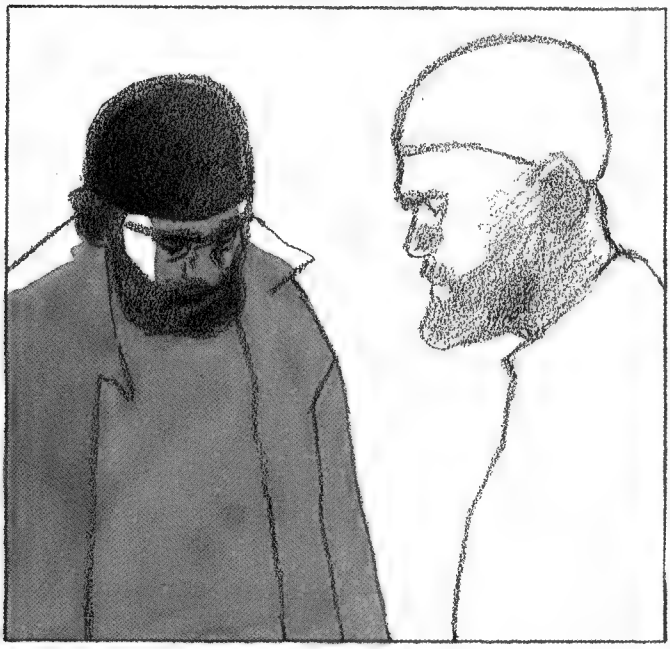

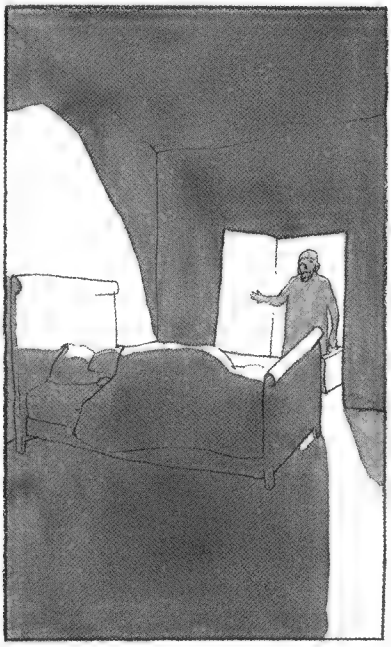

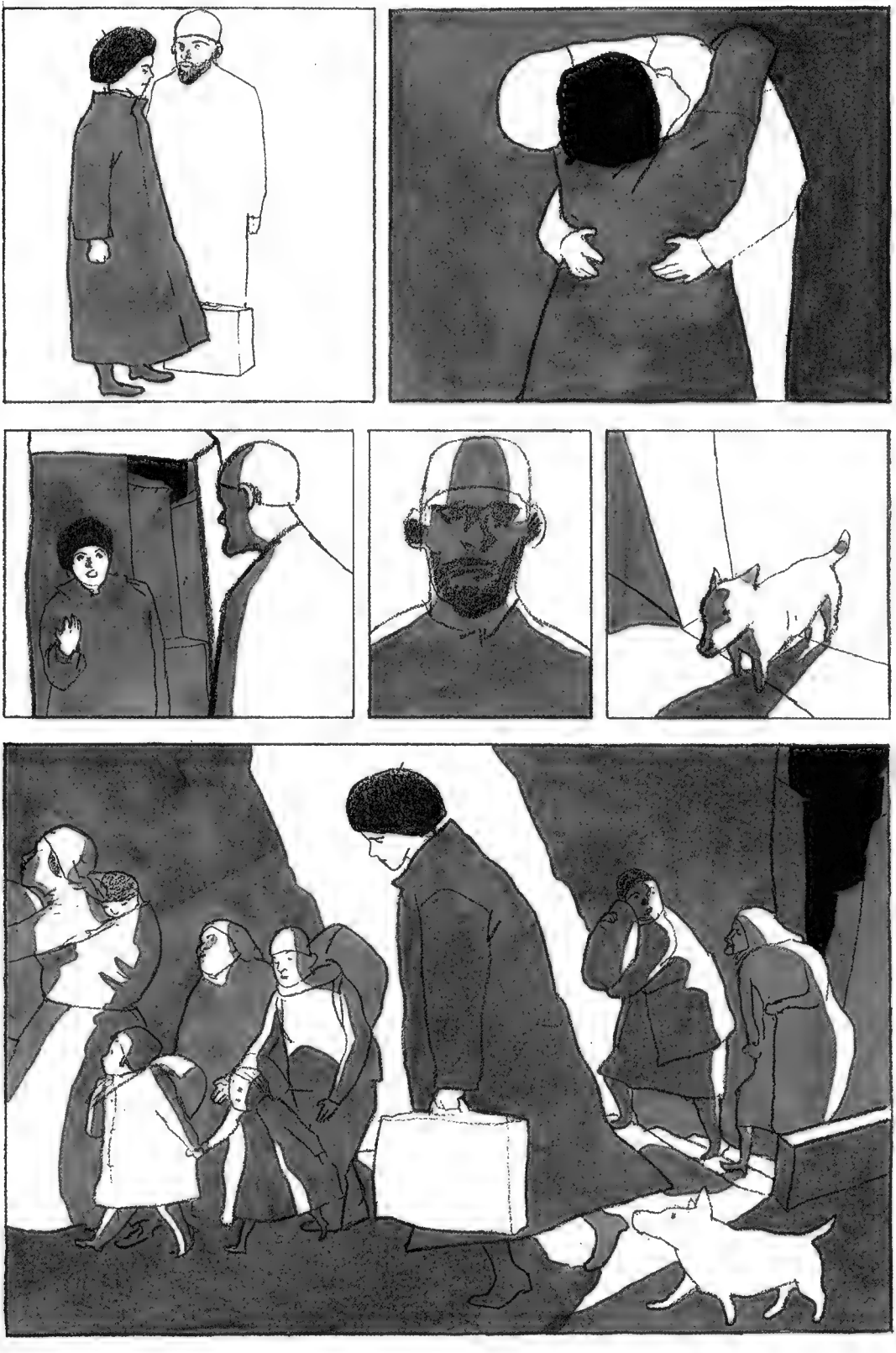

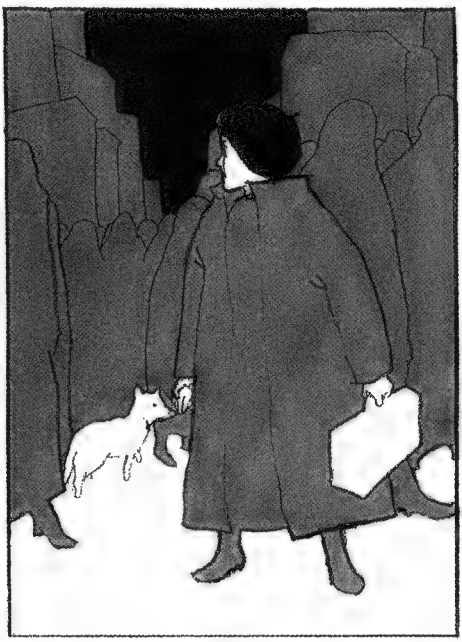

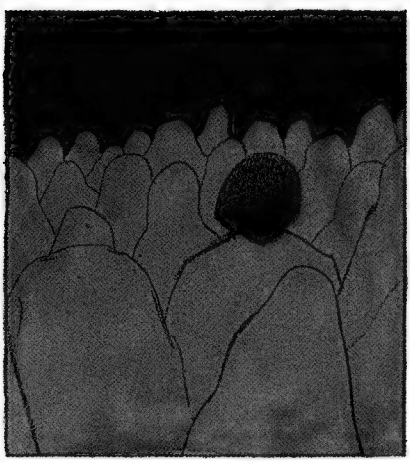

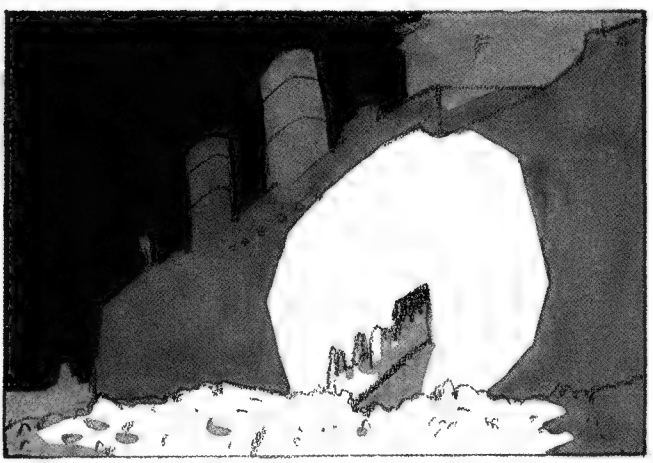

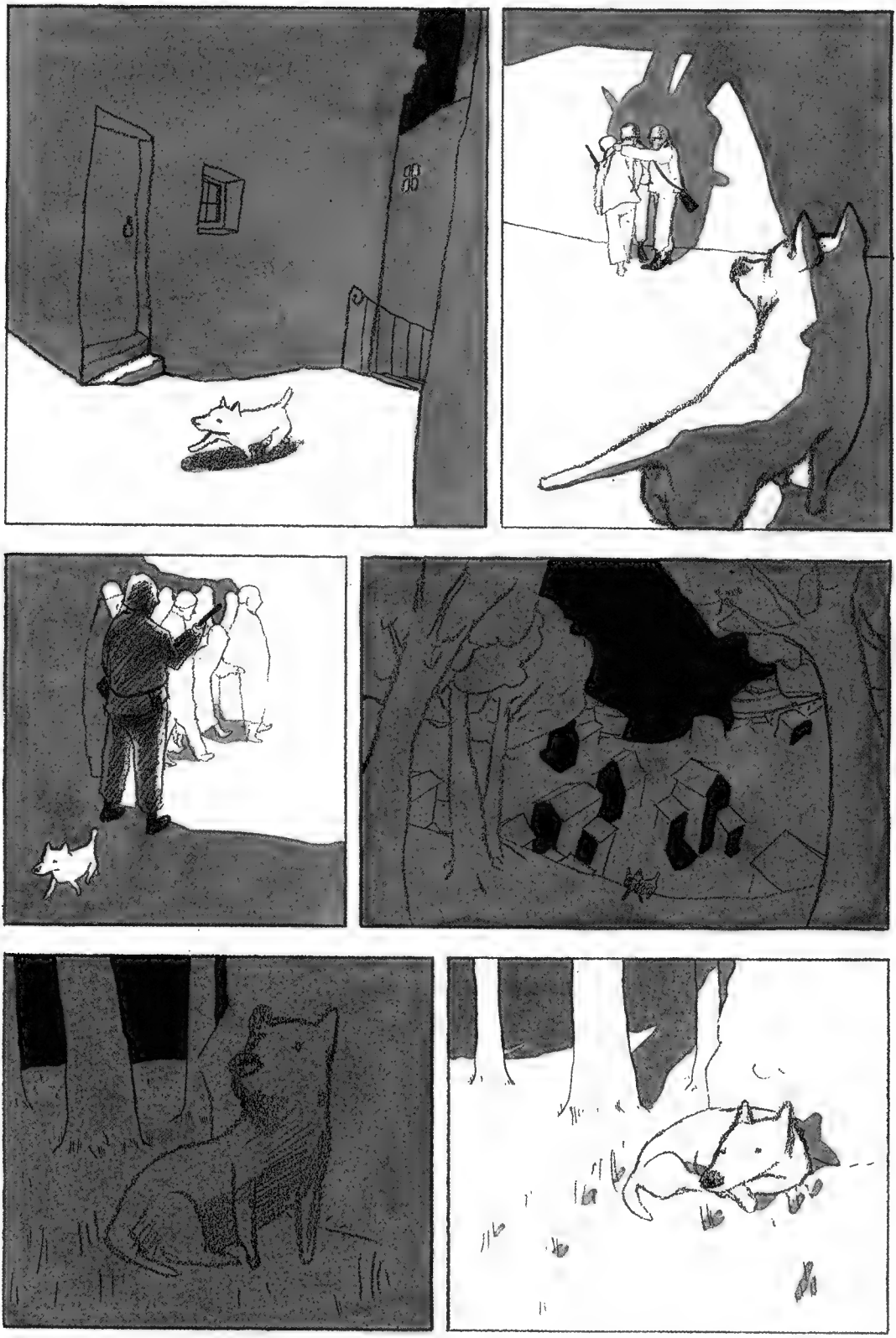

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©ALLAN SIEBER

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10/09/99, 7:47 A.M.
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21/10/99, 9:02 A.M.
01/11/99, 10:16 P.M.
AIDS
18/12/99, 0:35 P.M.
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©ALLAN SIEBER

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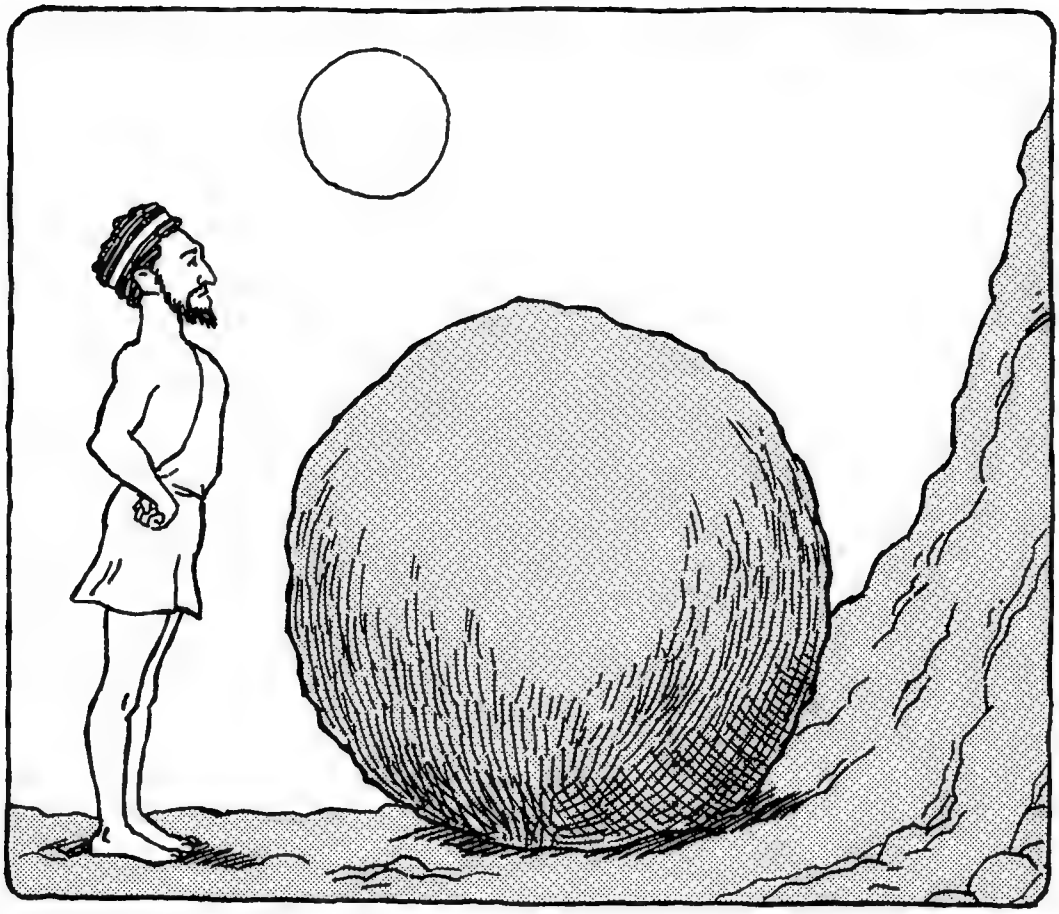

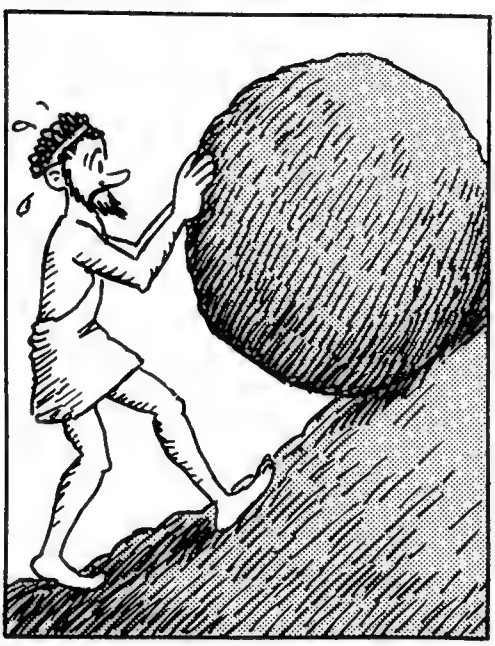

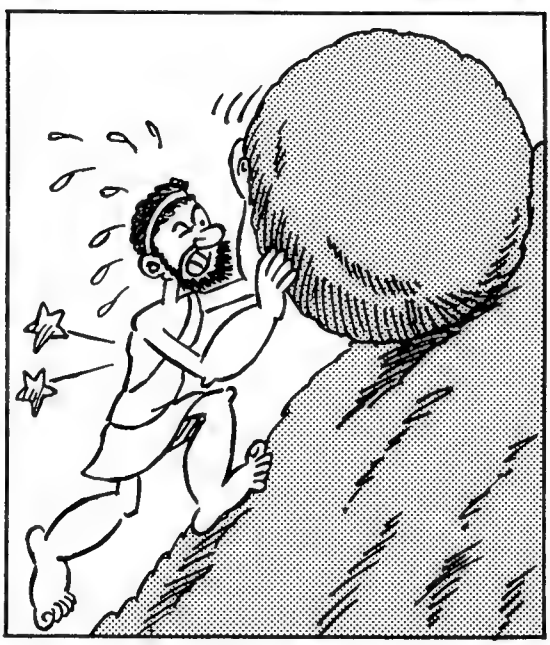

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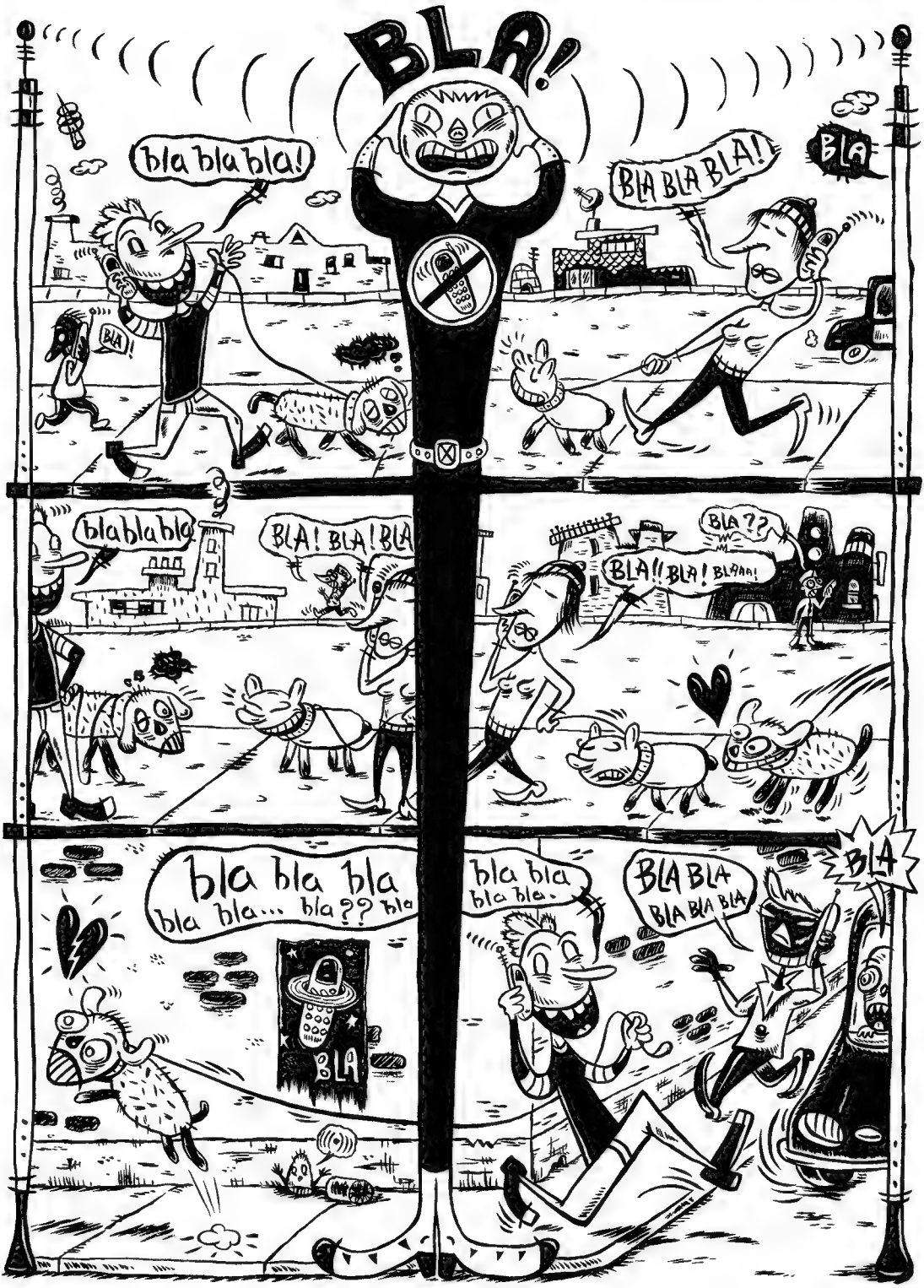
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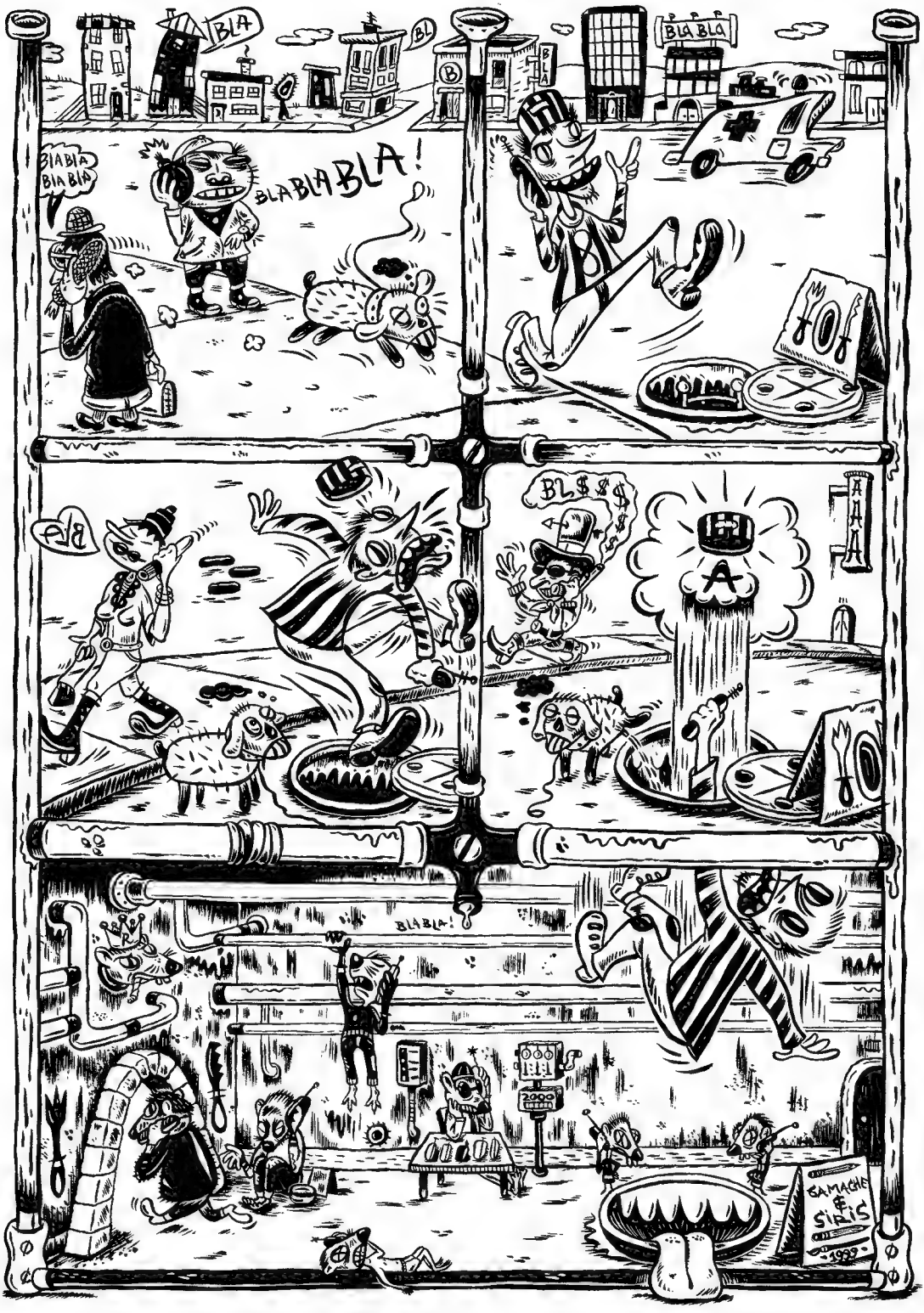
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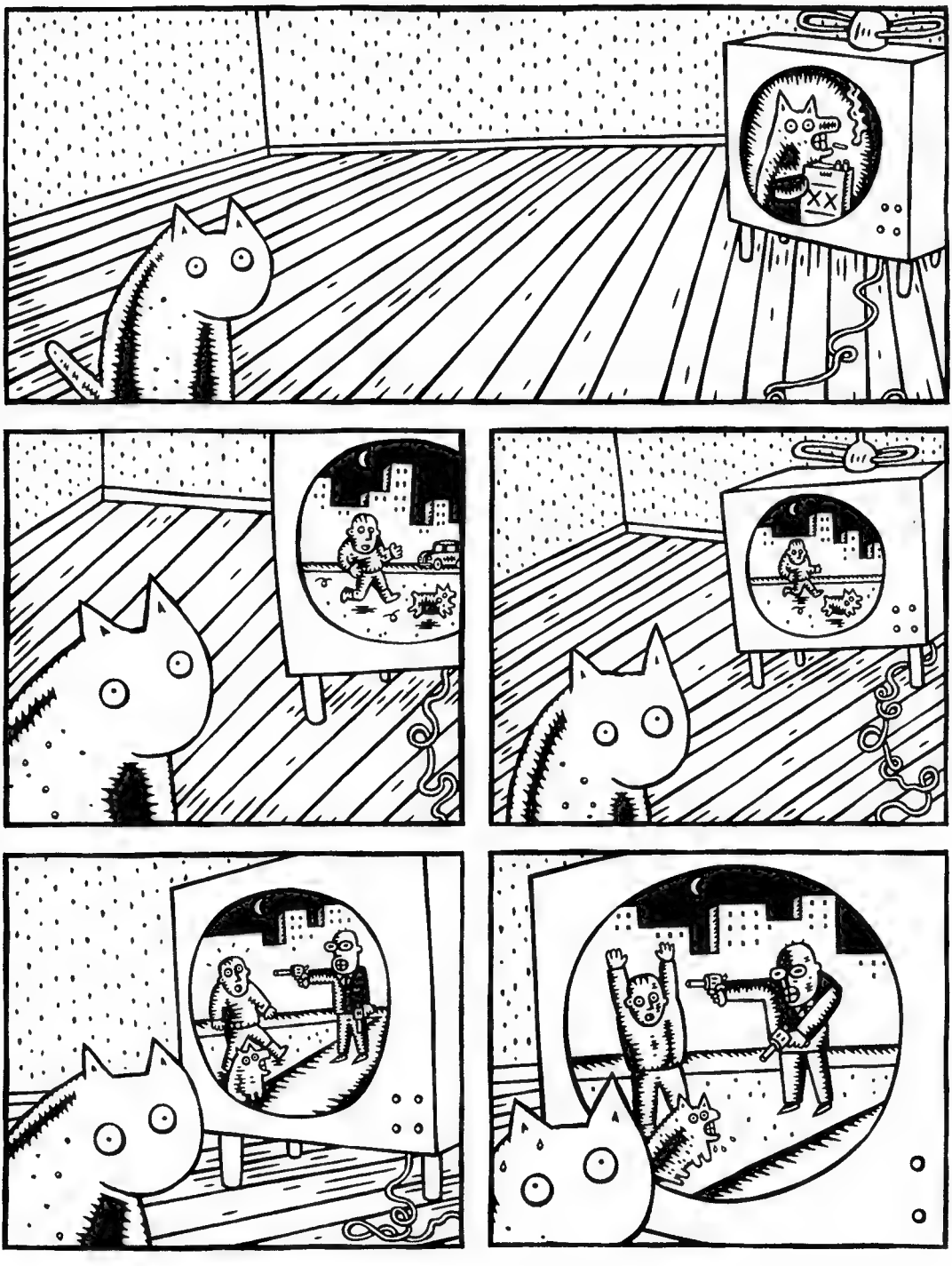

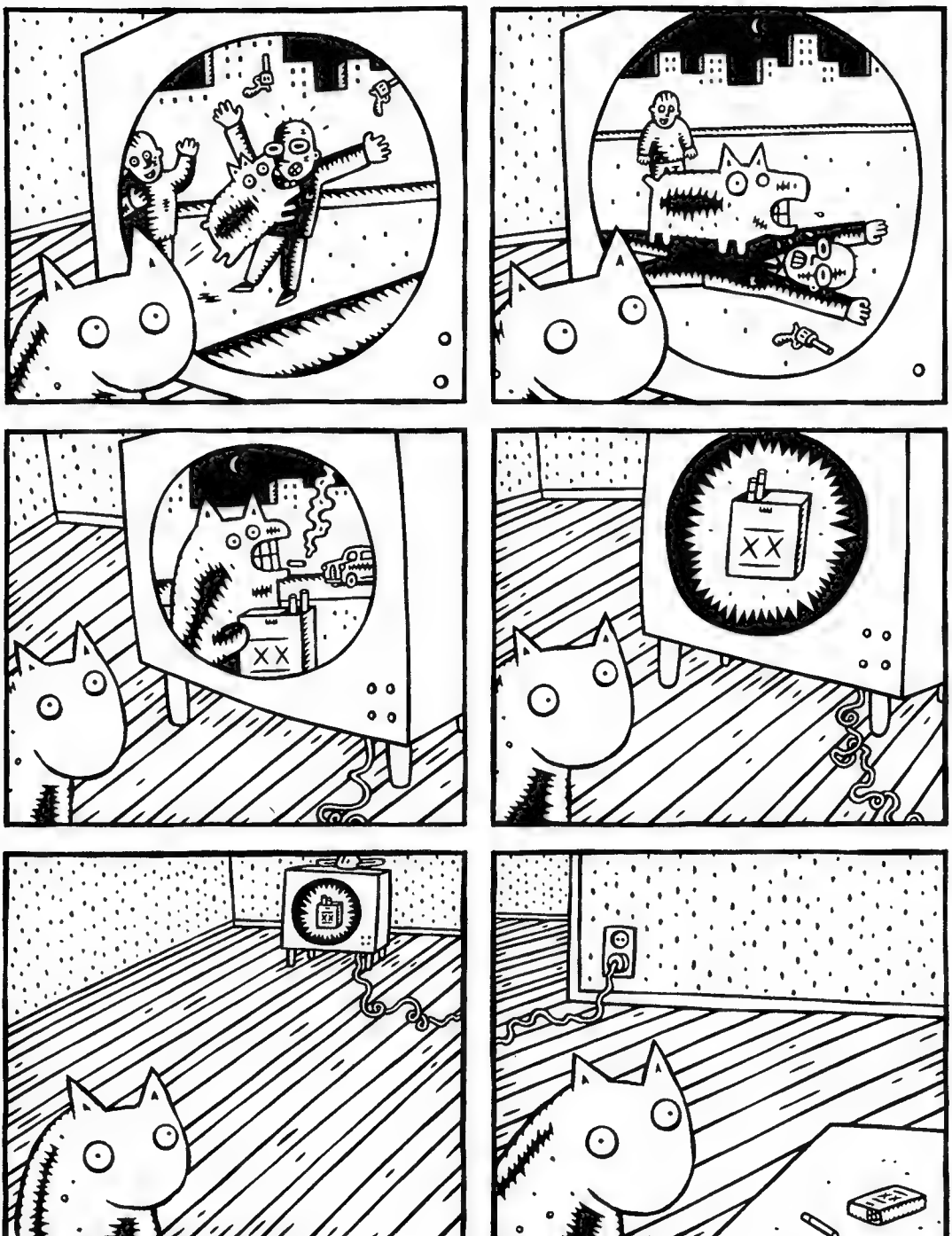
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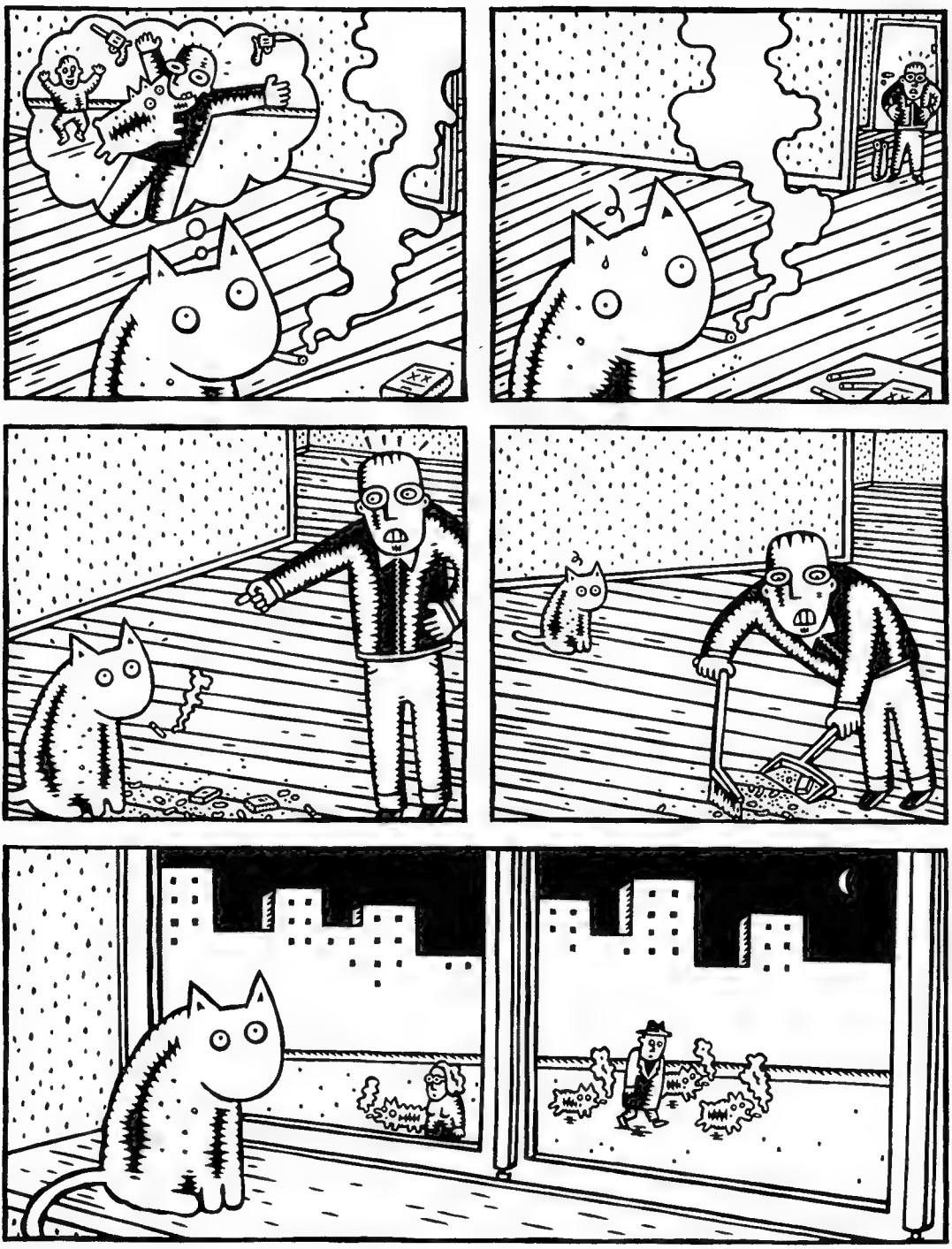

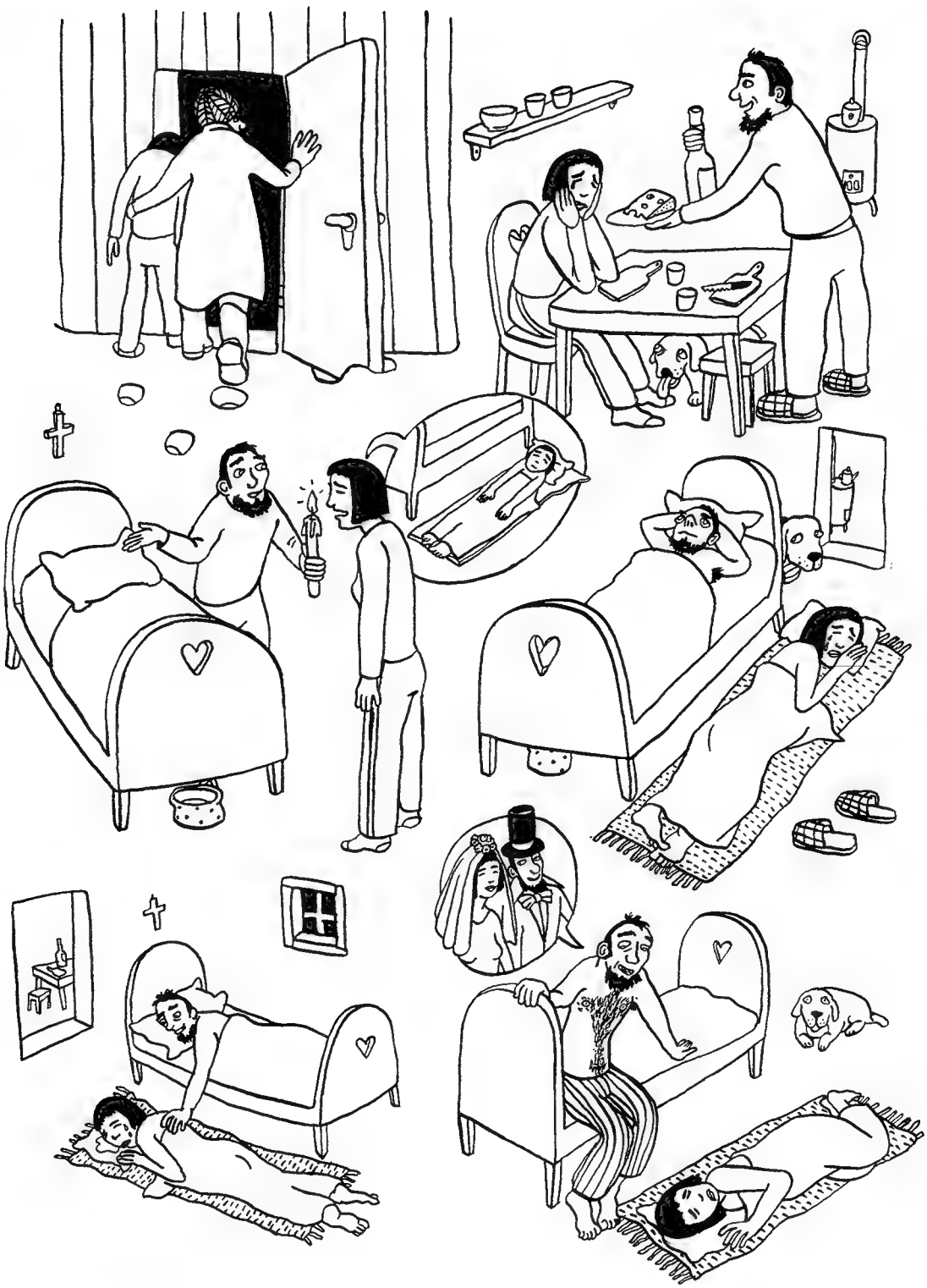

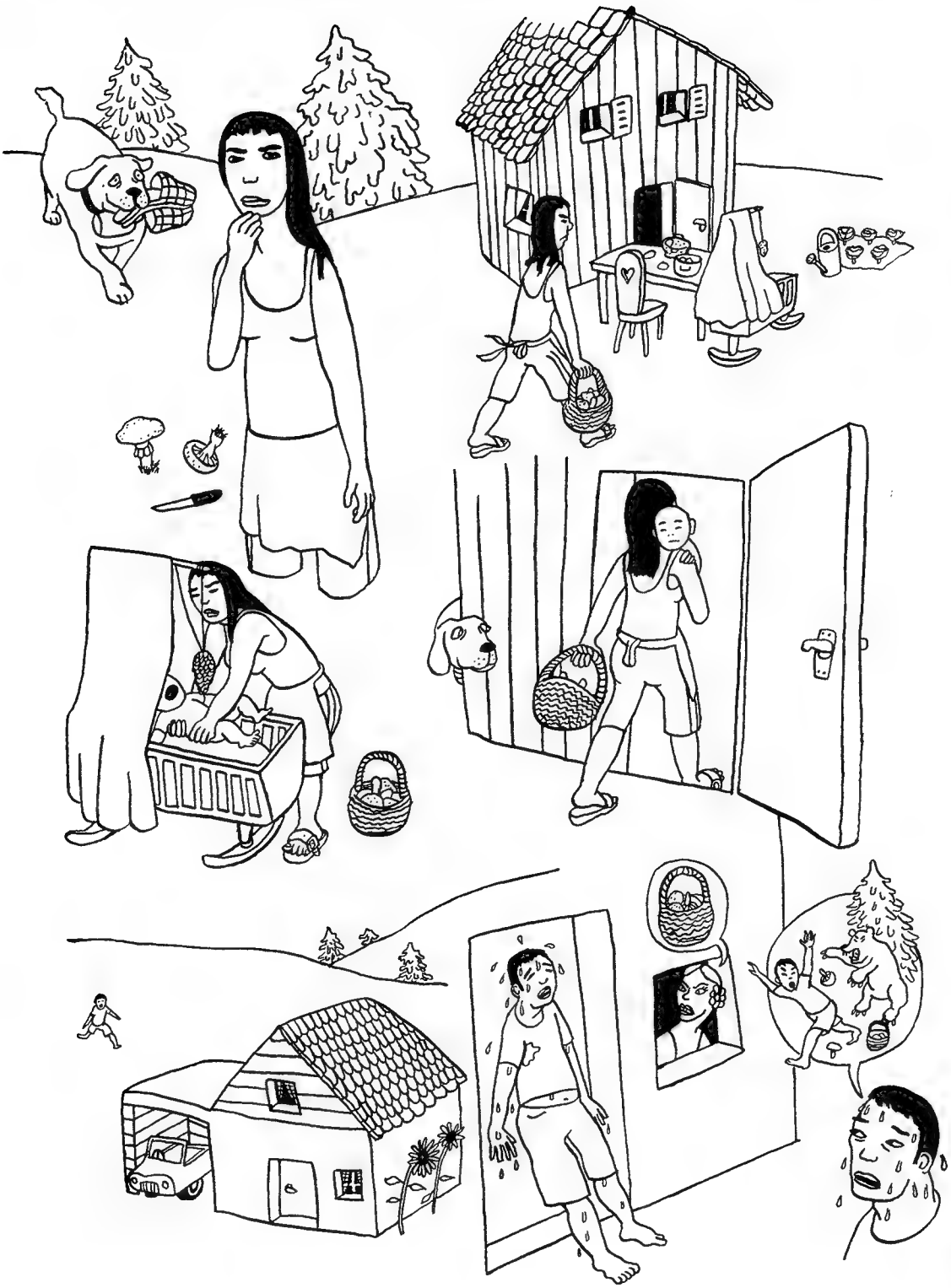

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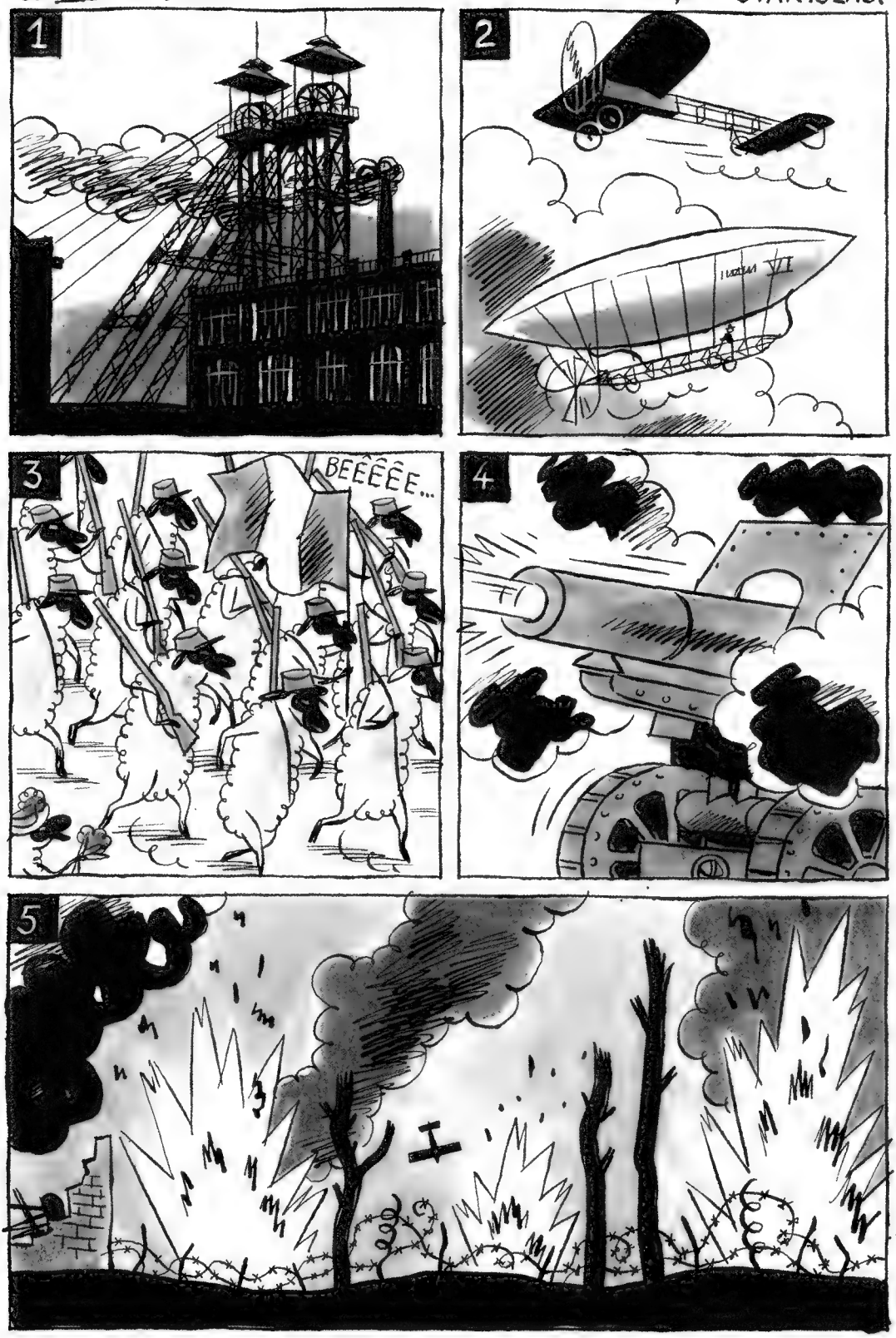

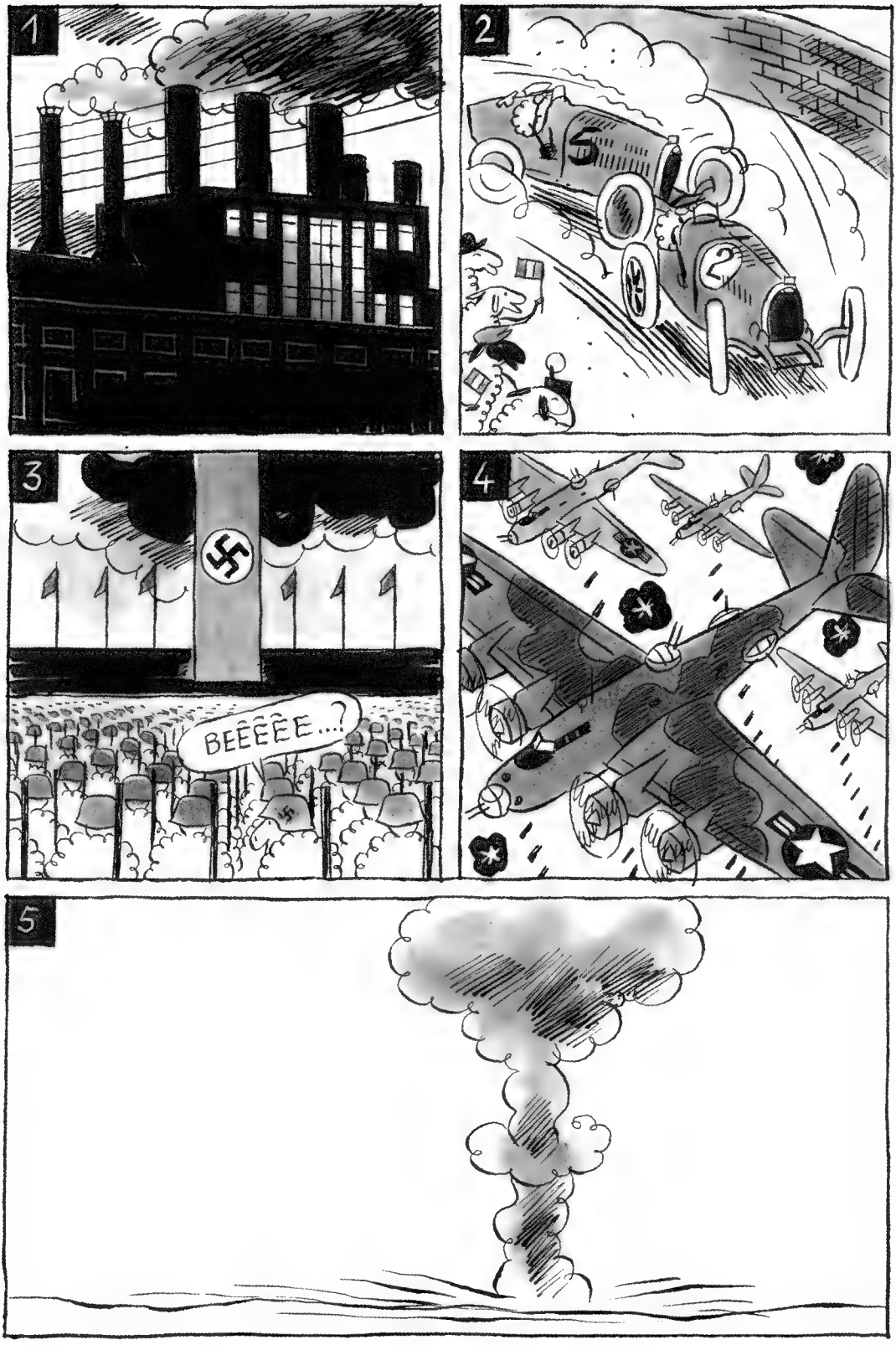
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BEEEEE...?
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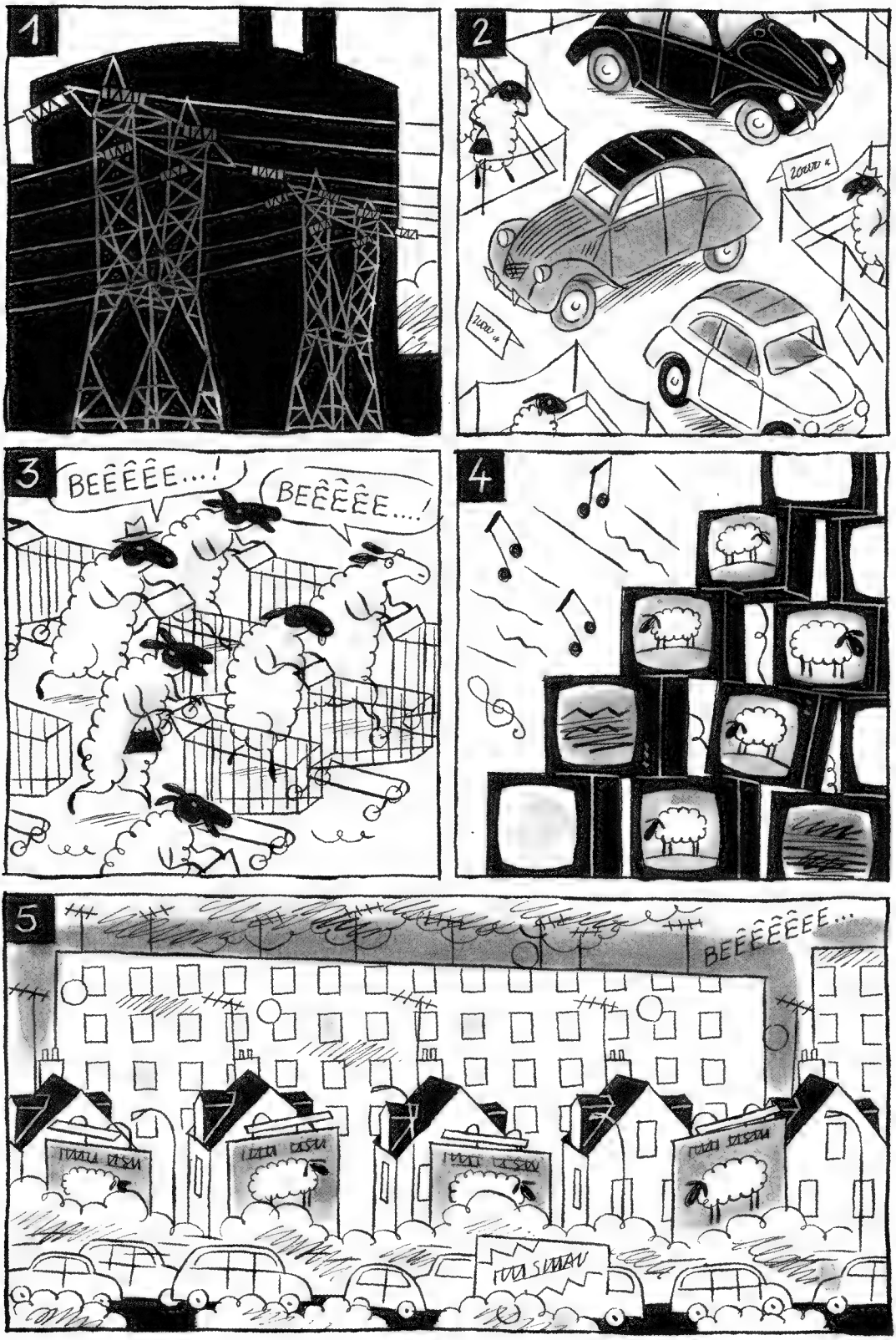
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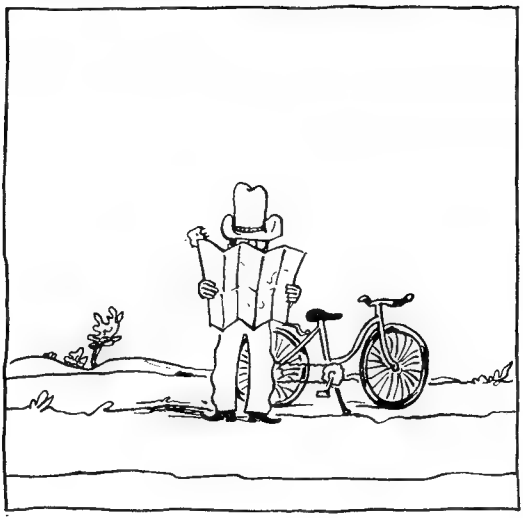
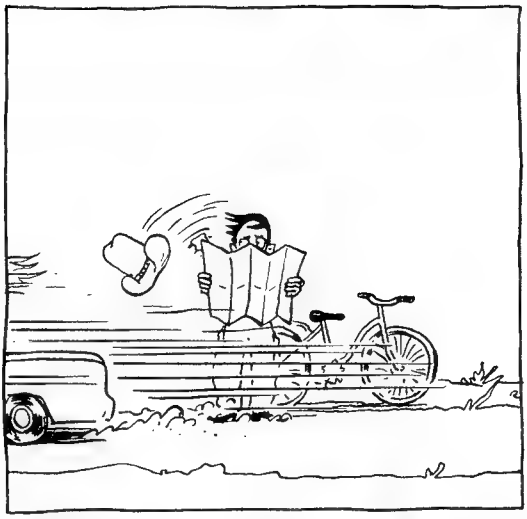
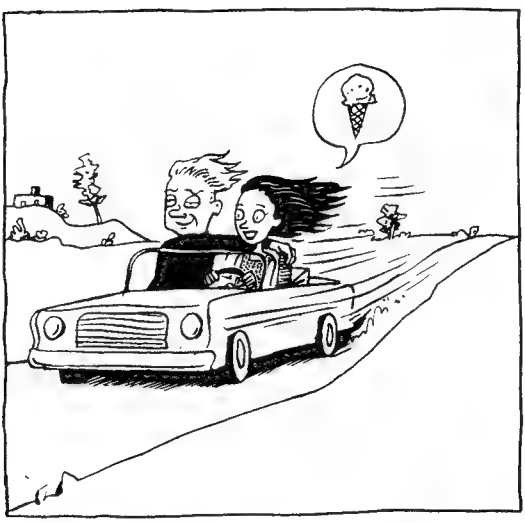
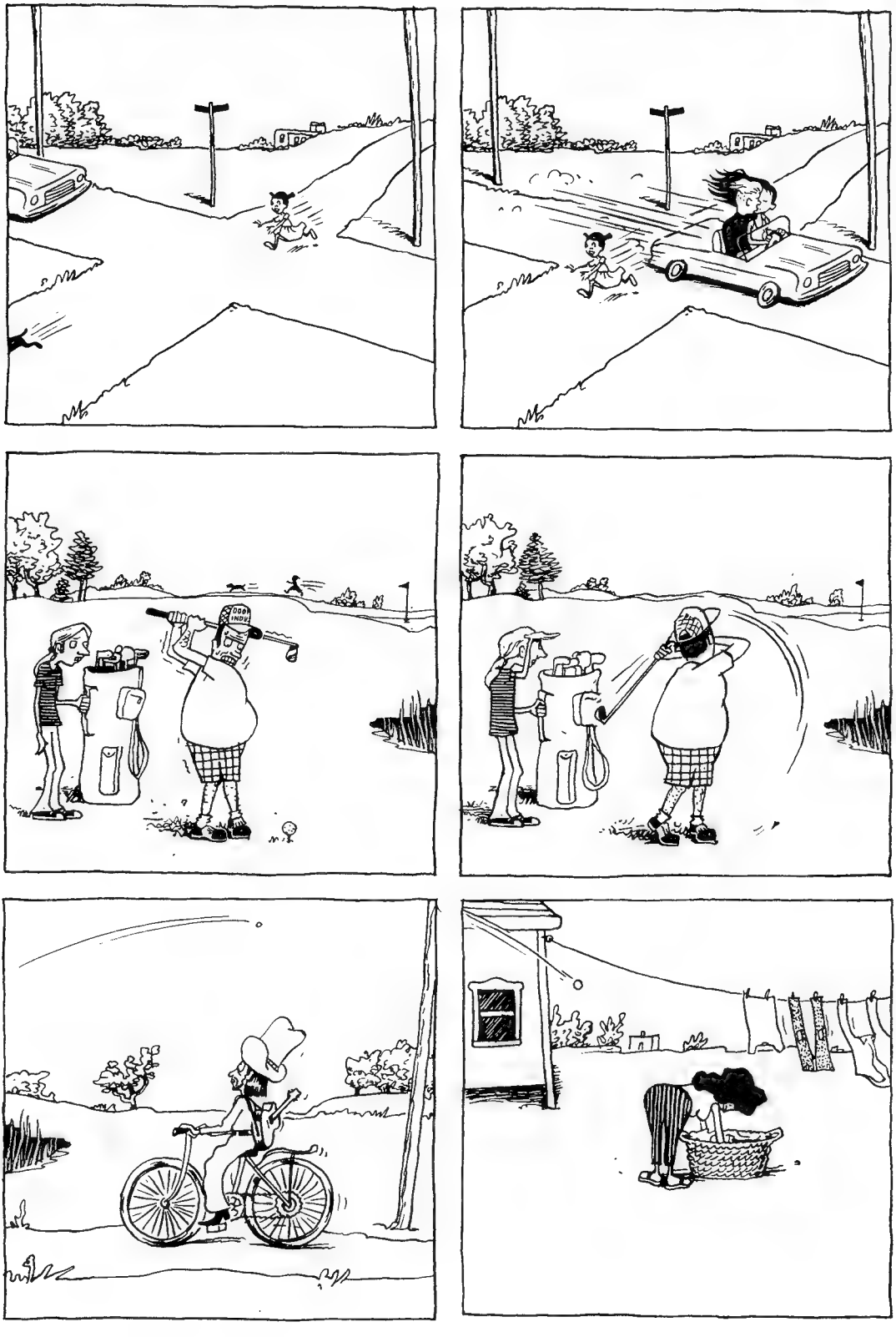
LOST & FOUND
BY TED STEARN

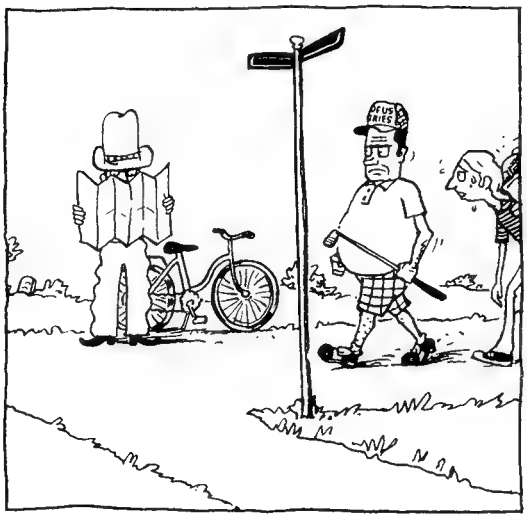


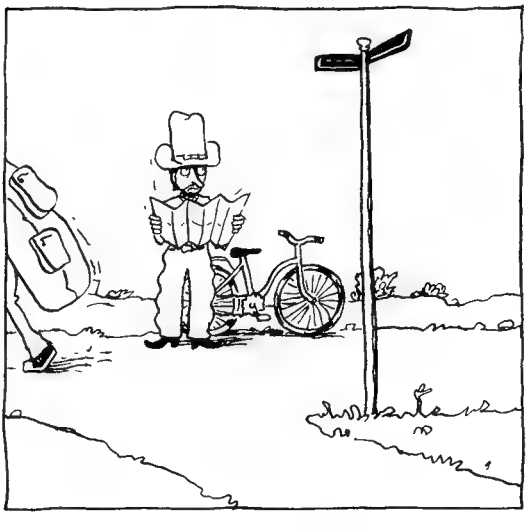


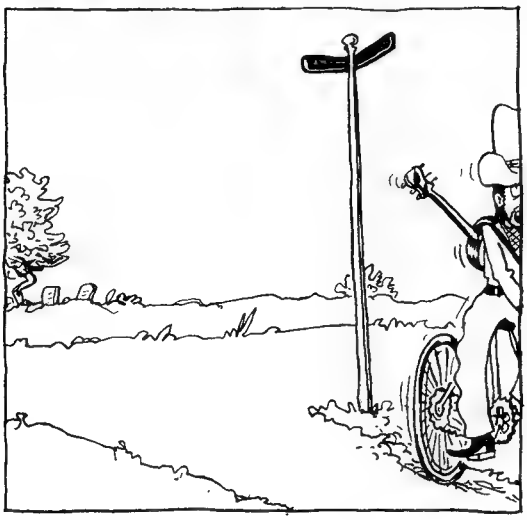


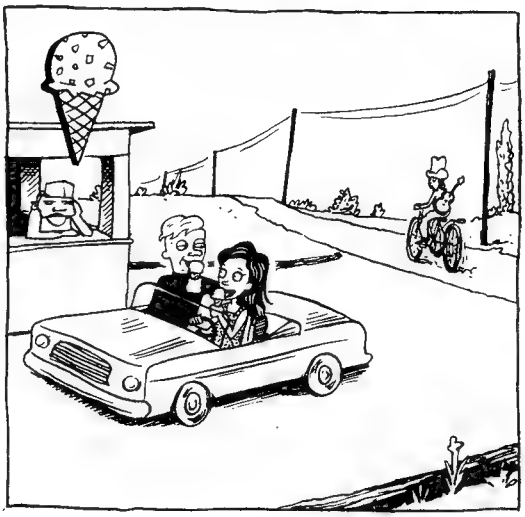
1671 TED STEARN

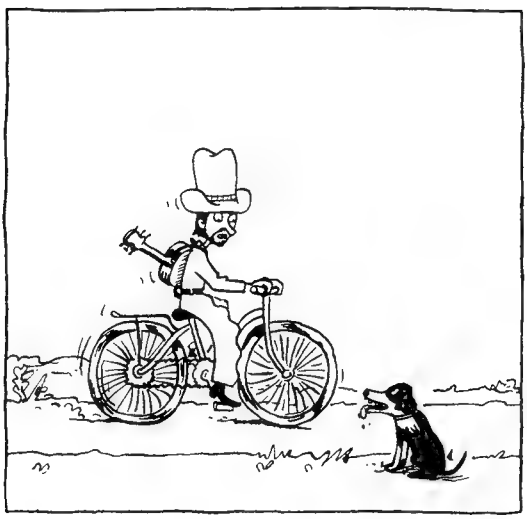


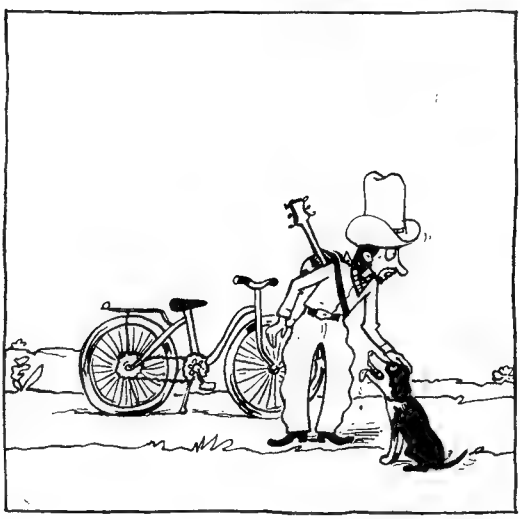


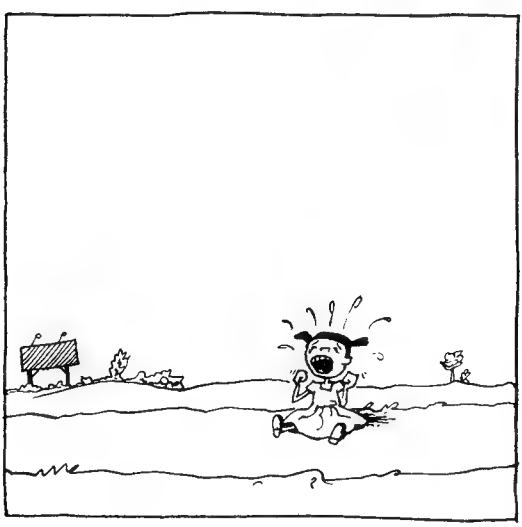


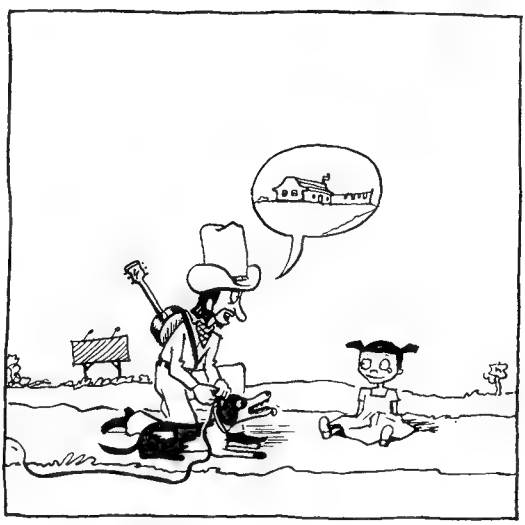


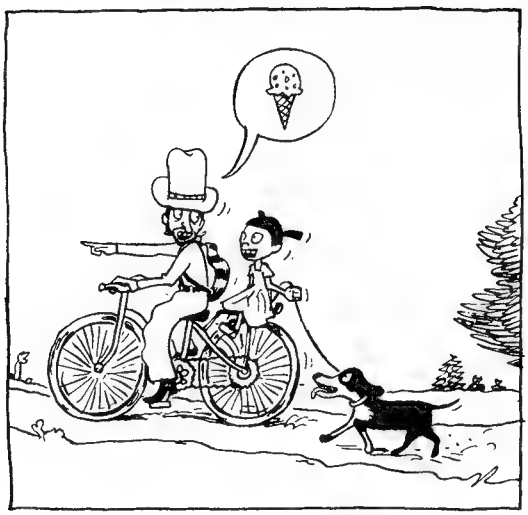


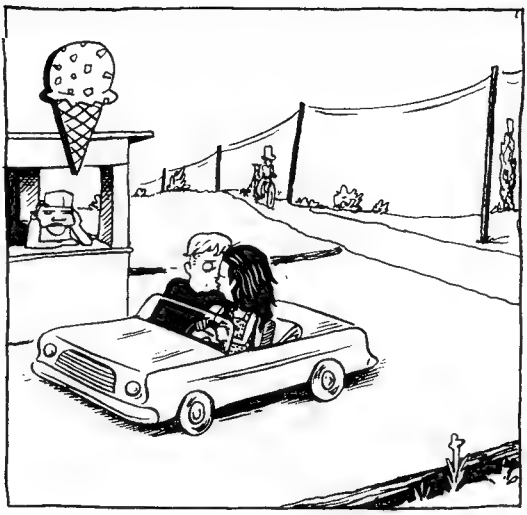


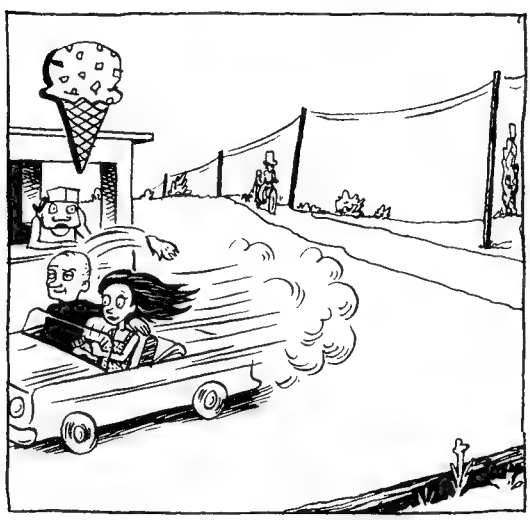


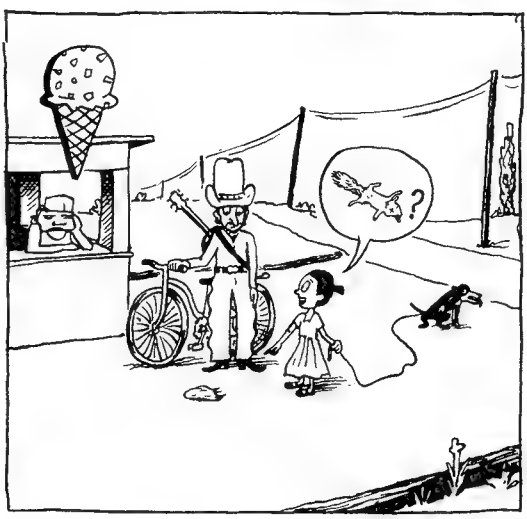


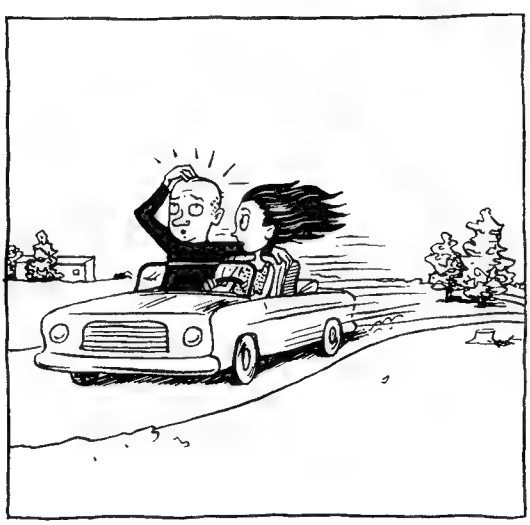


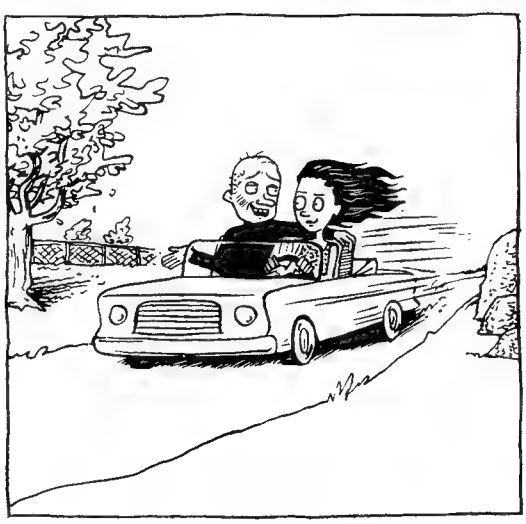


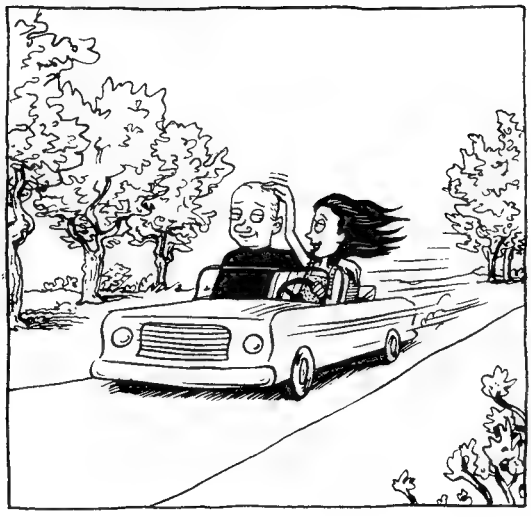


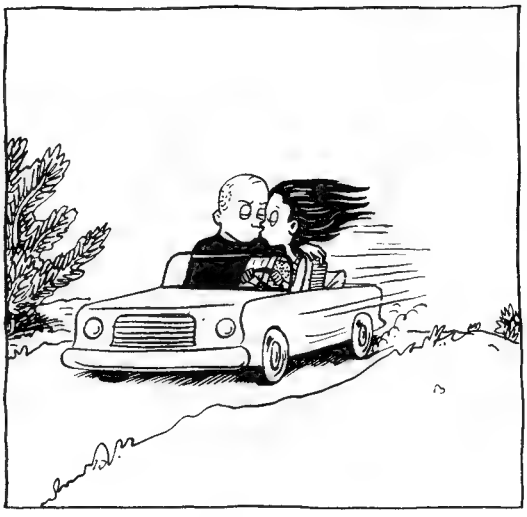


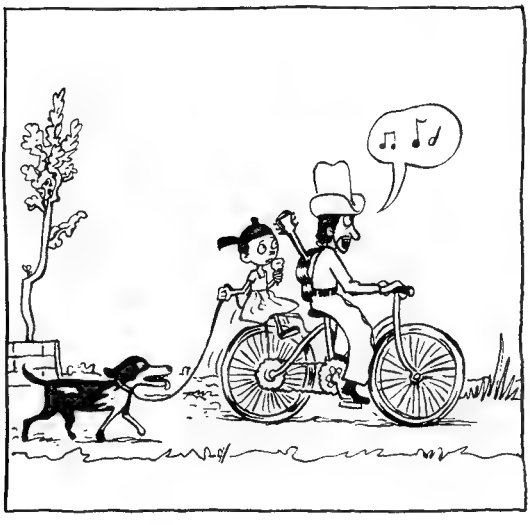


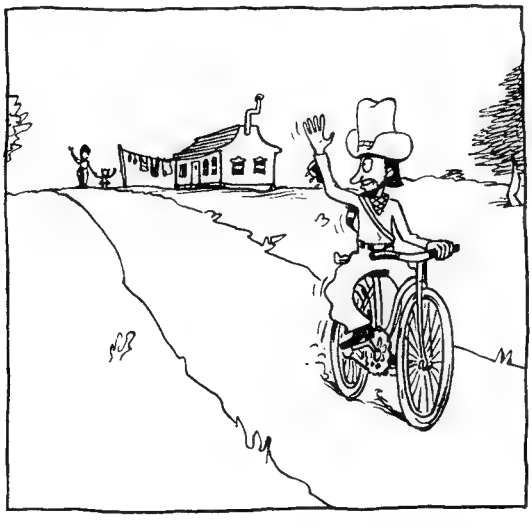


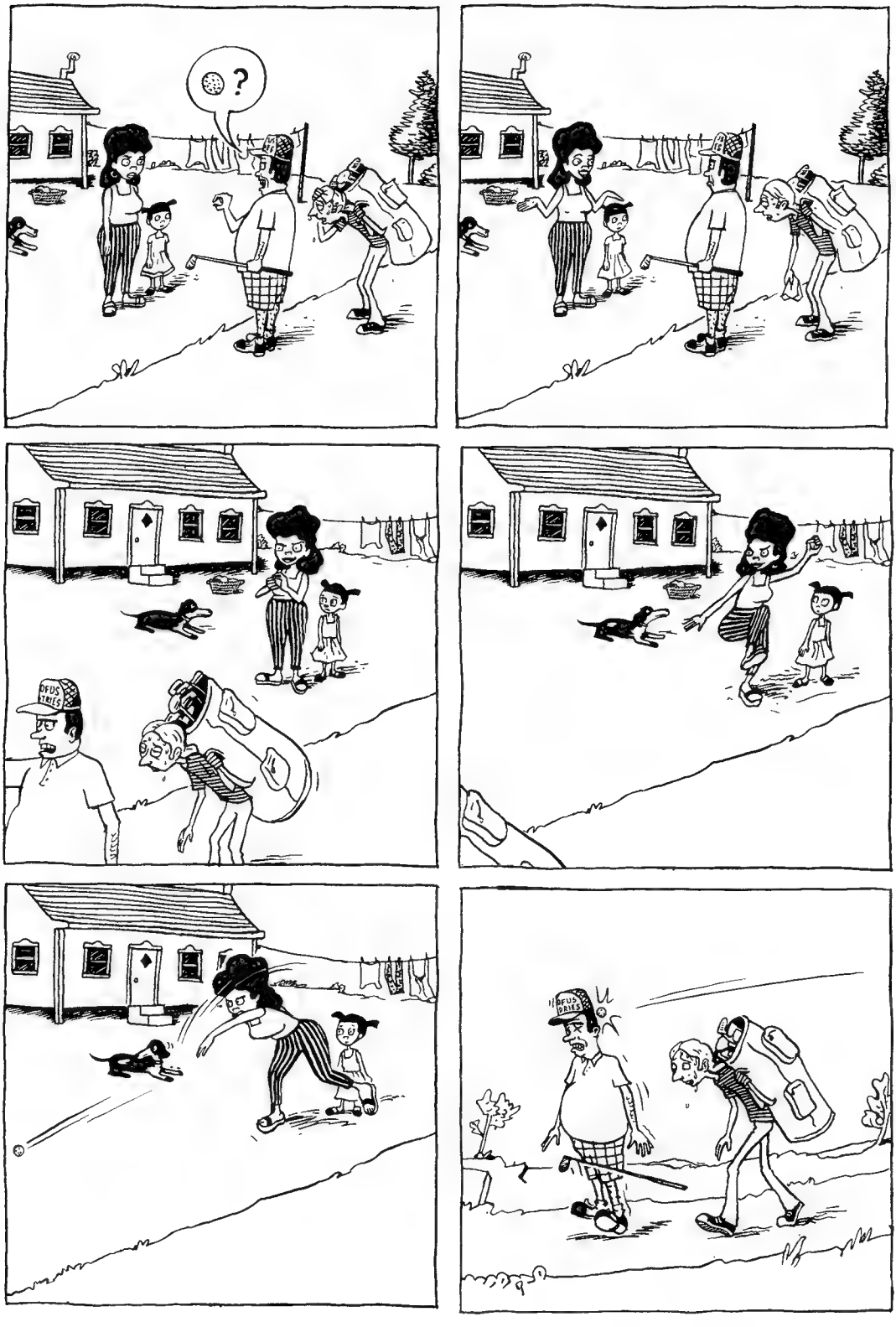








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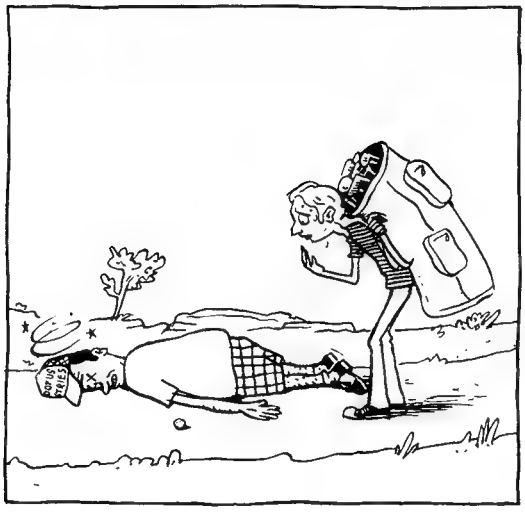

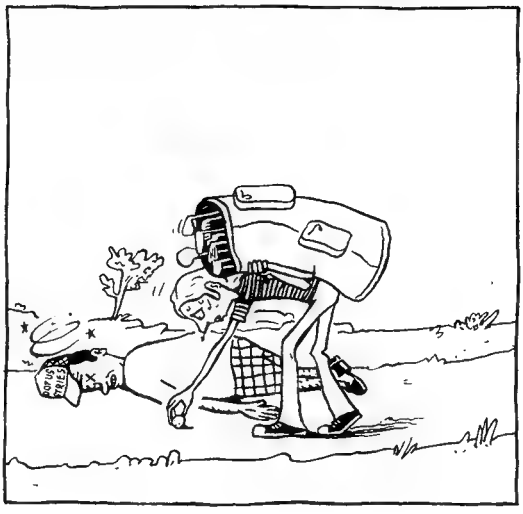

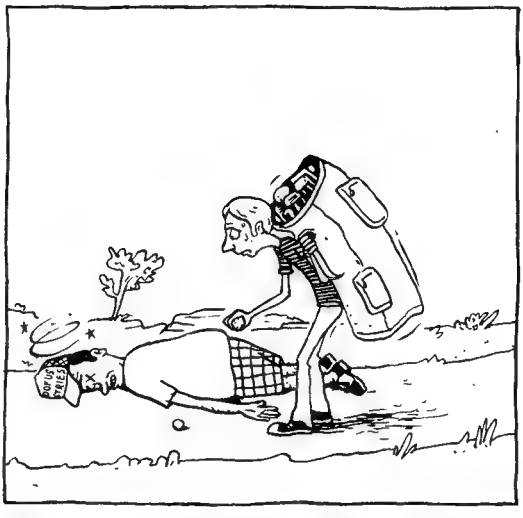

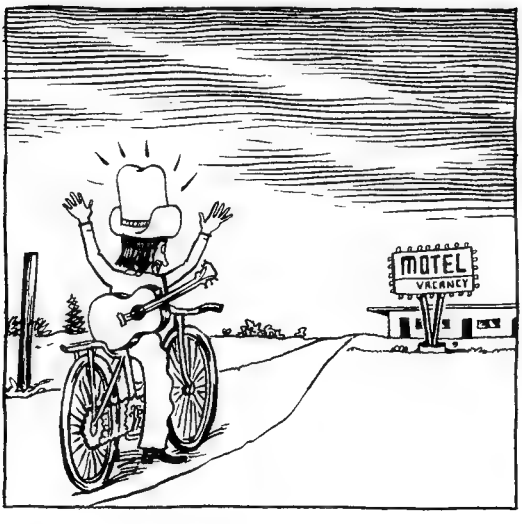
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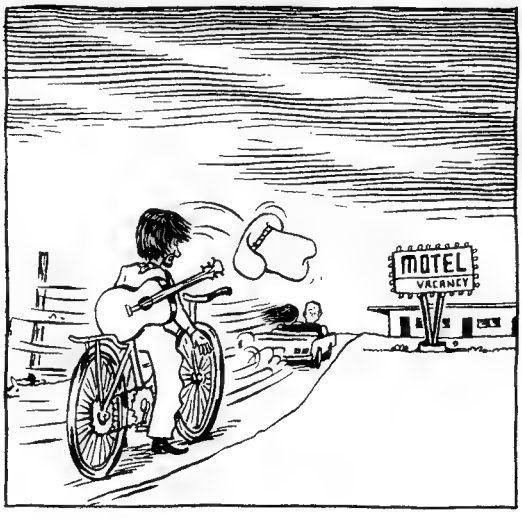
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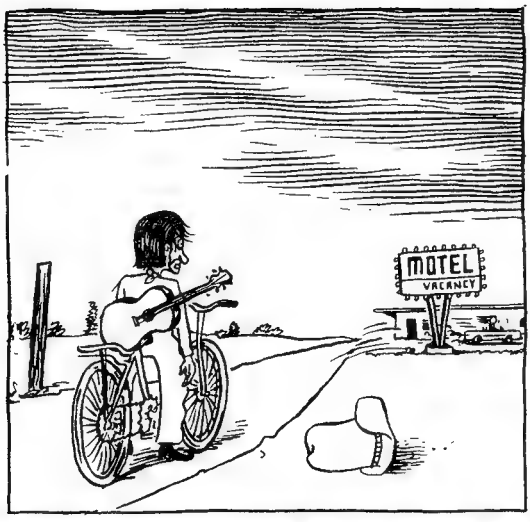
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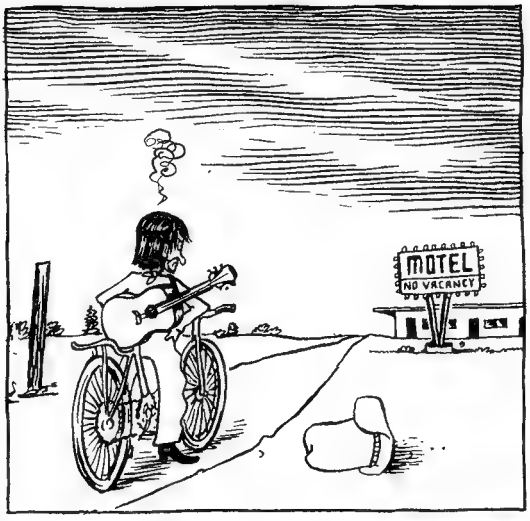
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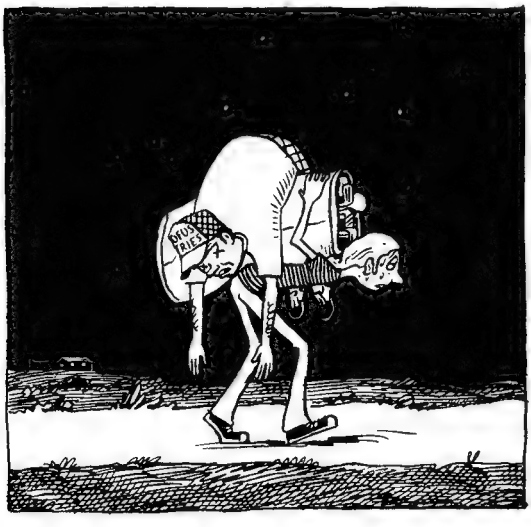

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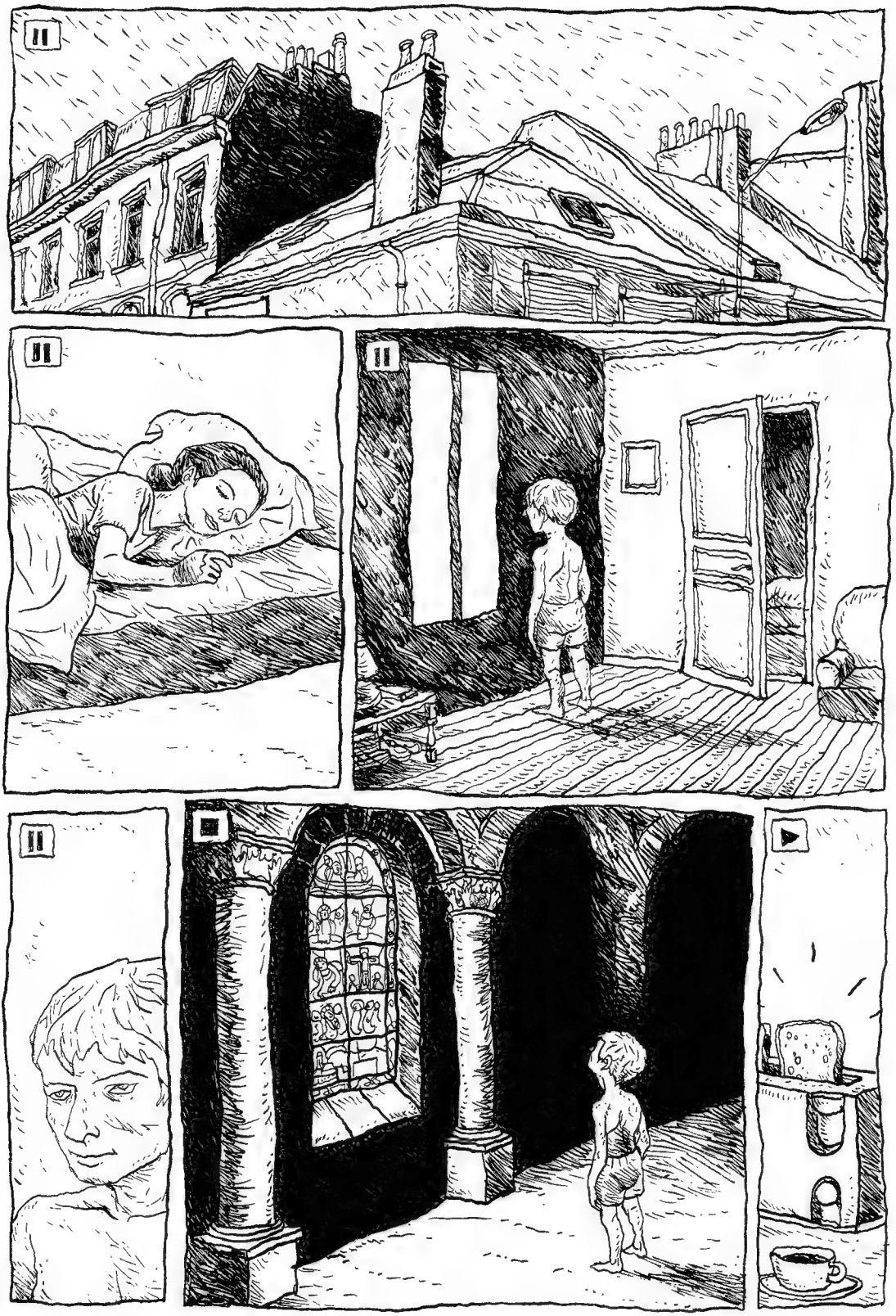

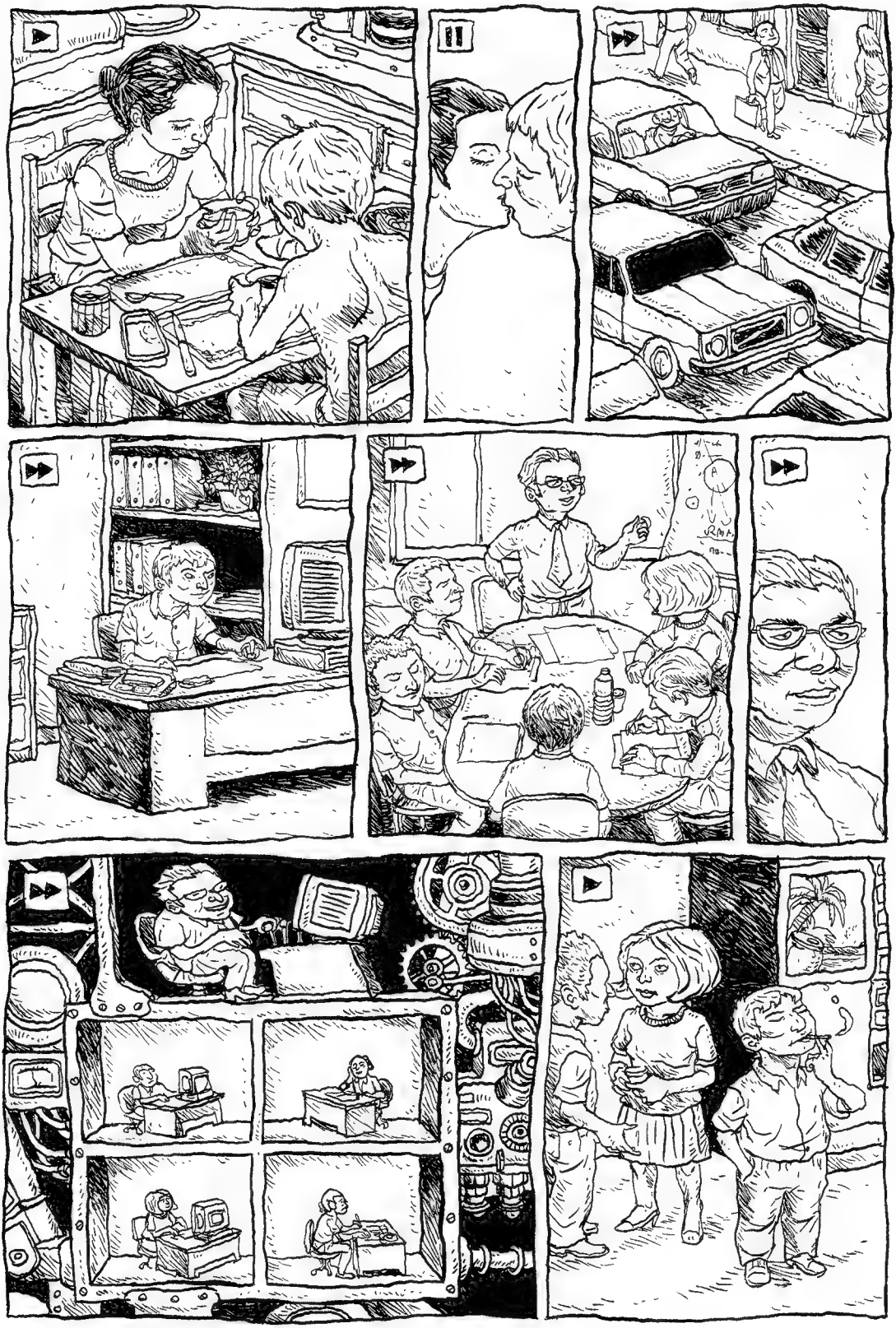

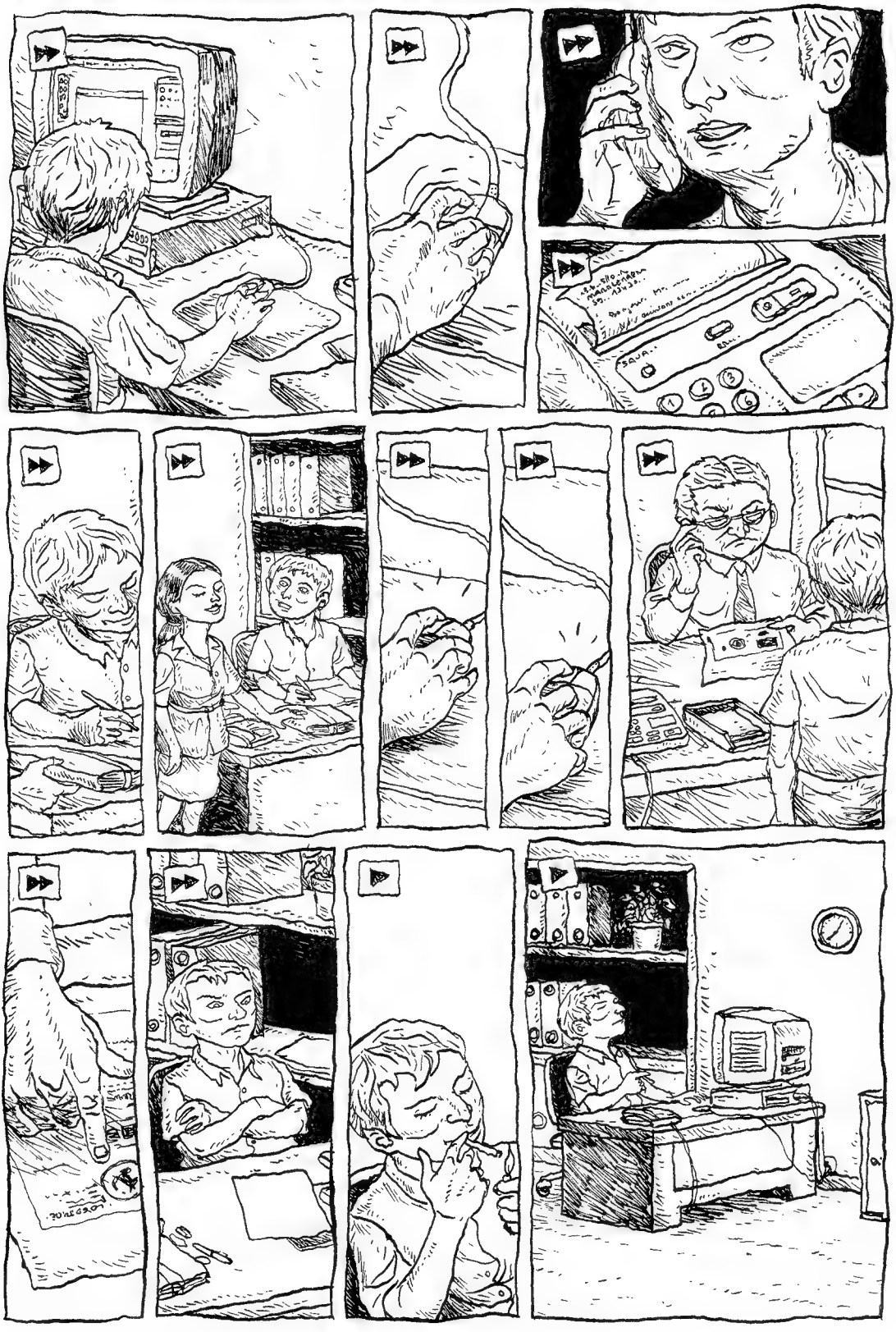

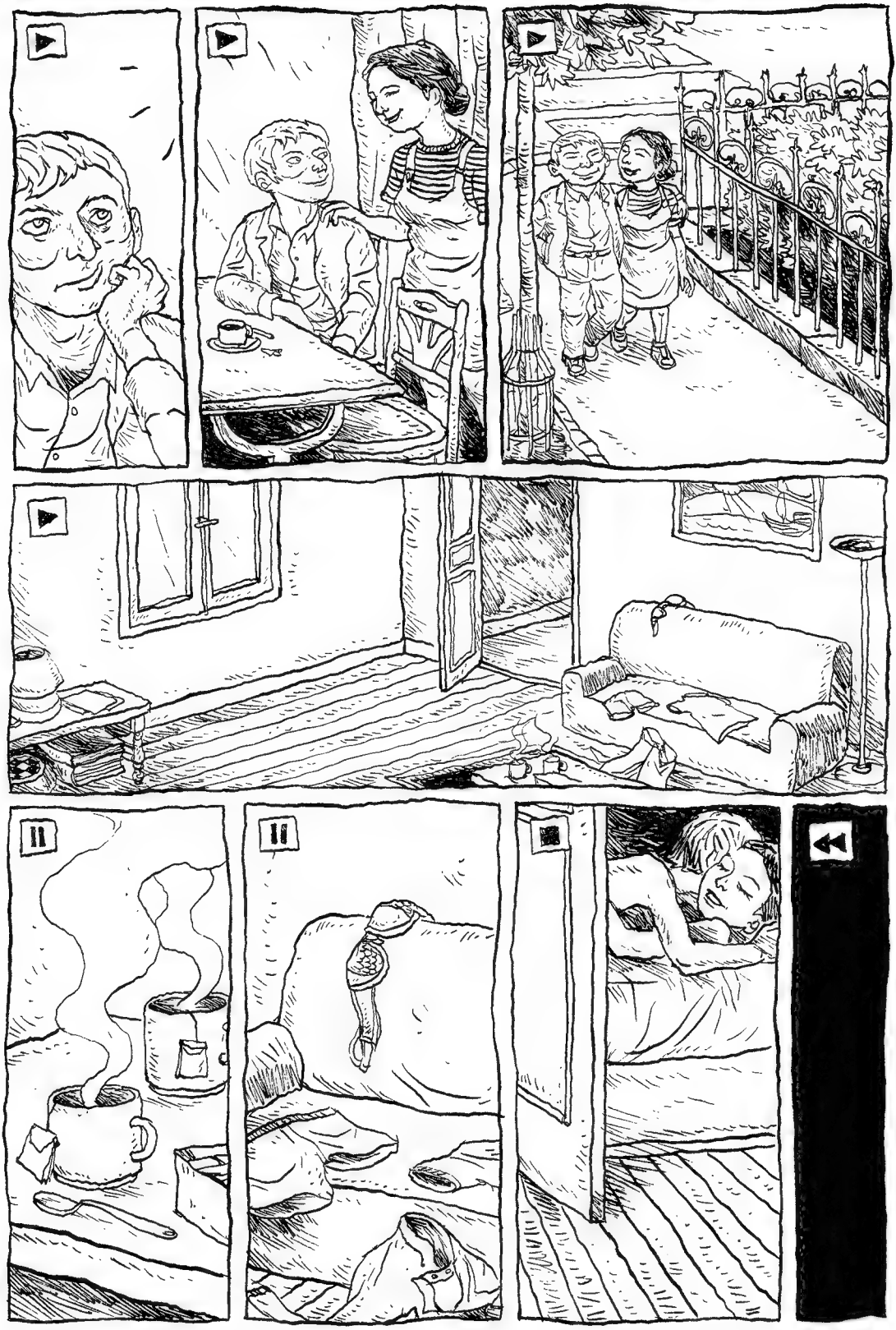

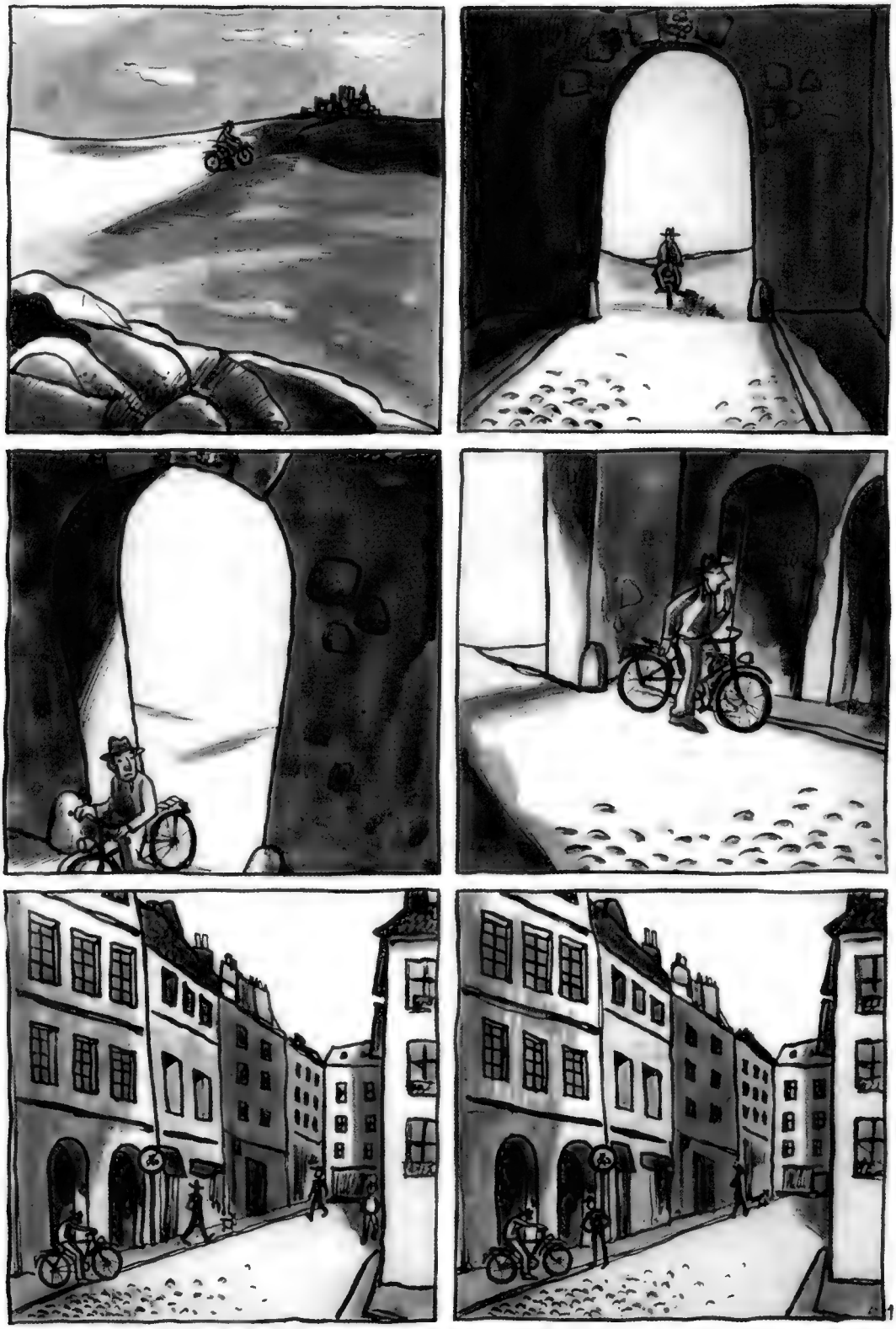

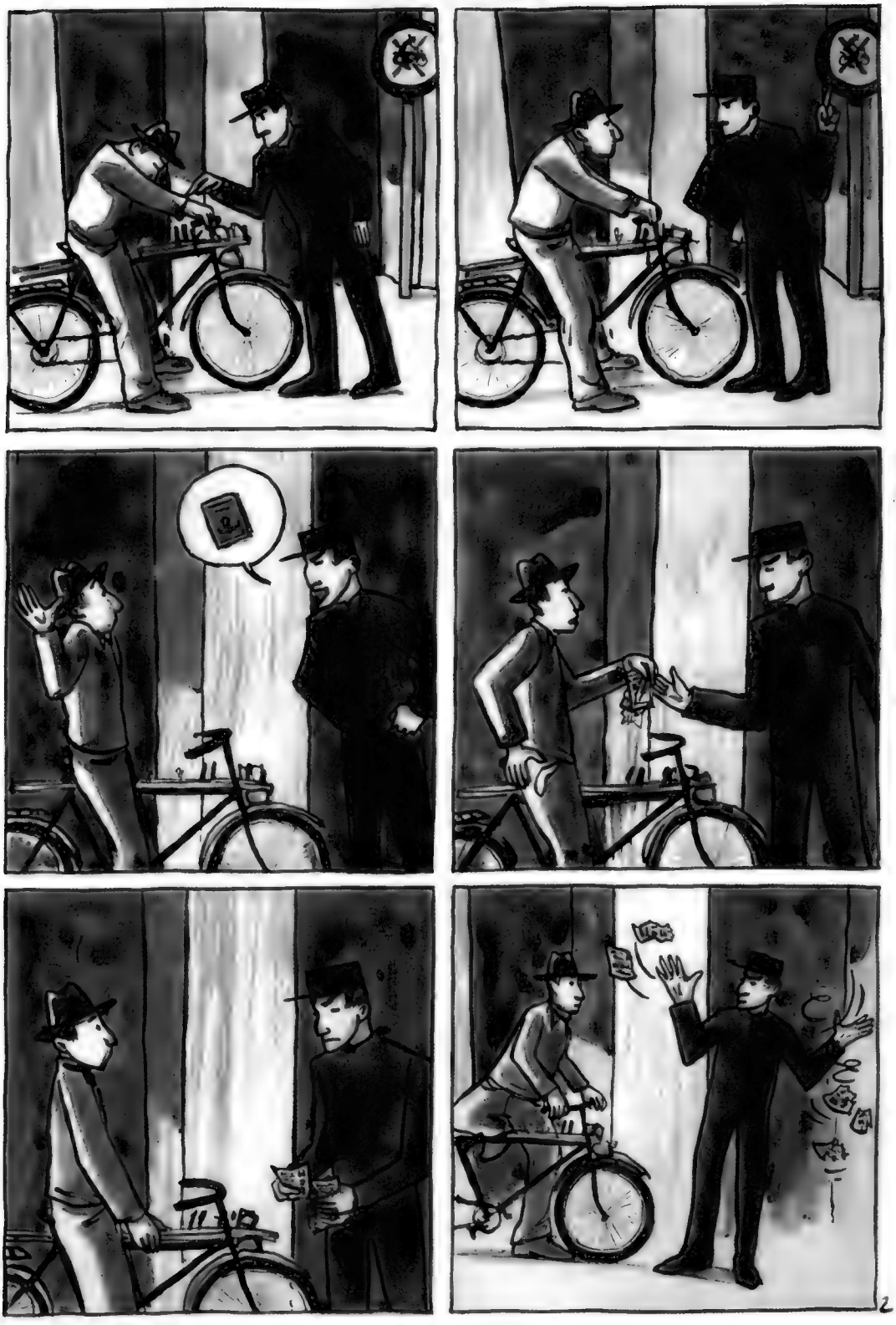

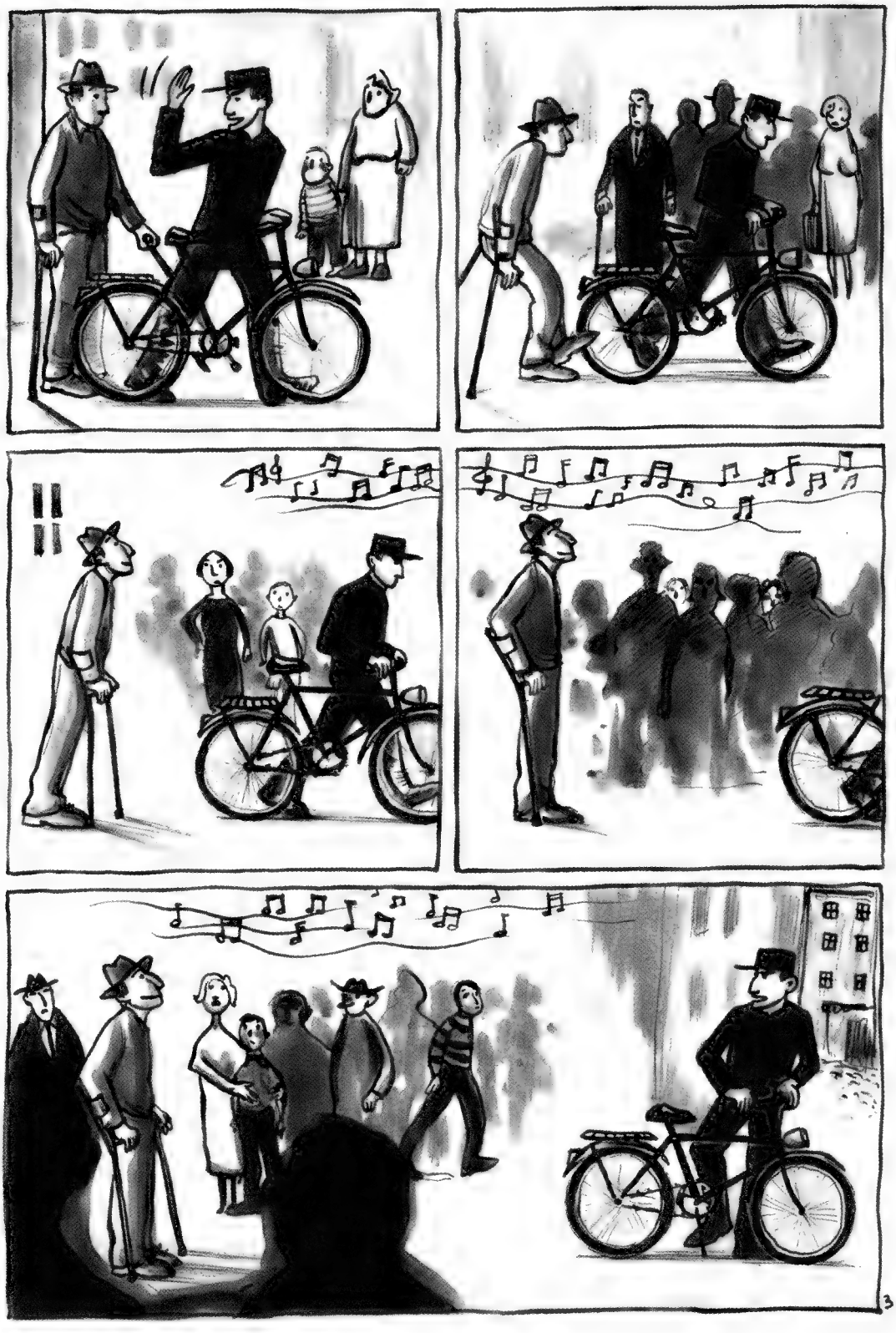

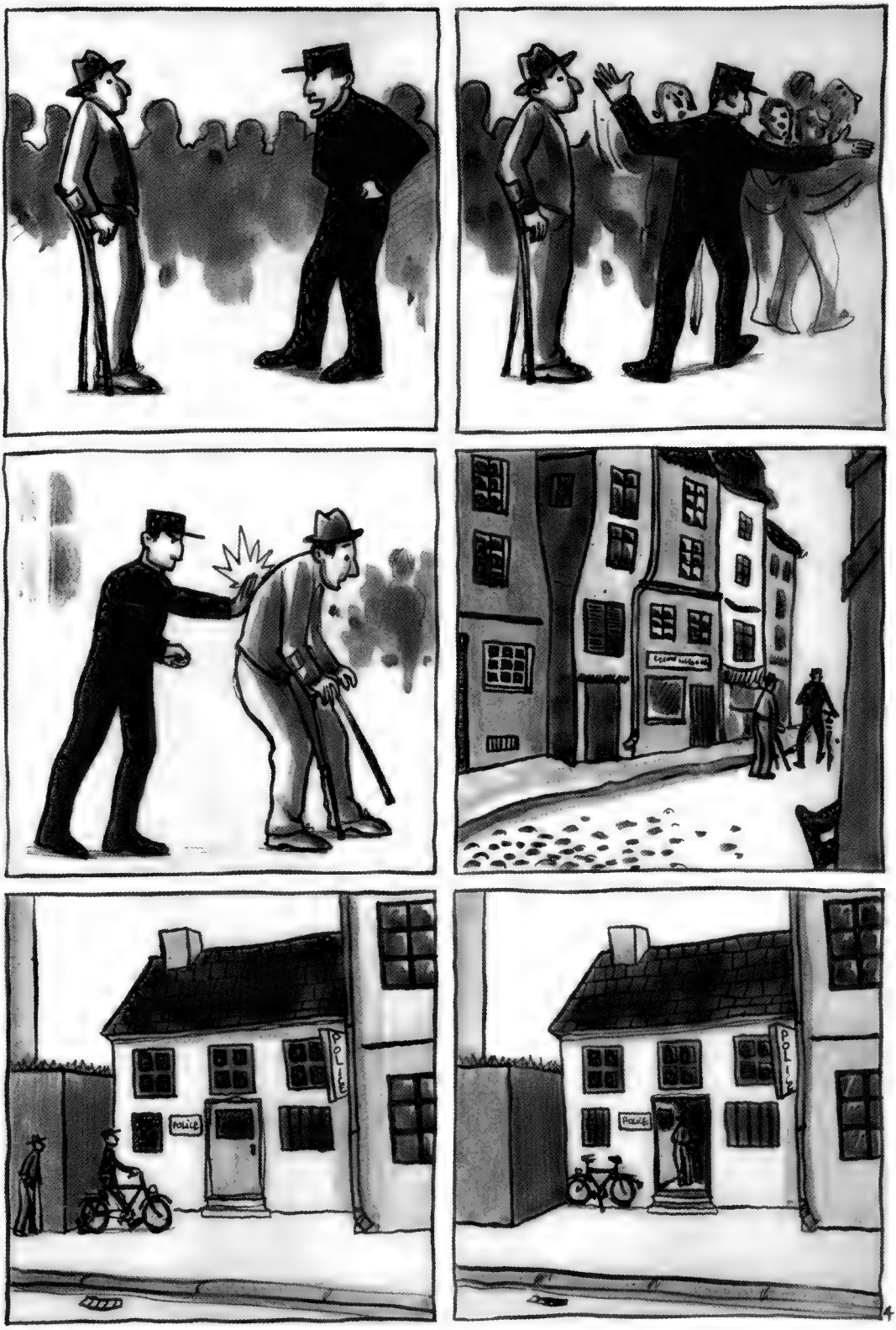
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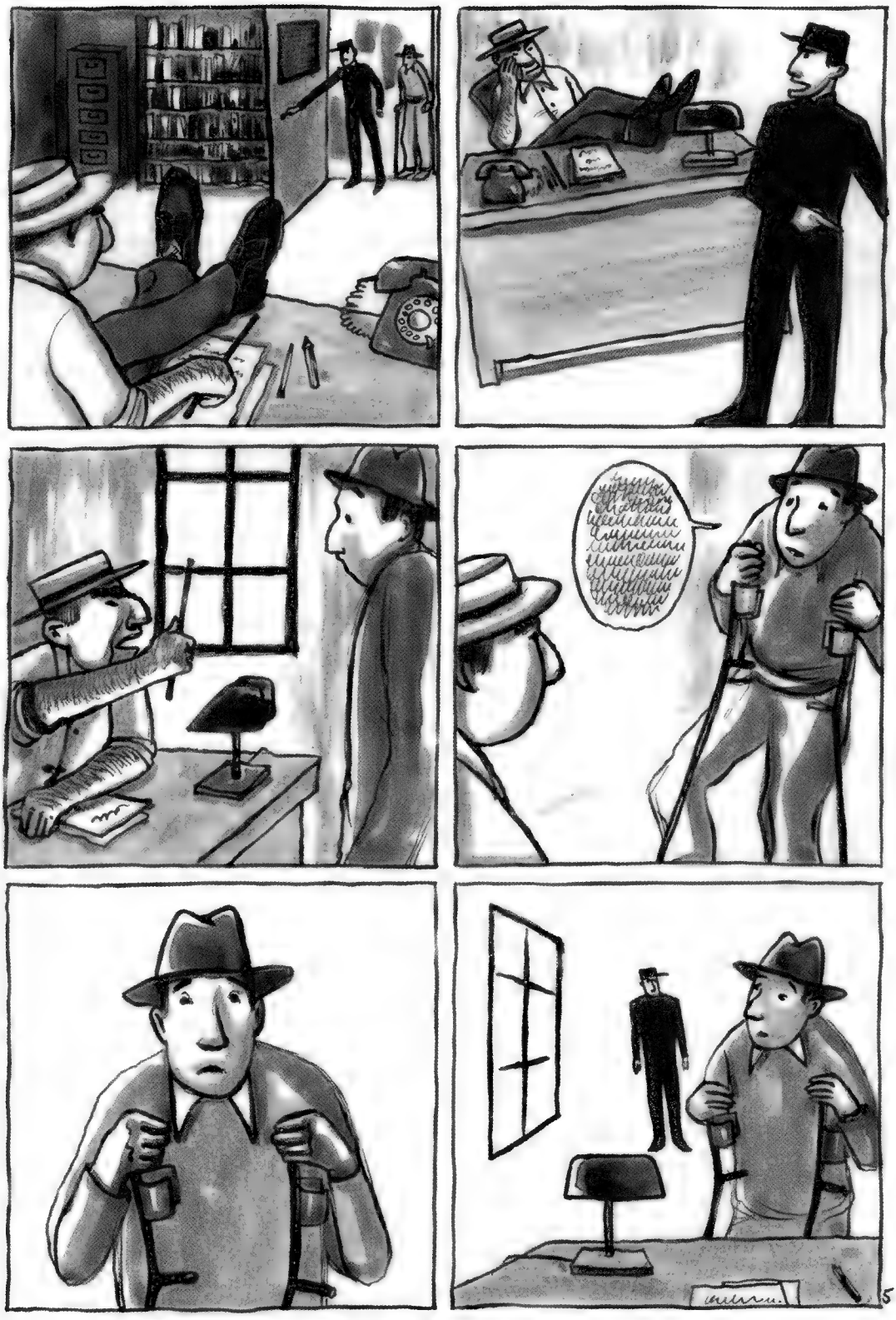

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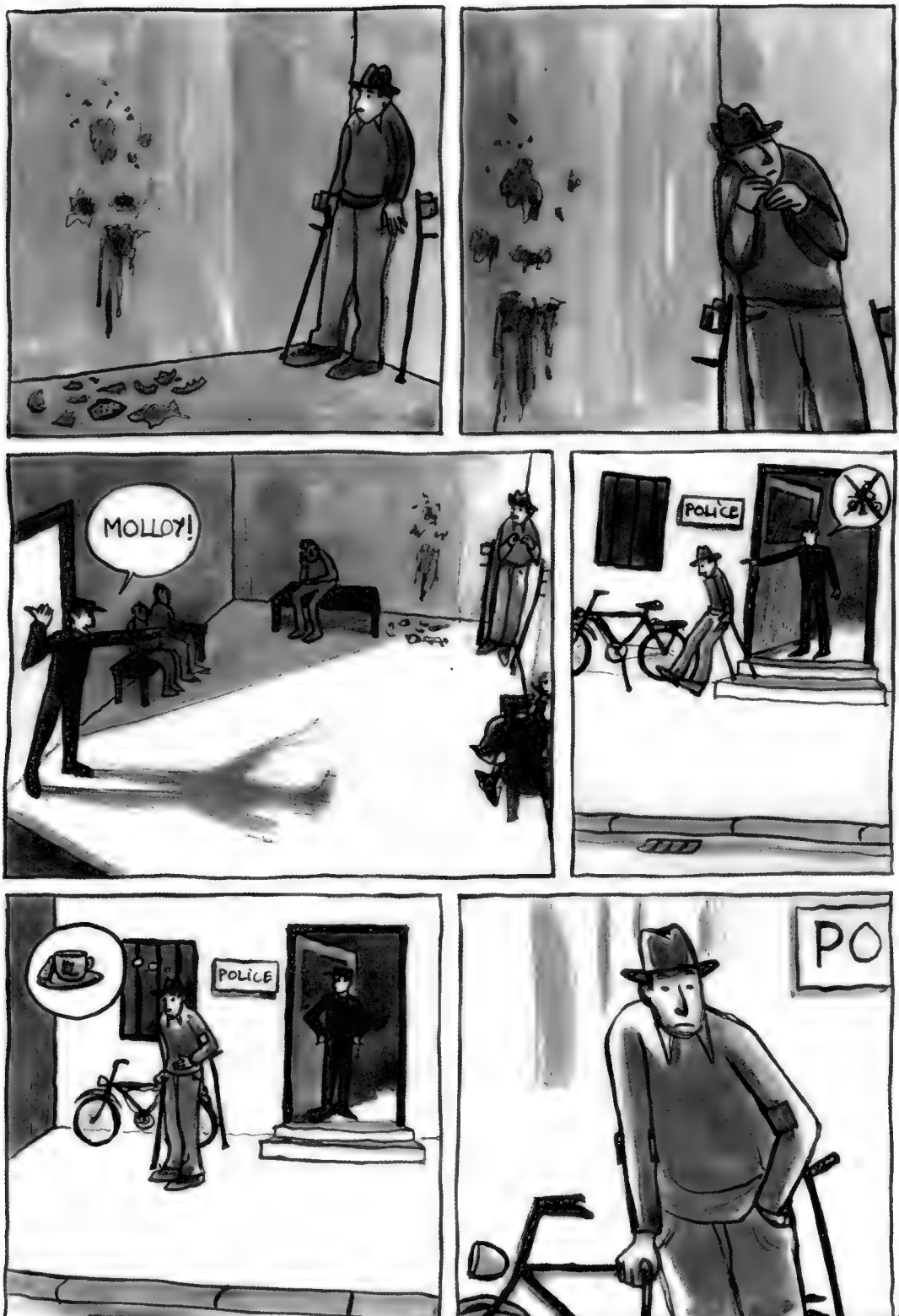
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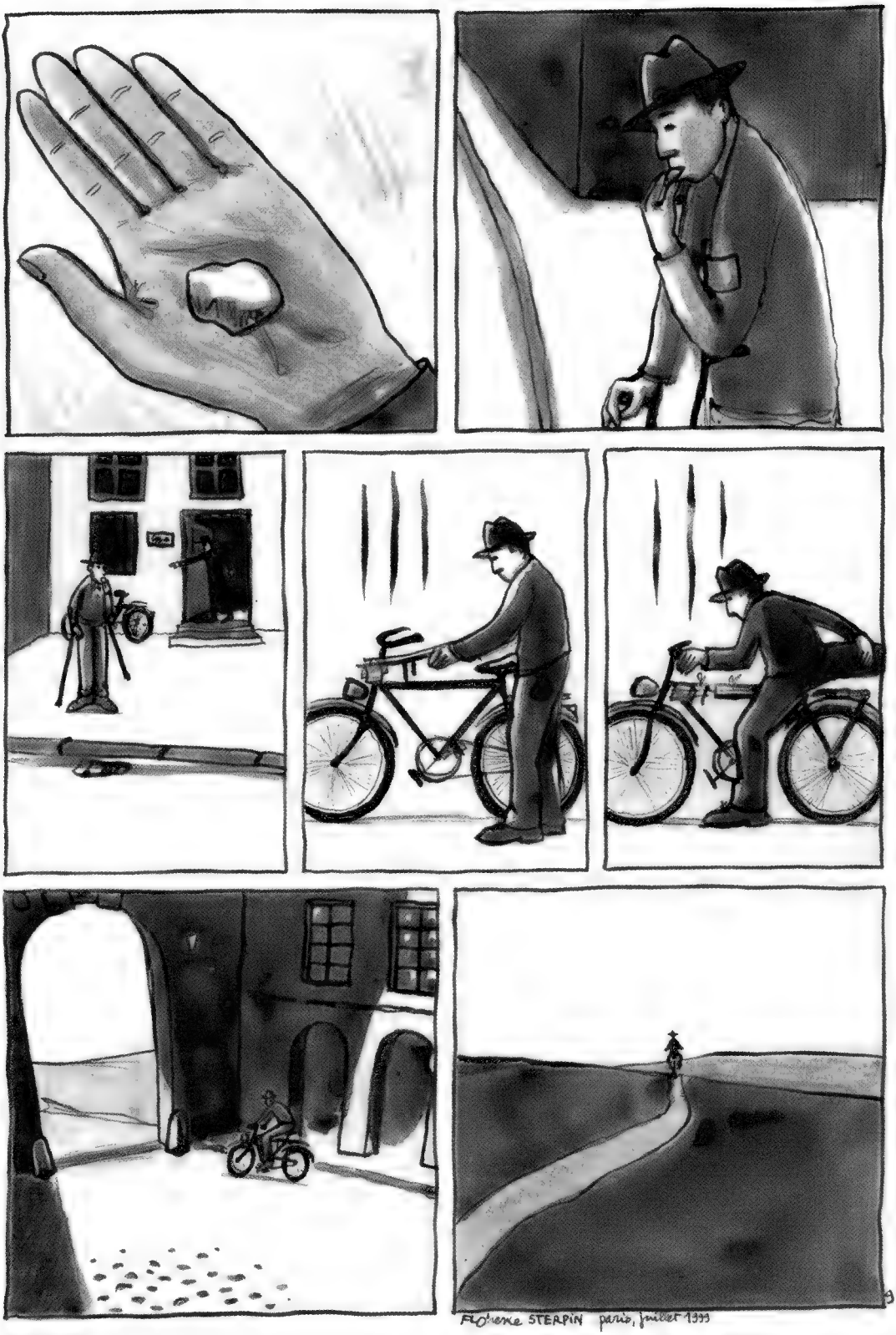
Florence STERPIN paris, juillet 1999

MY LIFE AS A FOOT
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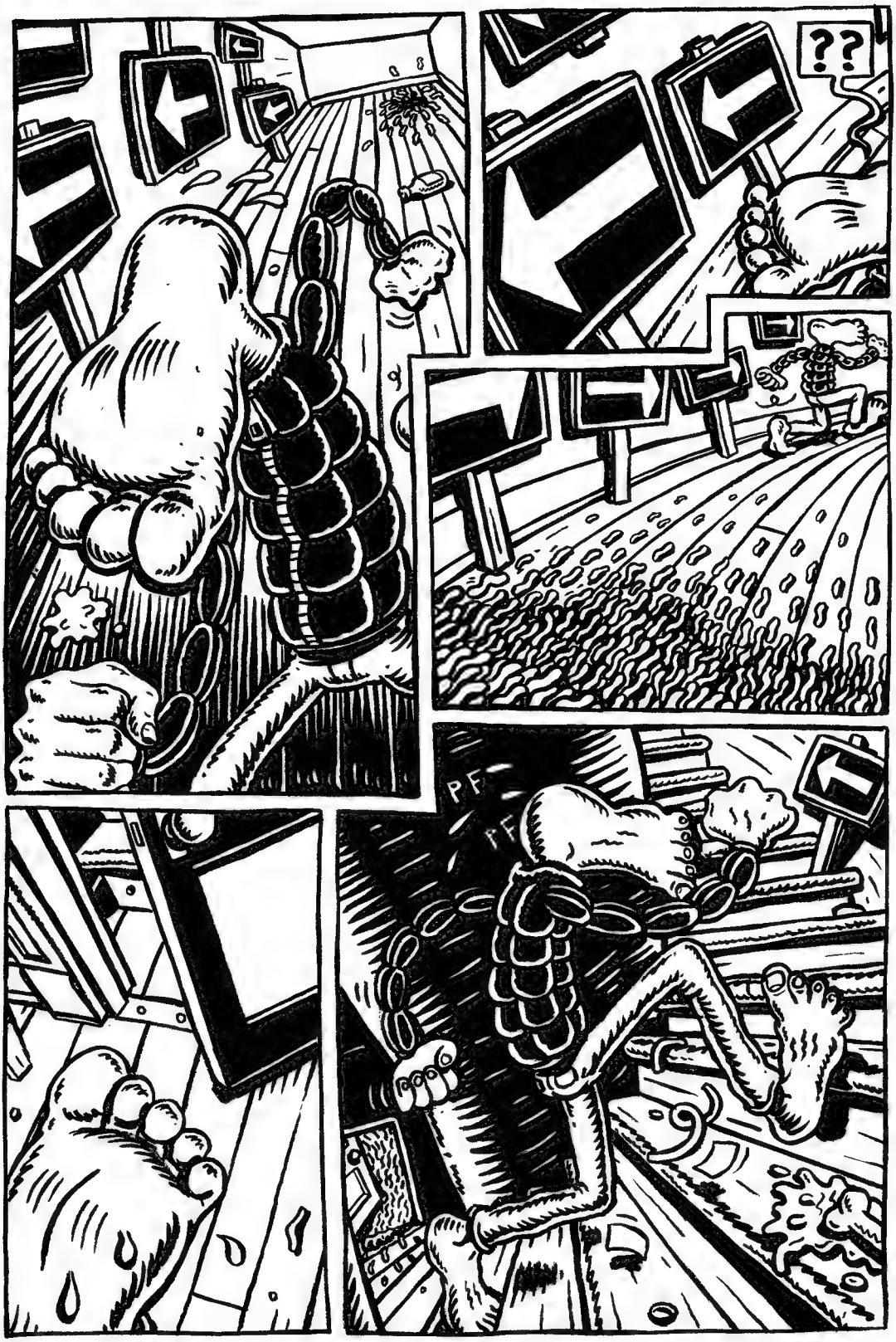
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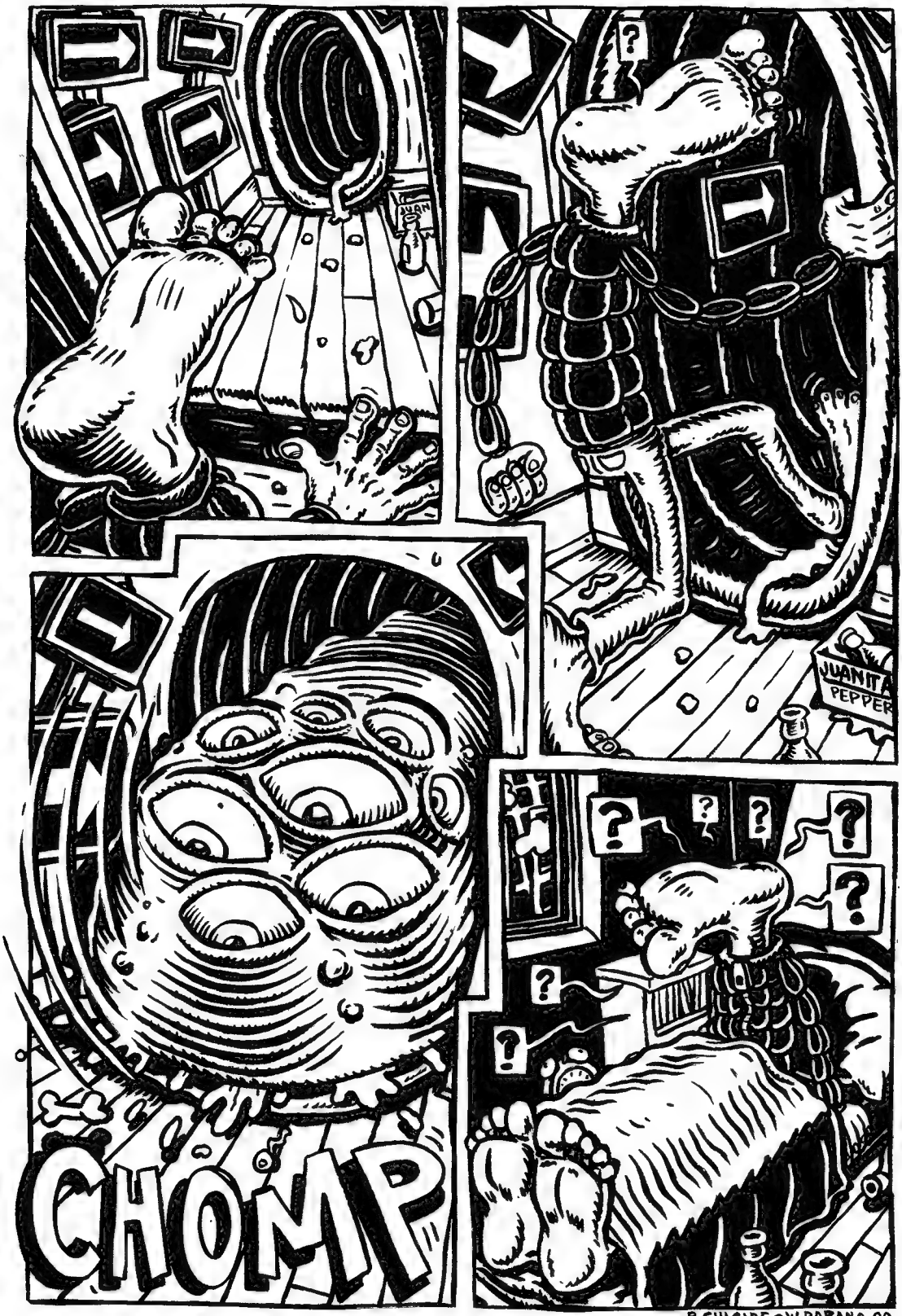
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MAXI POMO
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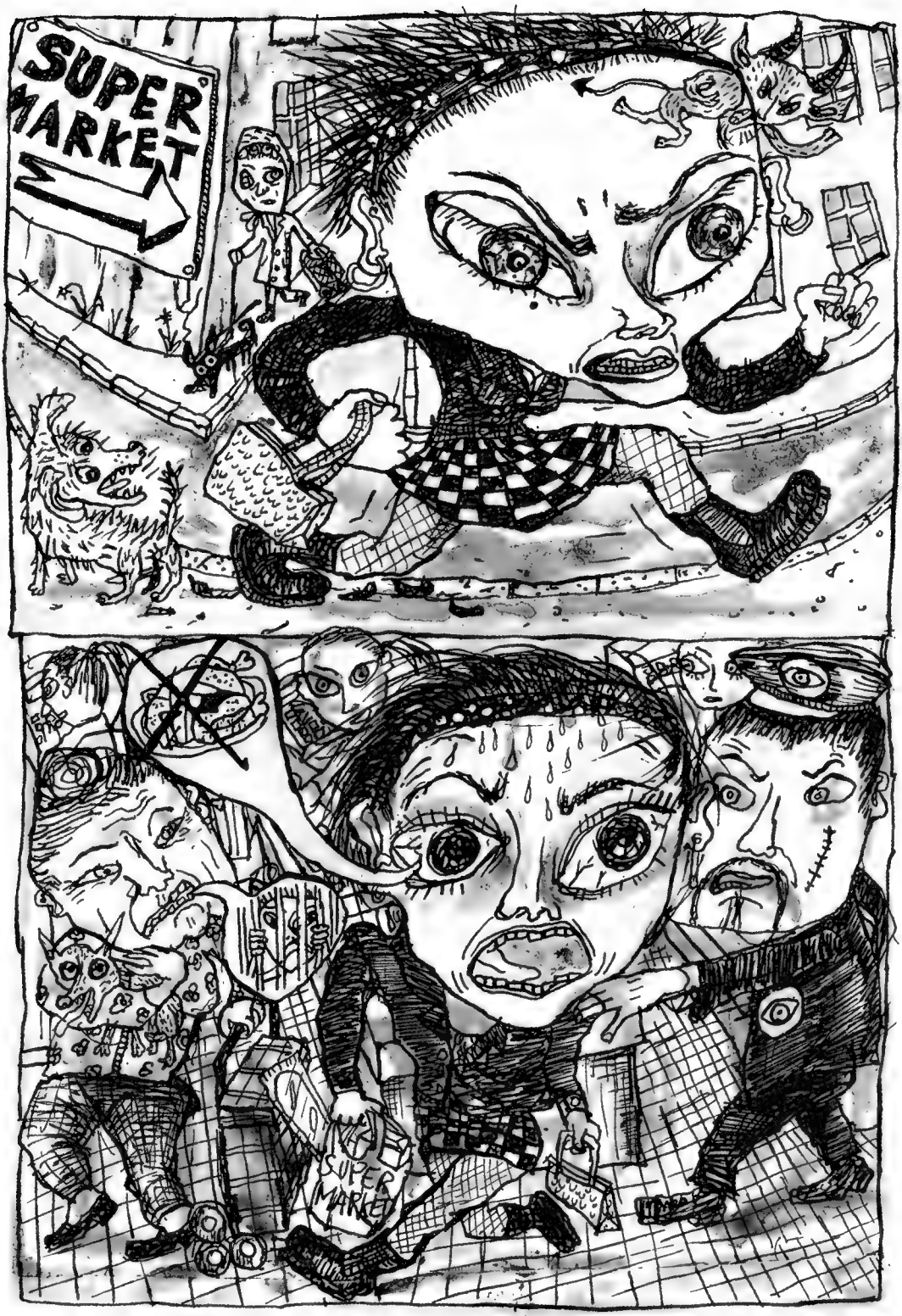
SUPER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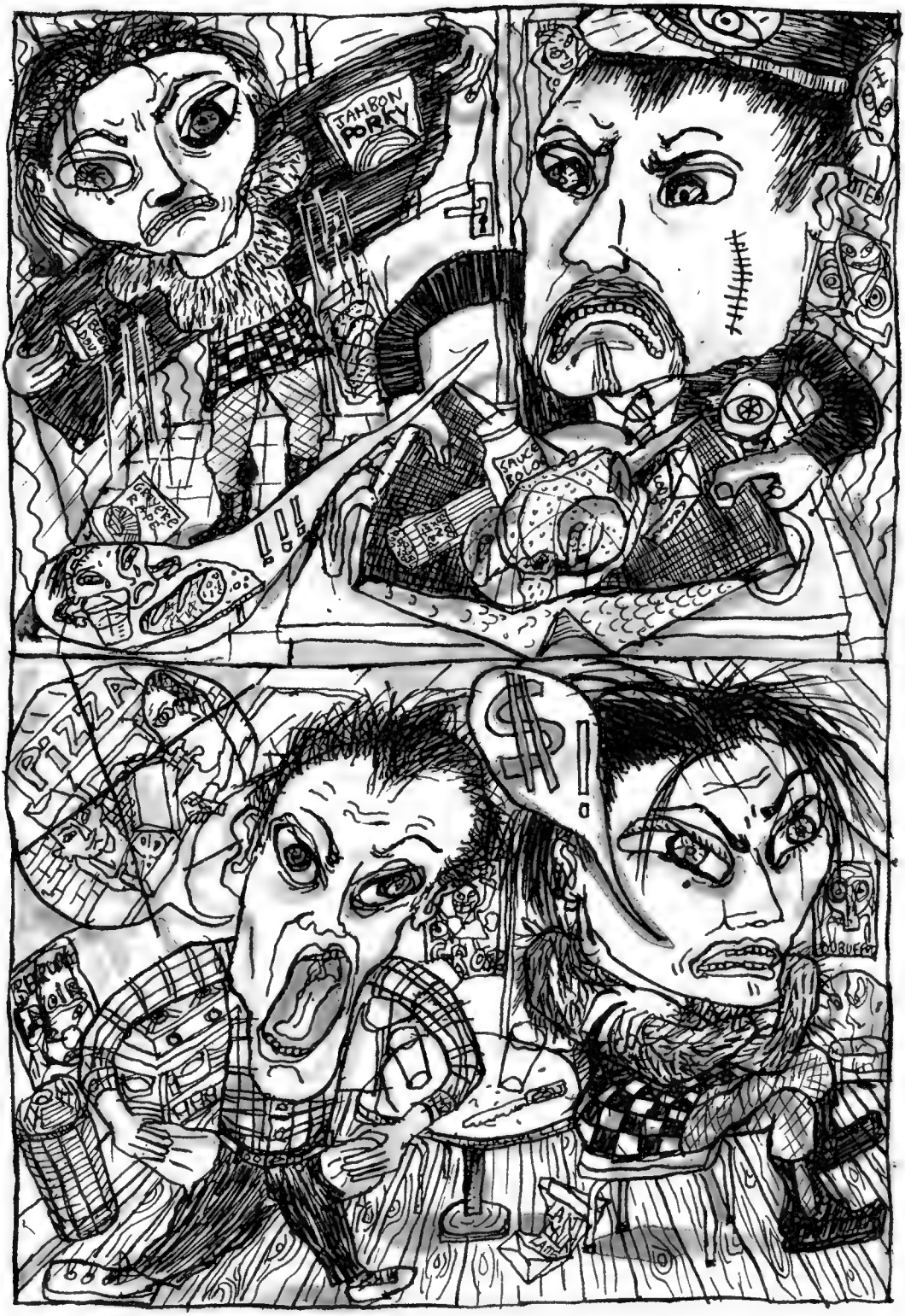
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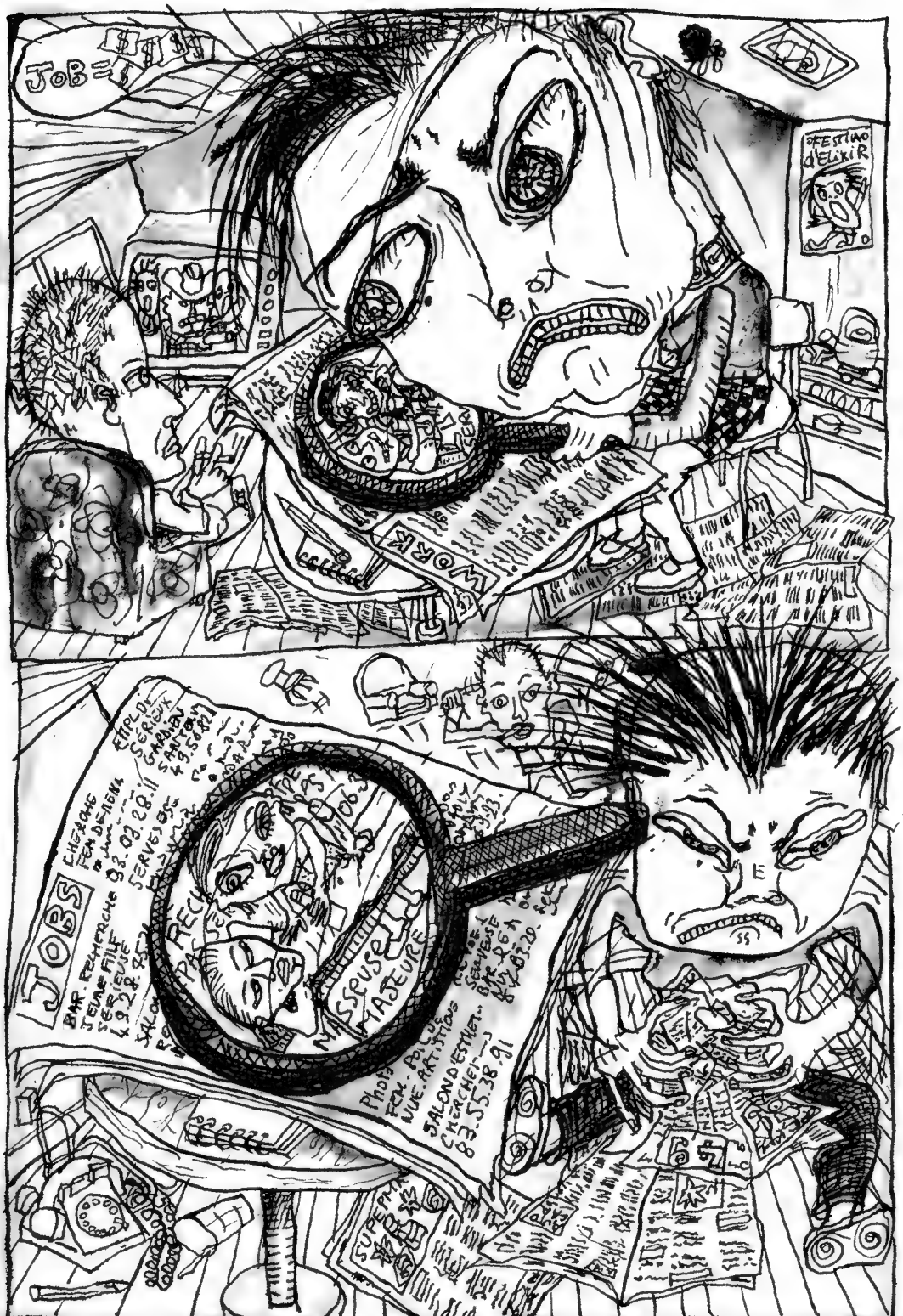
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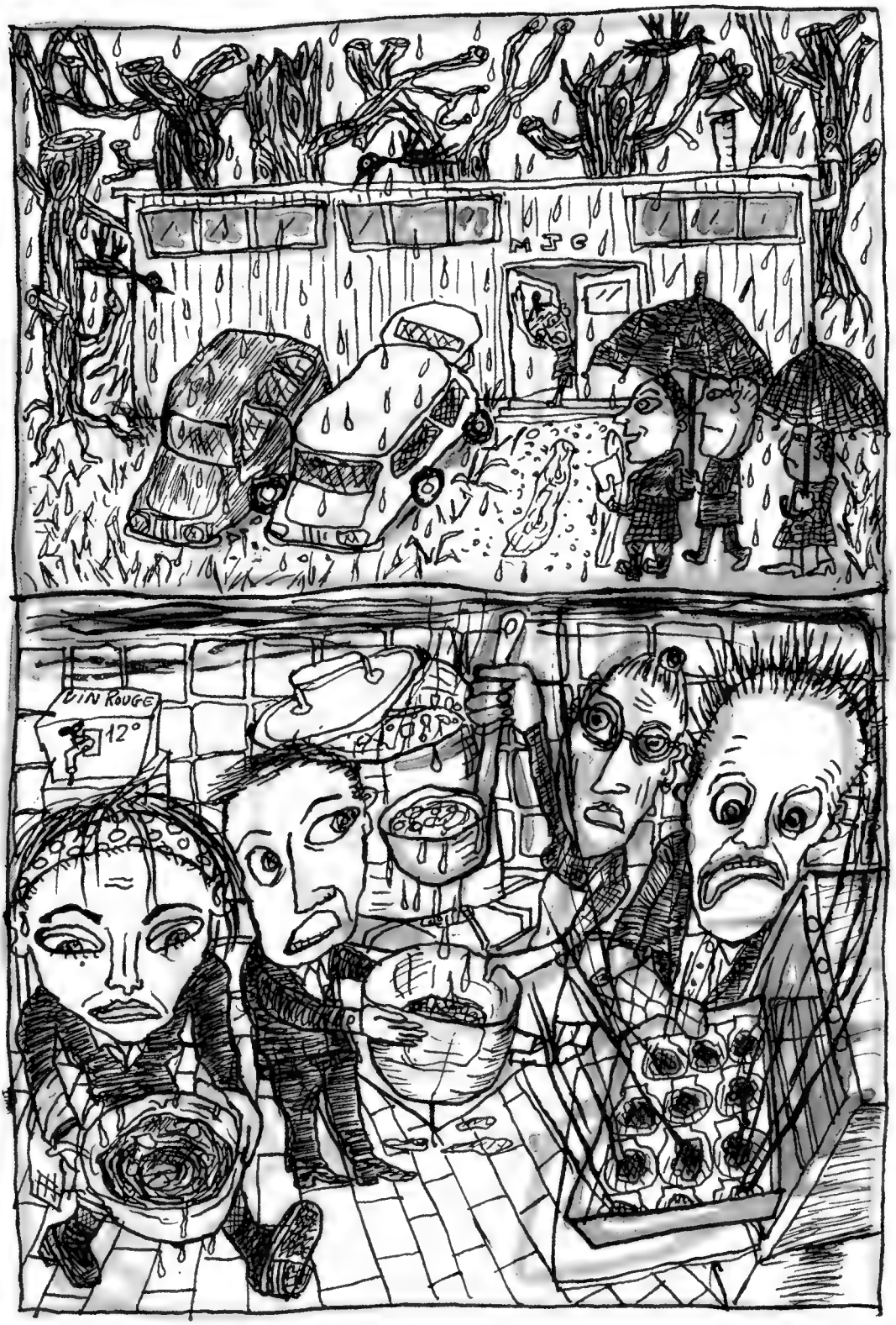
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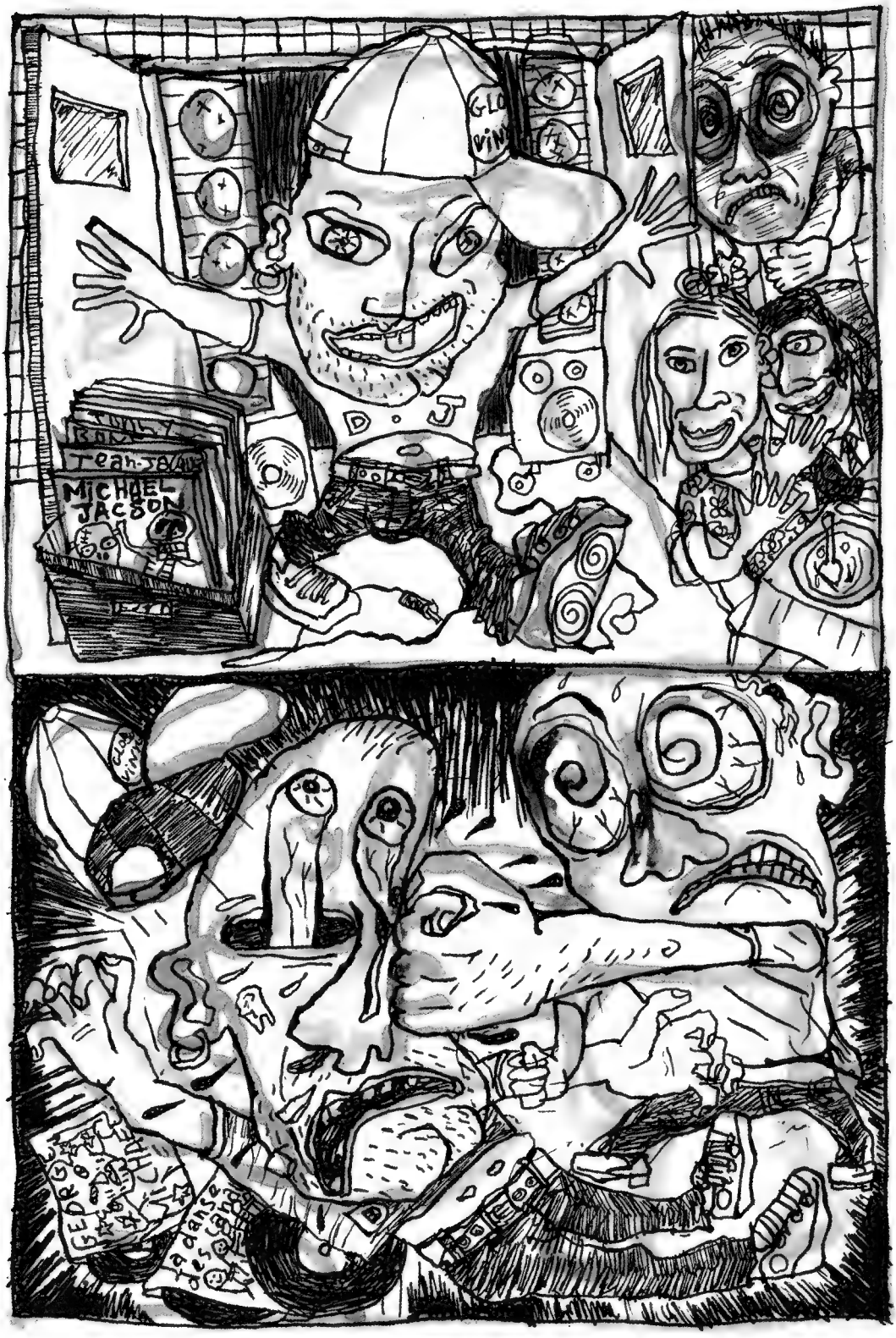
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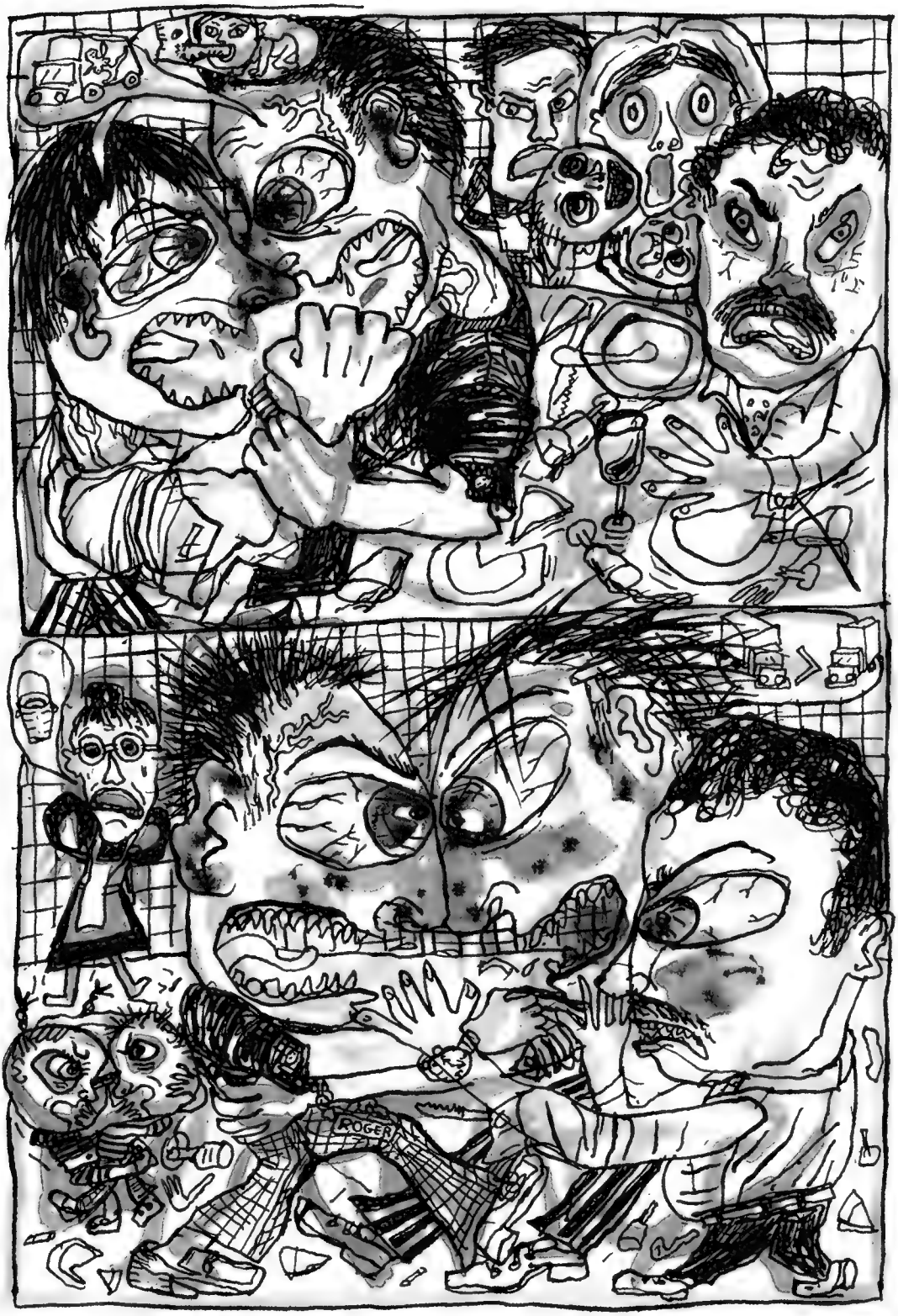
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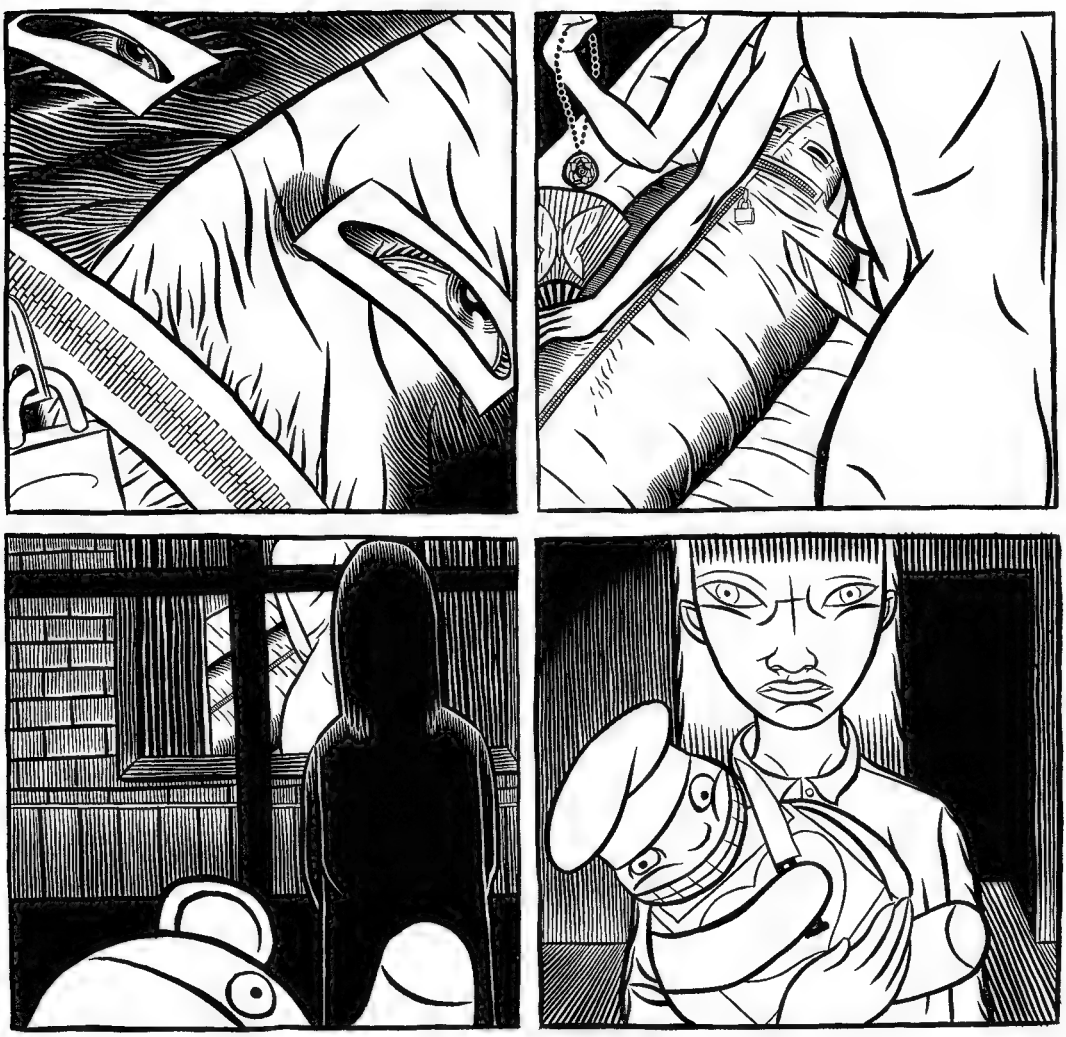

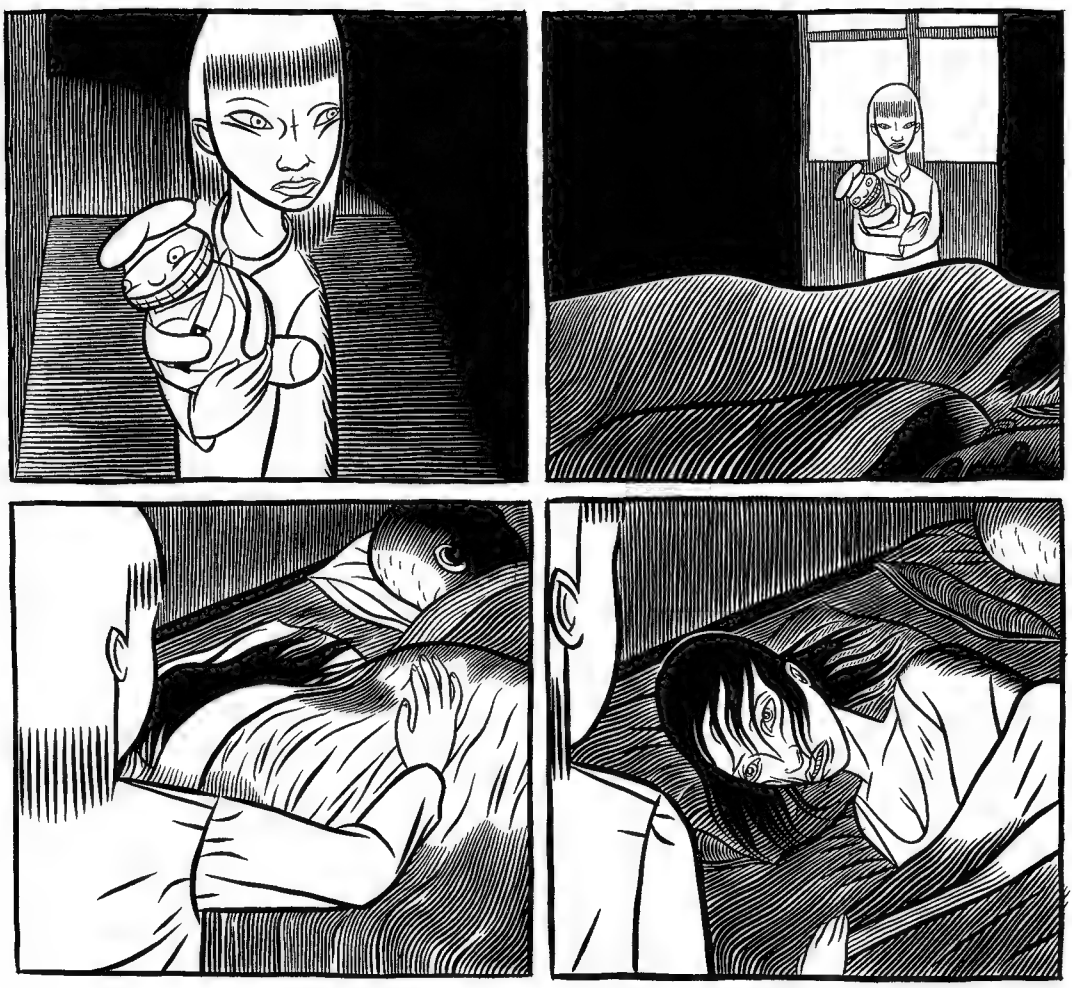

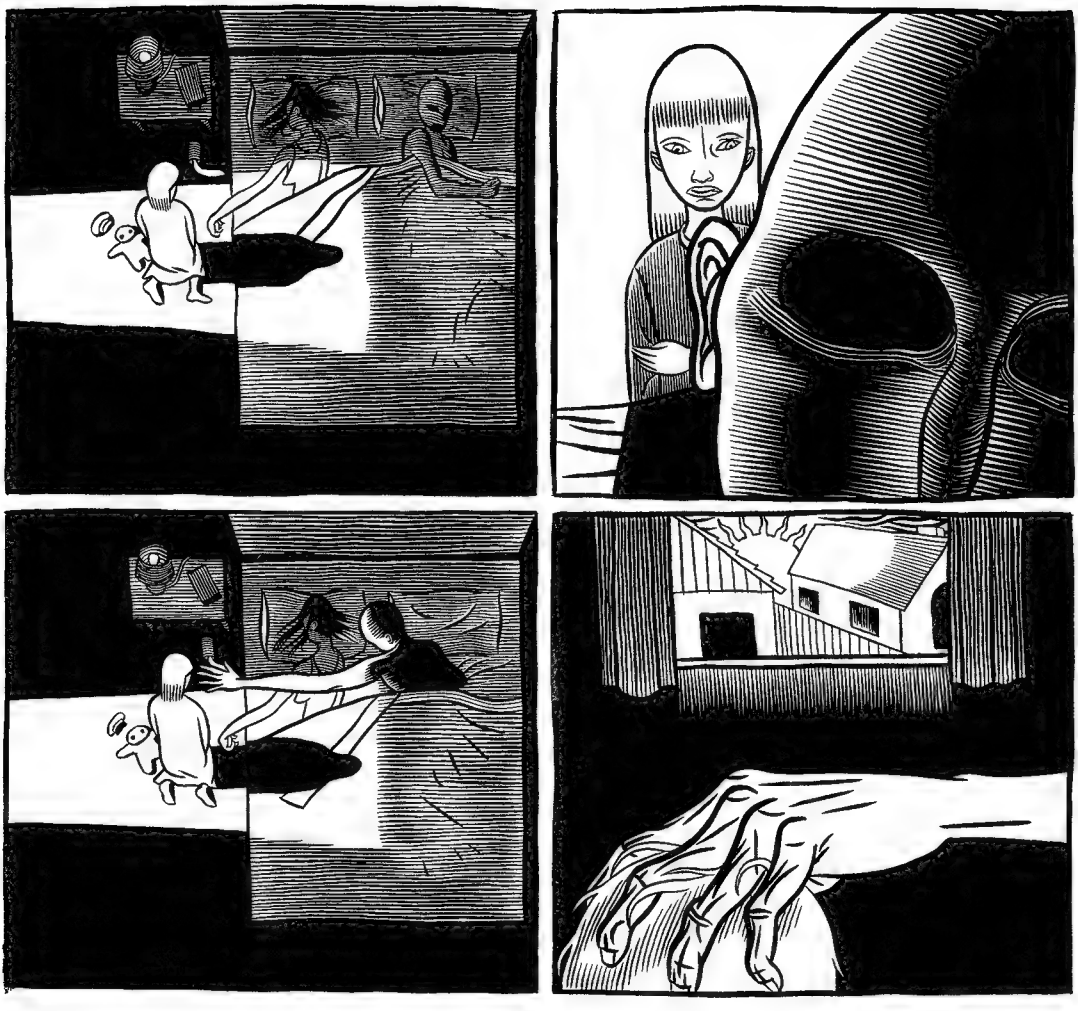

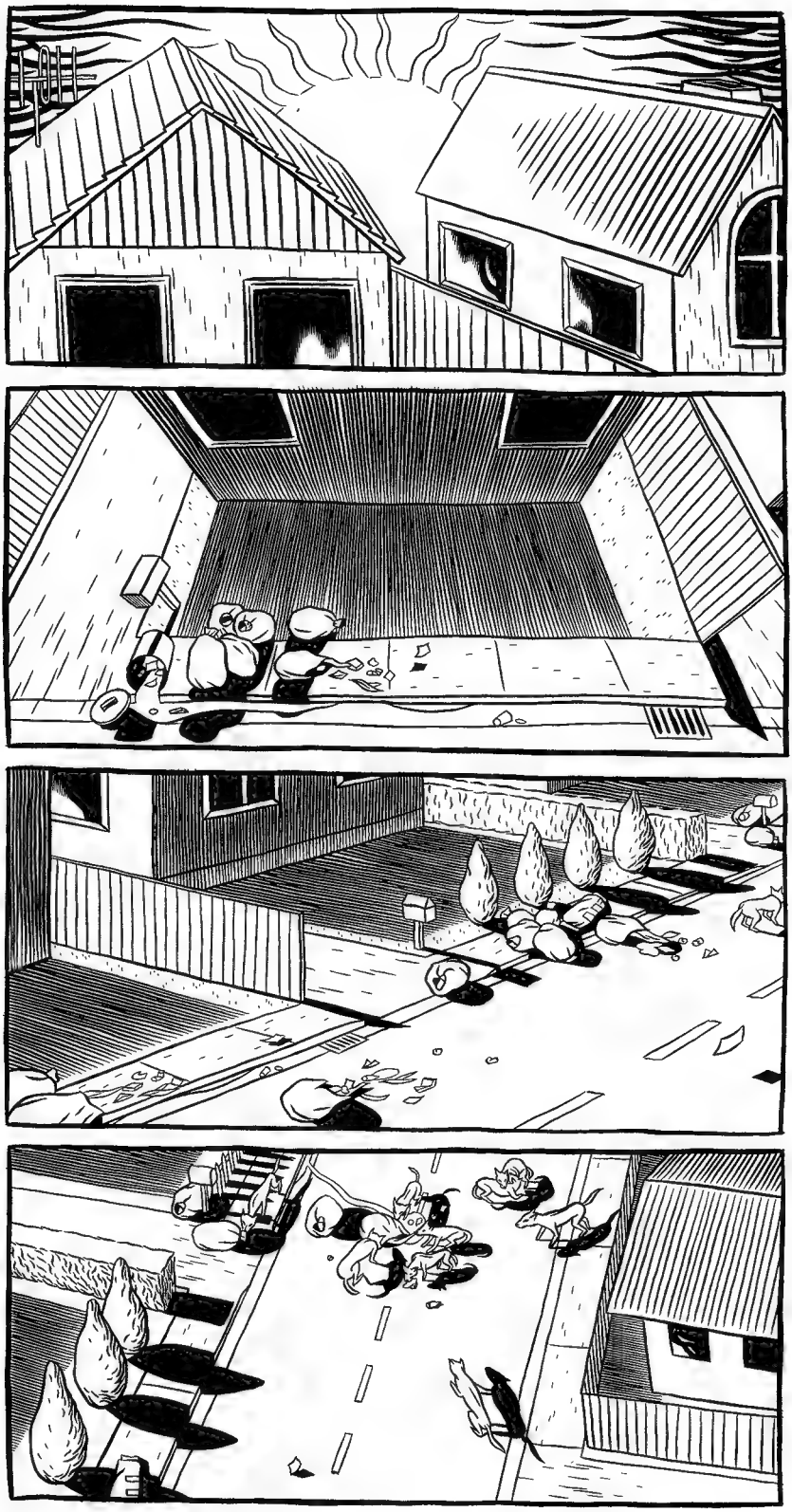

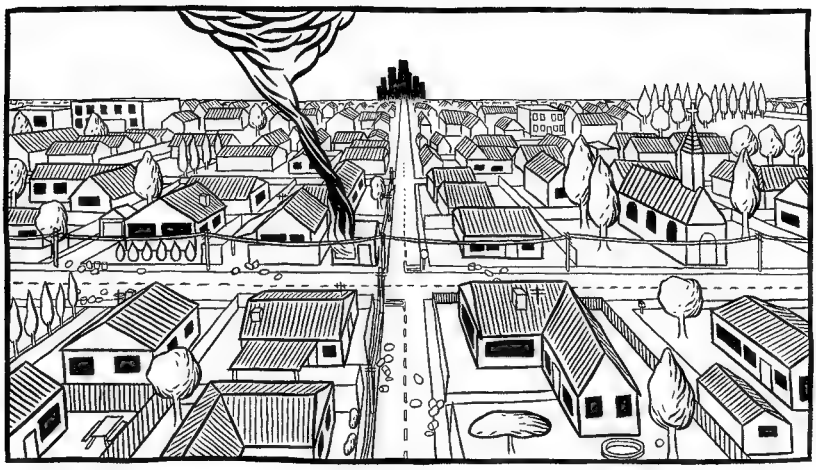

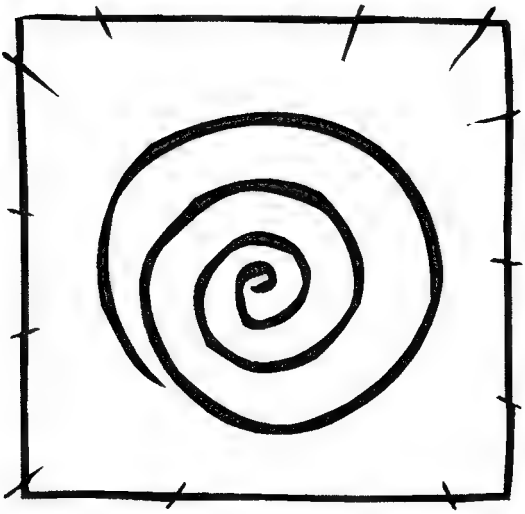

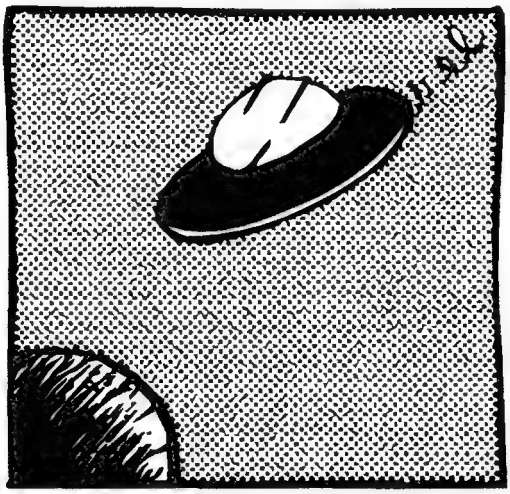

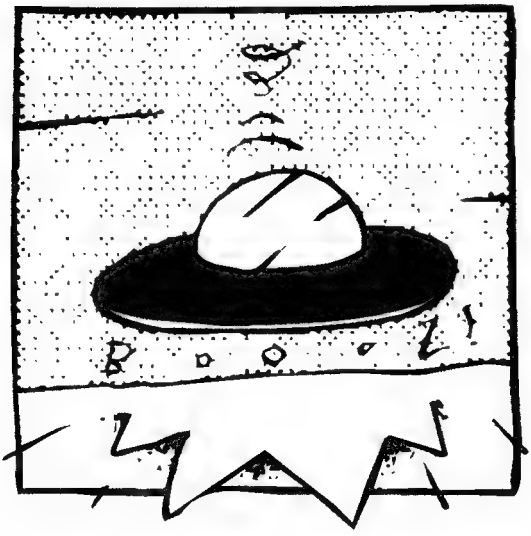
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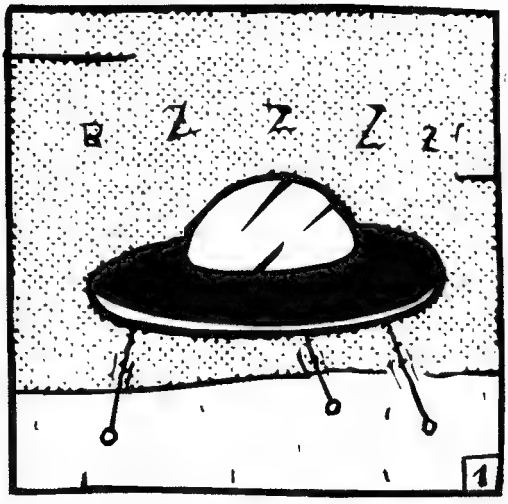
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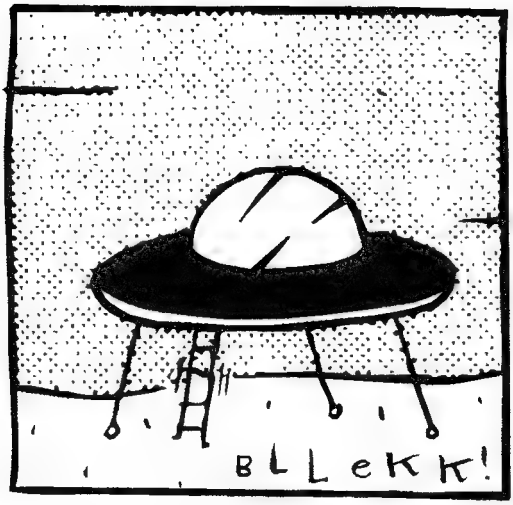
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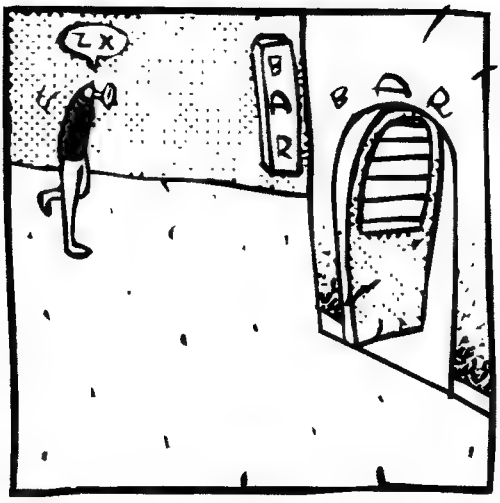
©TAMAYO 1802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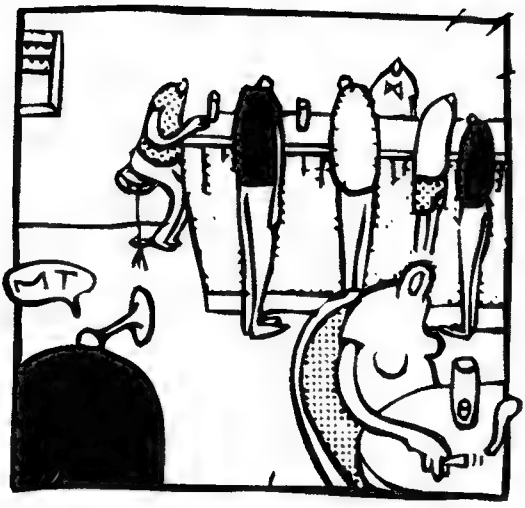
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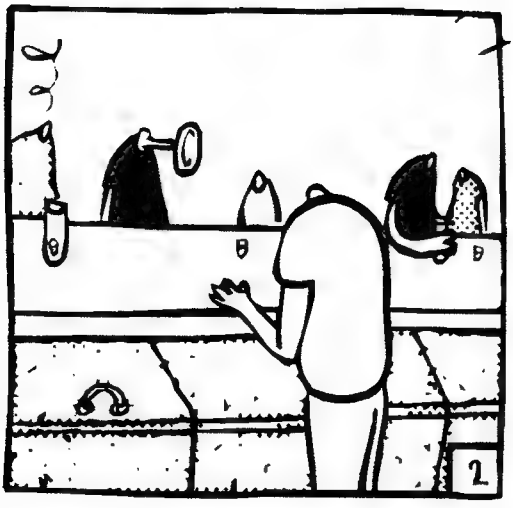
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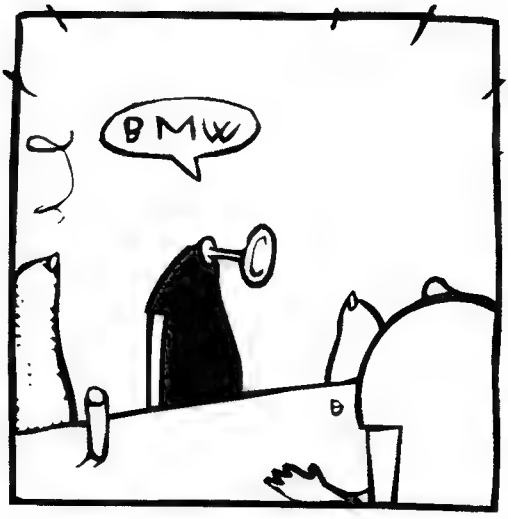
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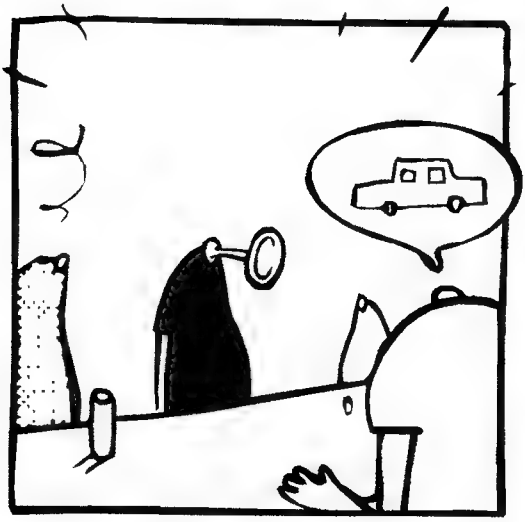

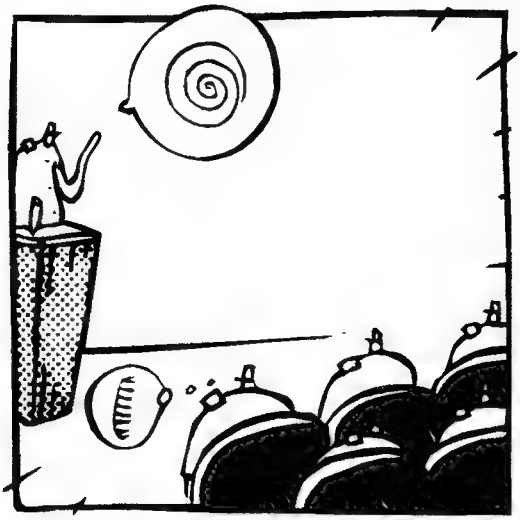

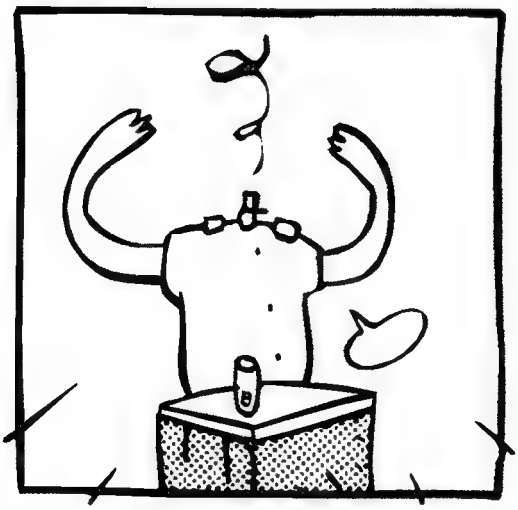

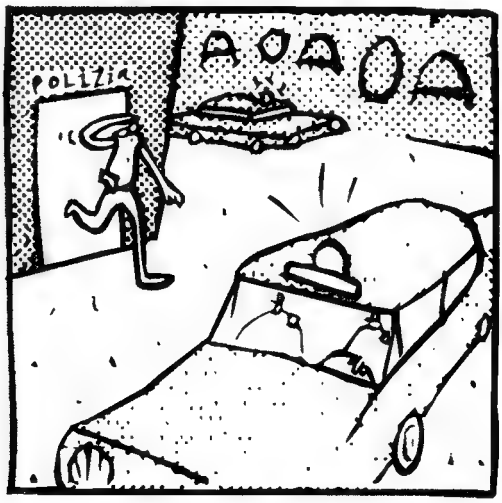
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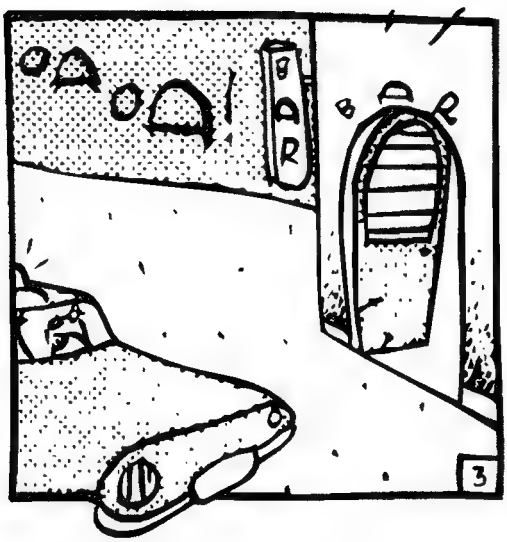
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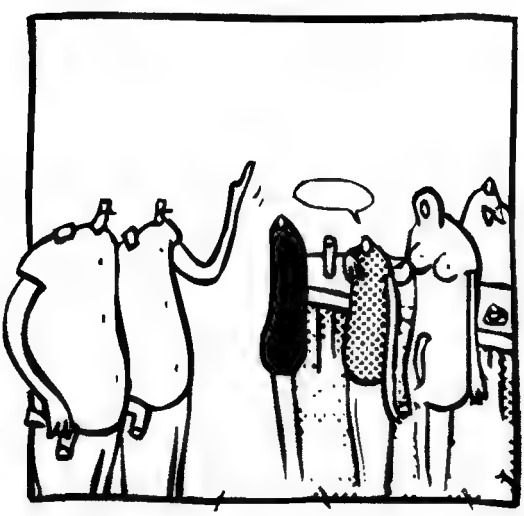

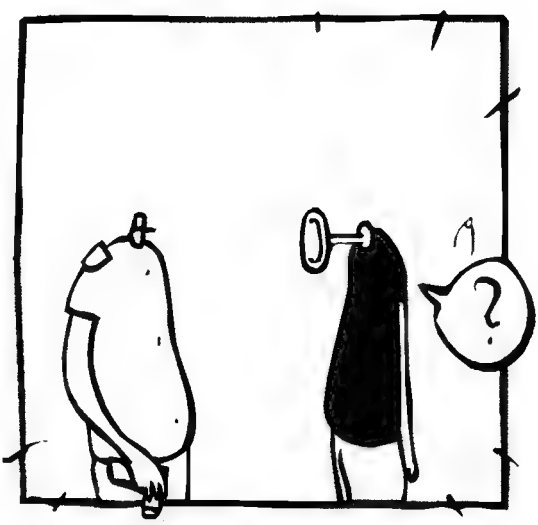
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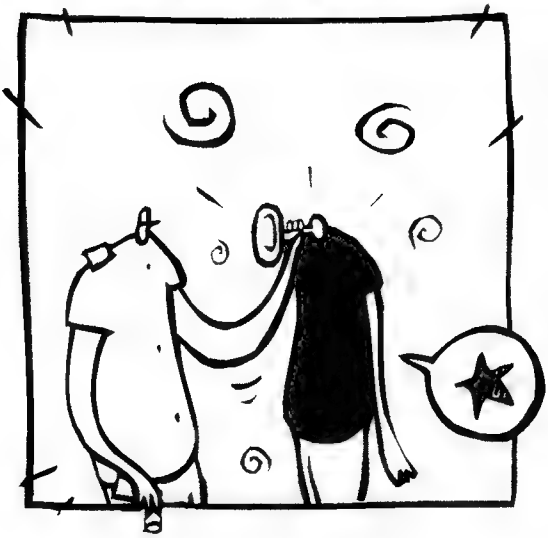

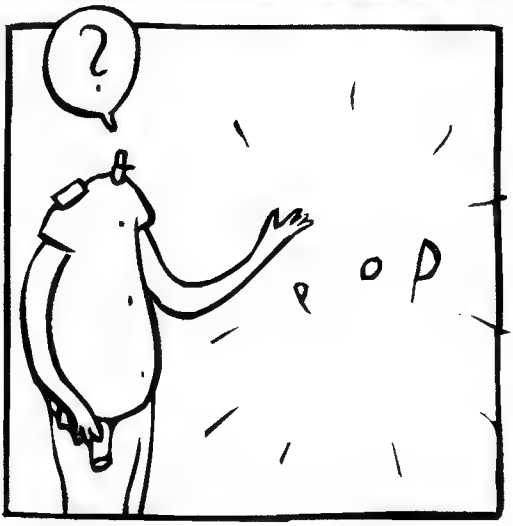
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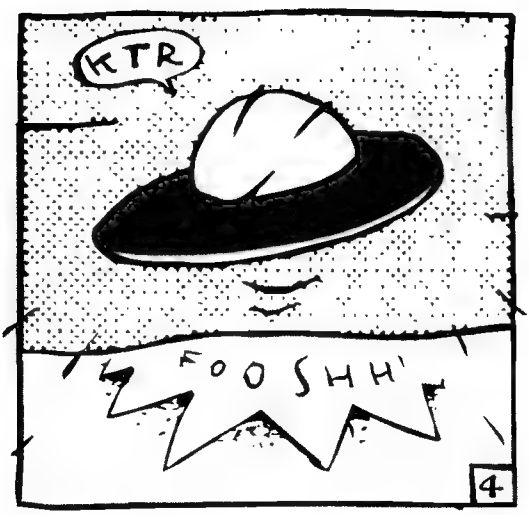
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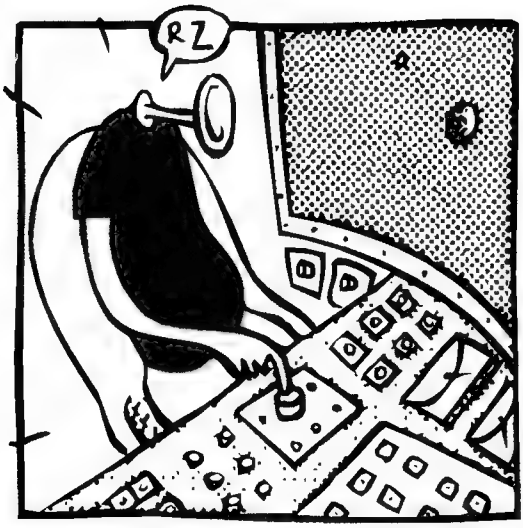
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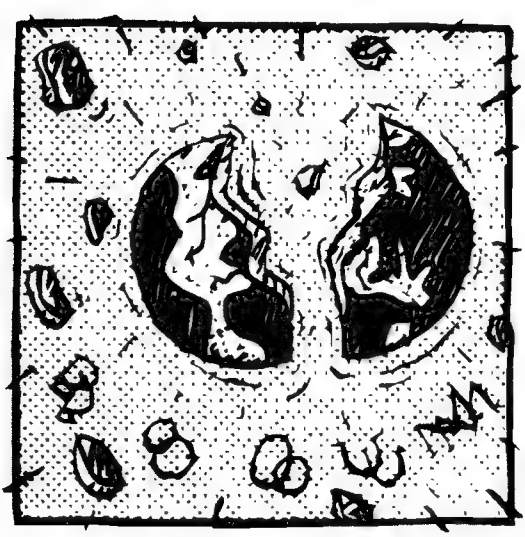

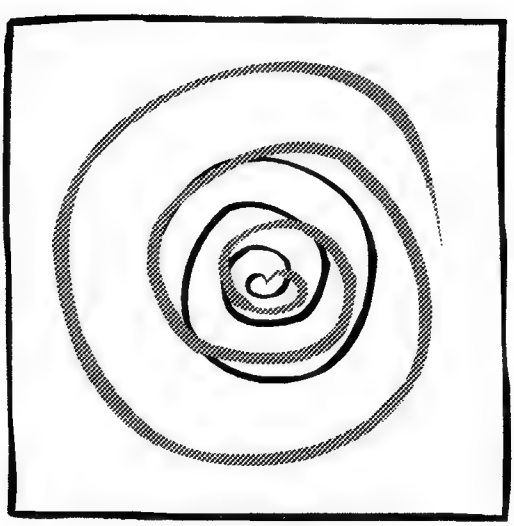

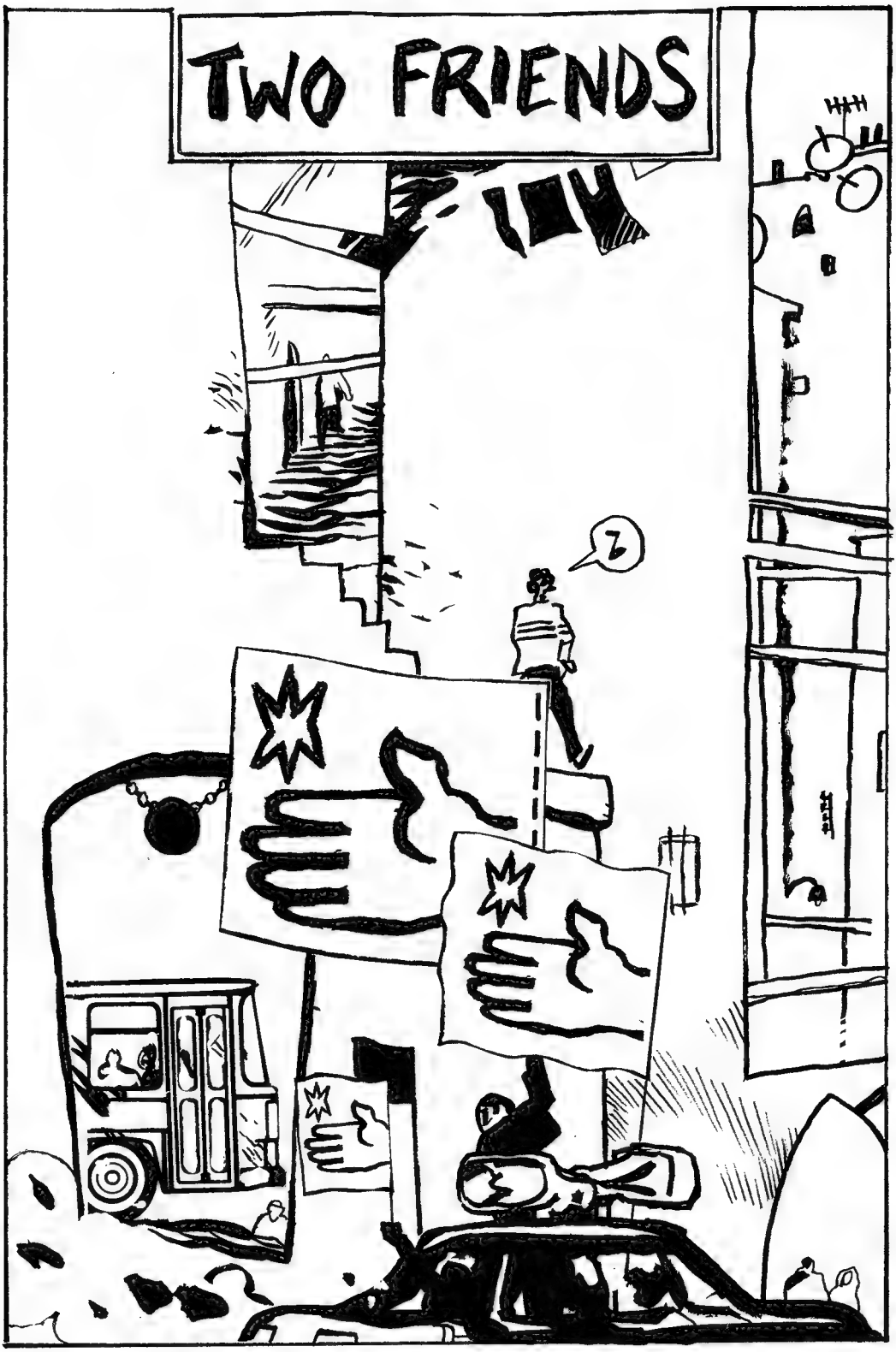
TWO FRIENDS
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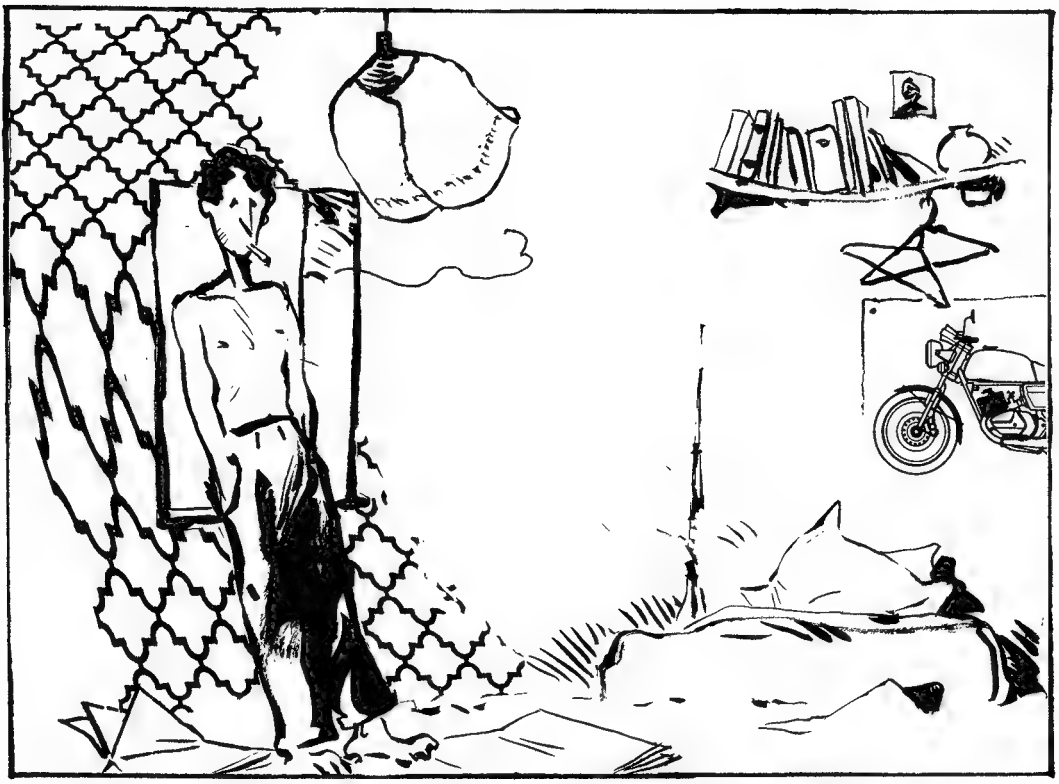

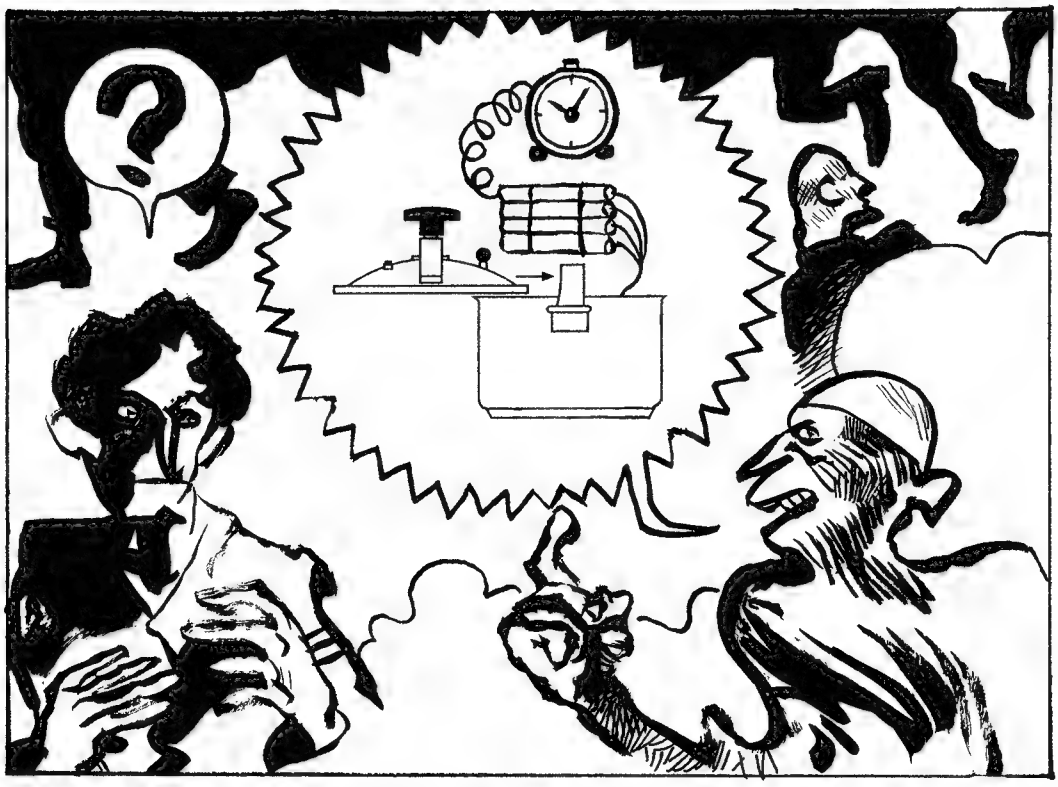

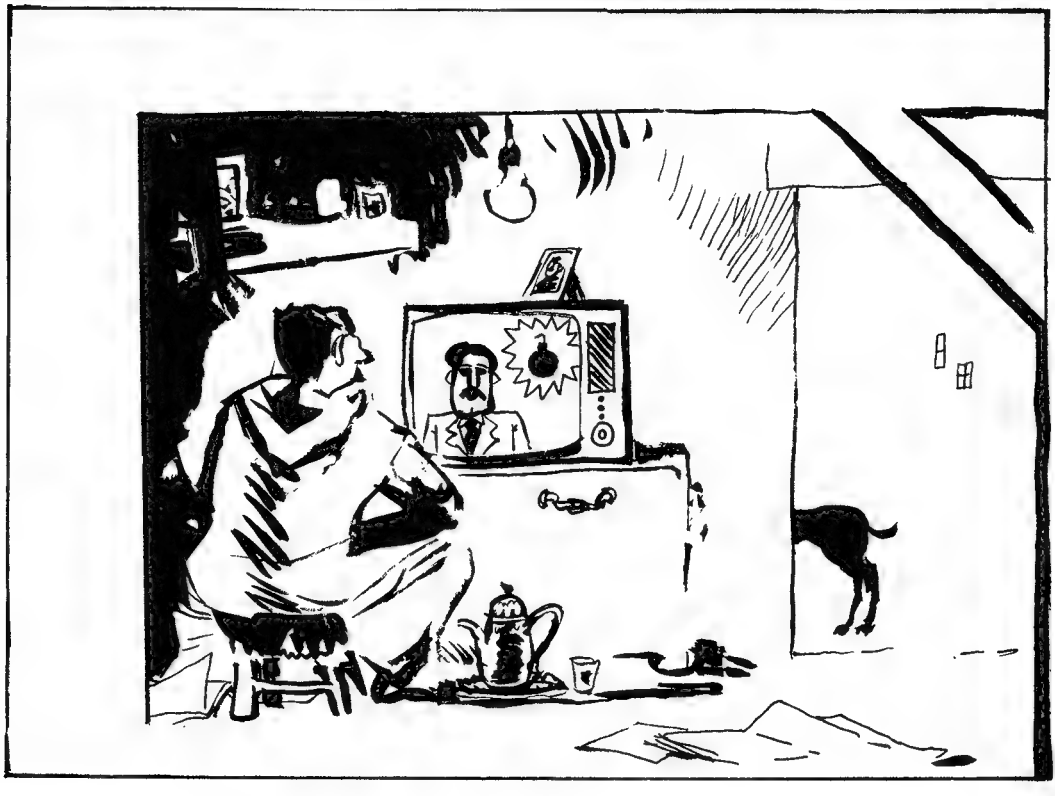

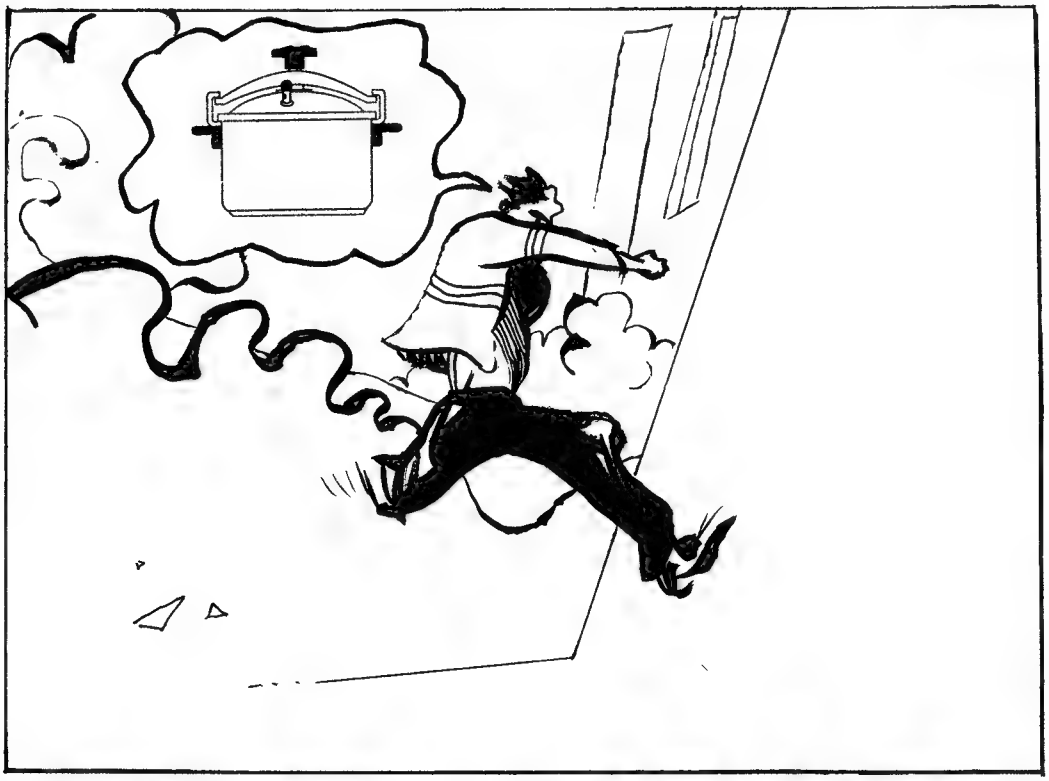

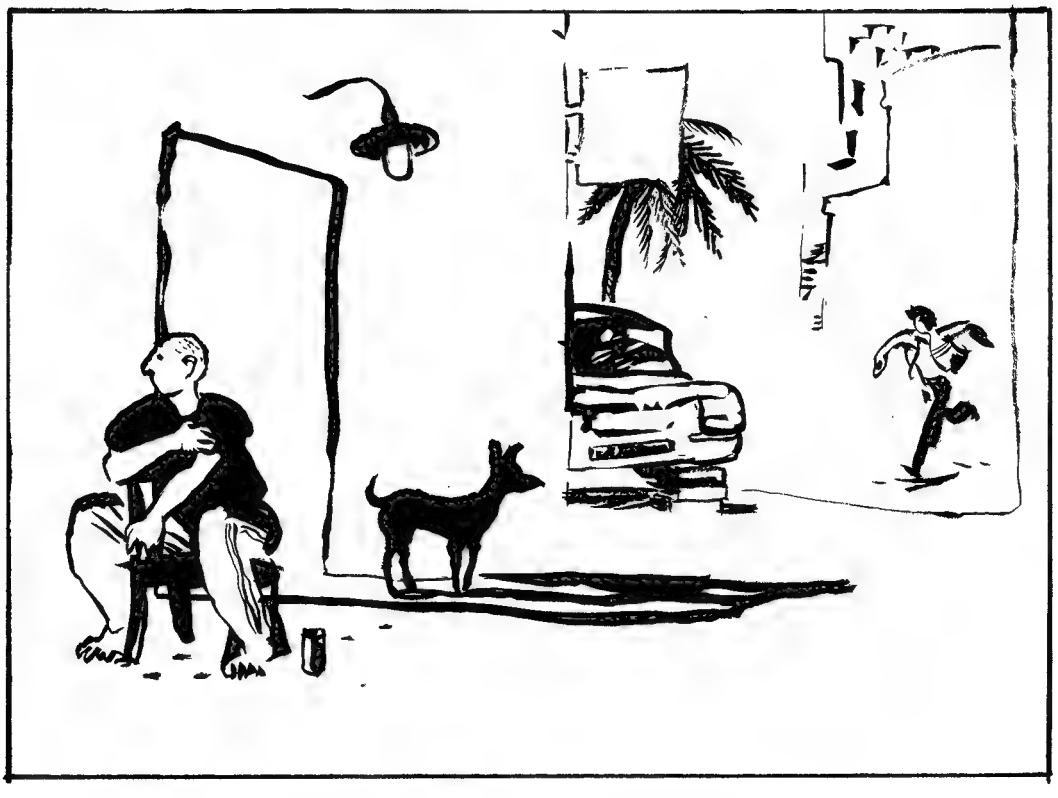

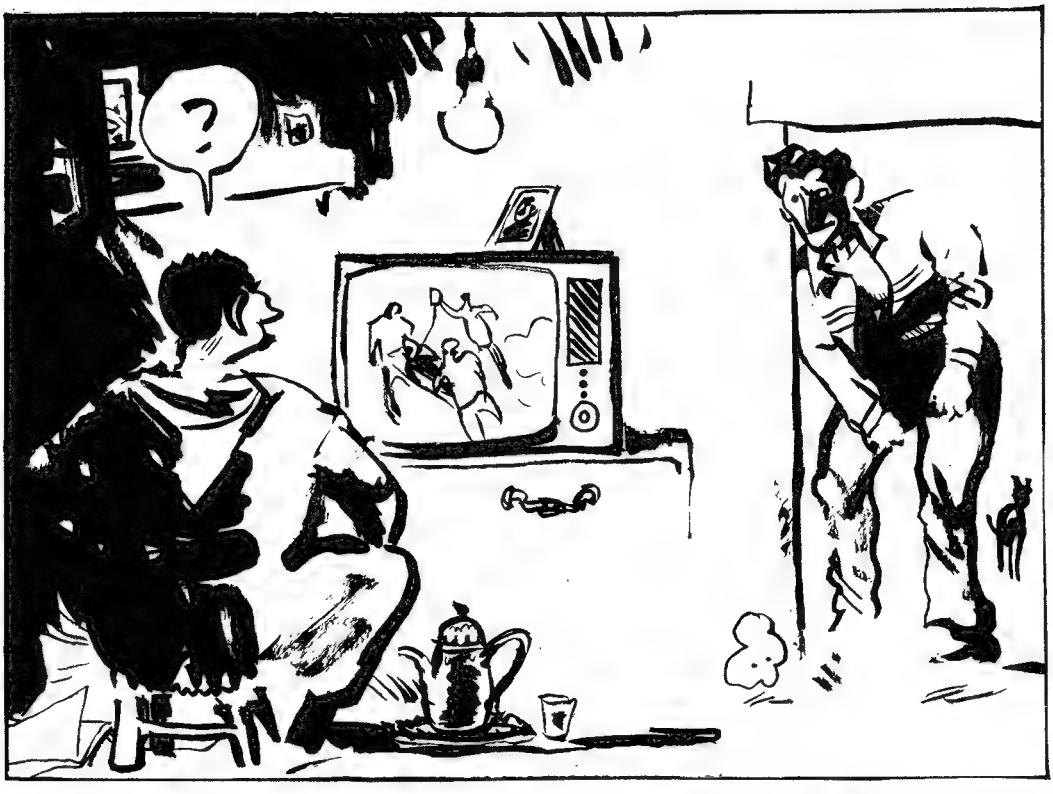

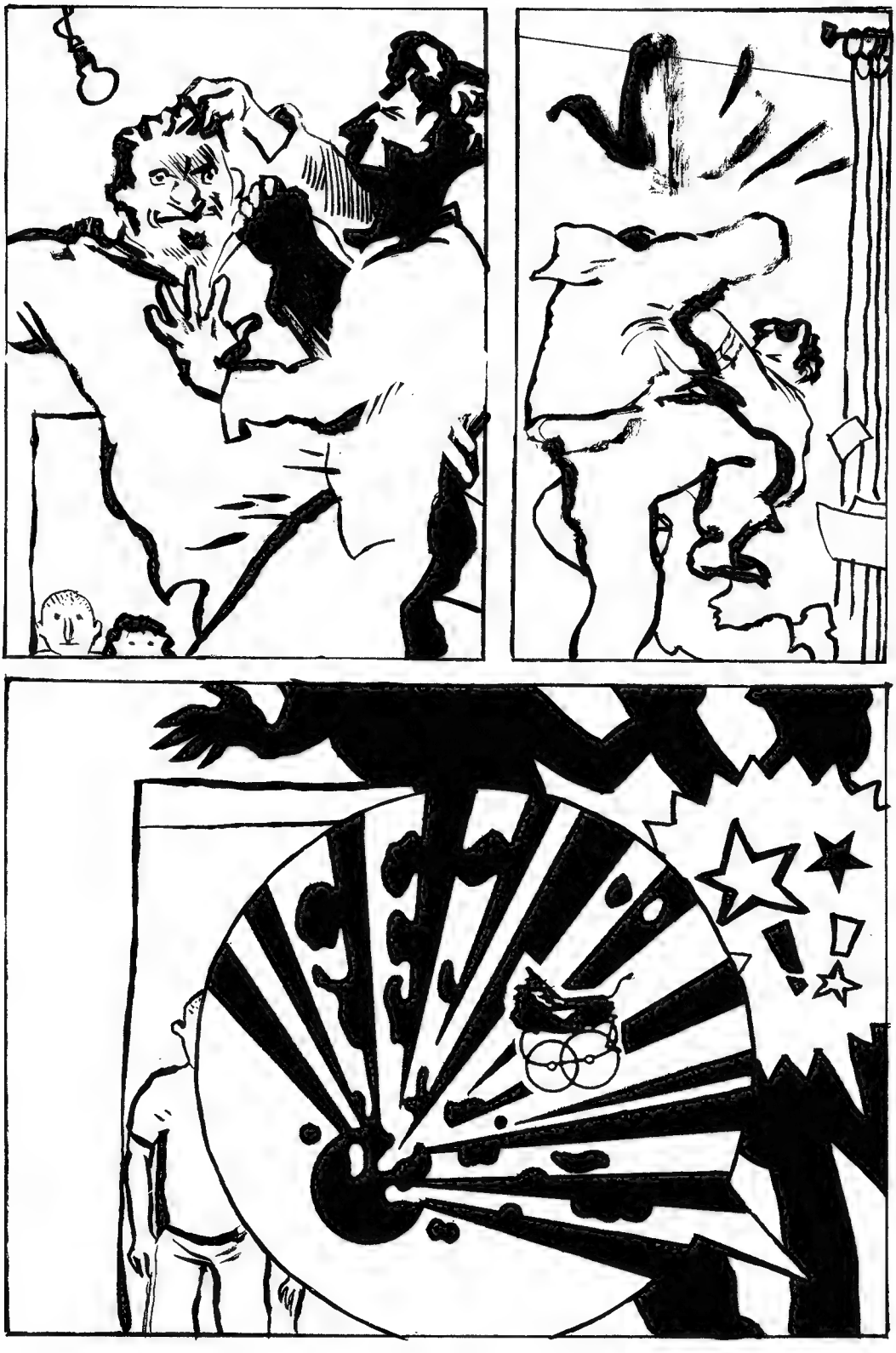

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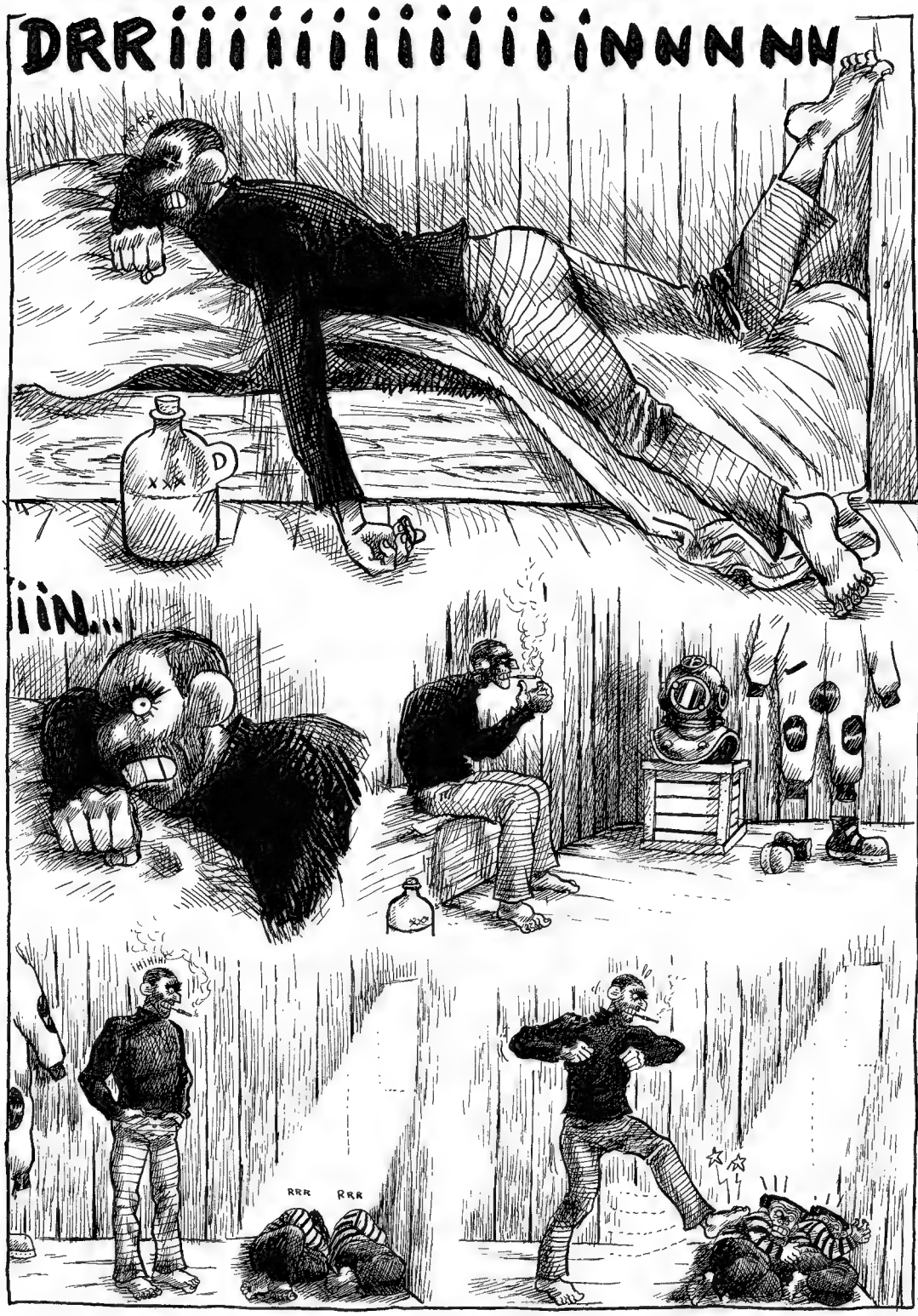

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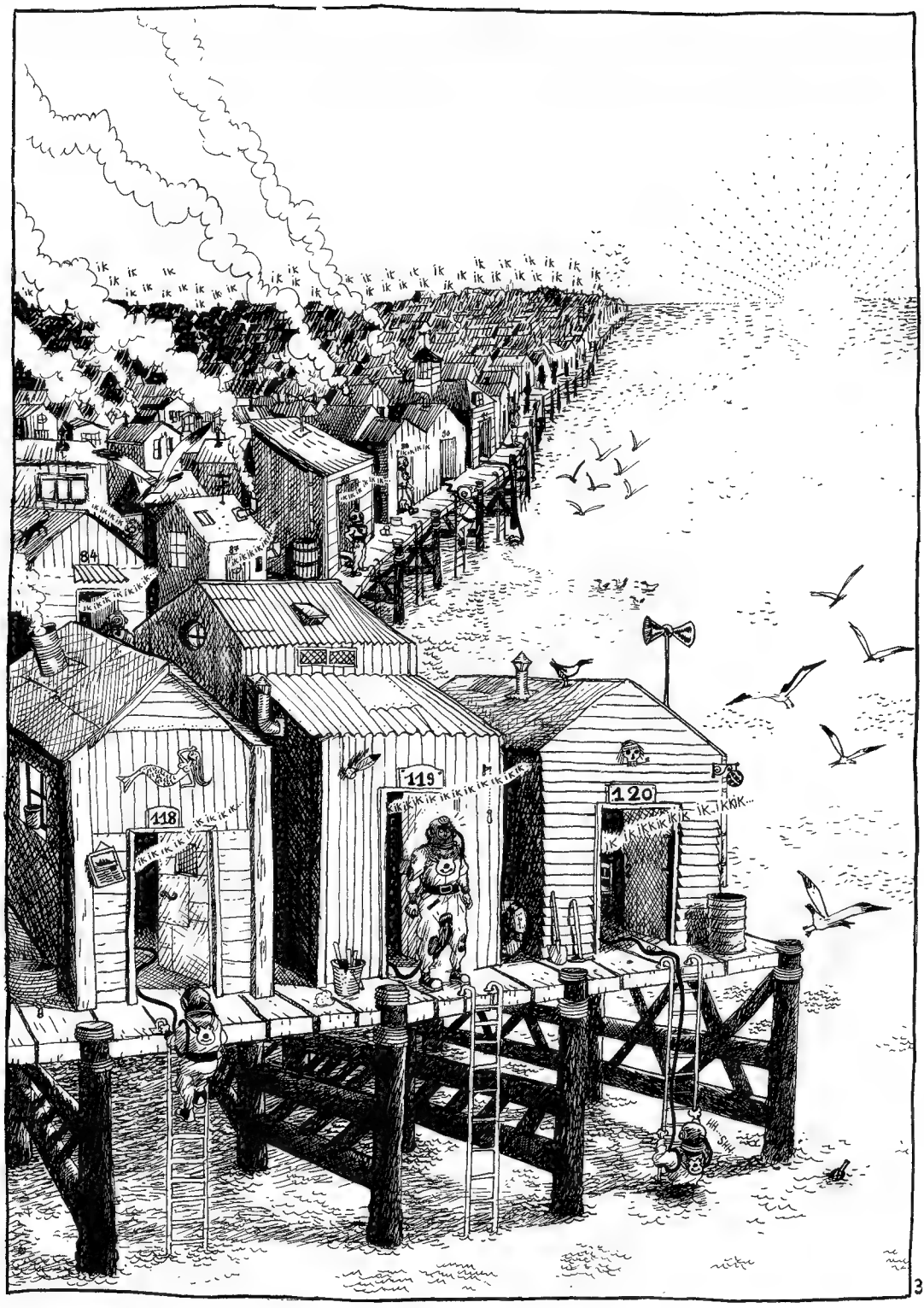
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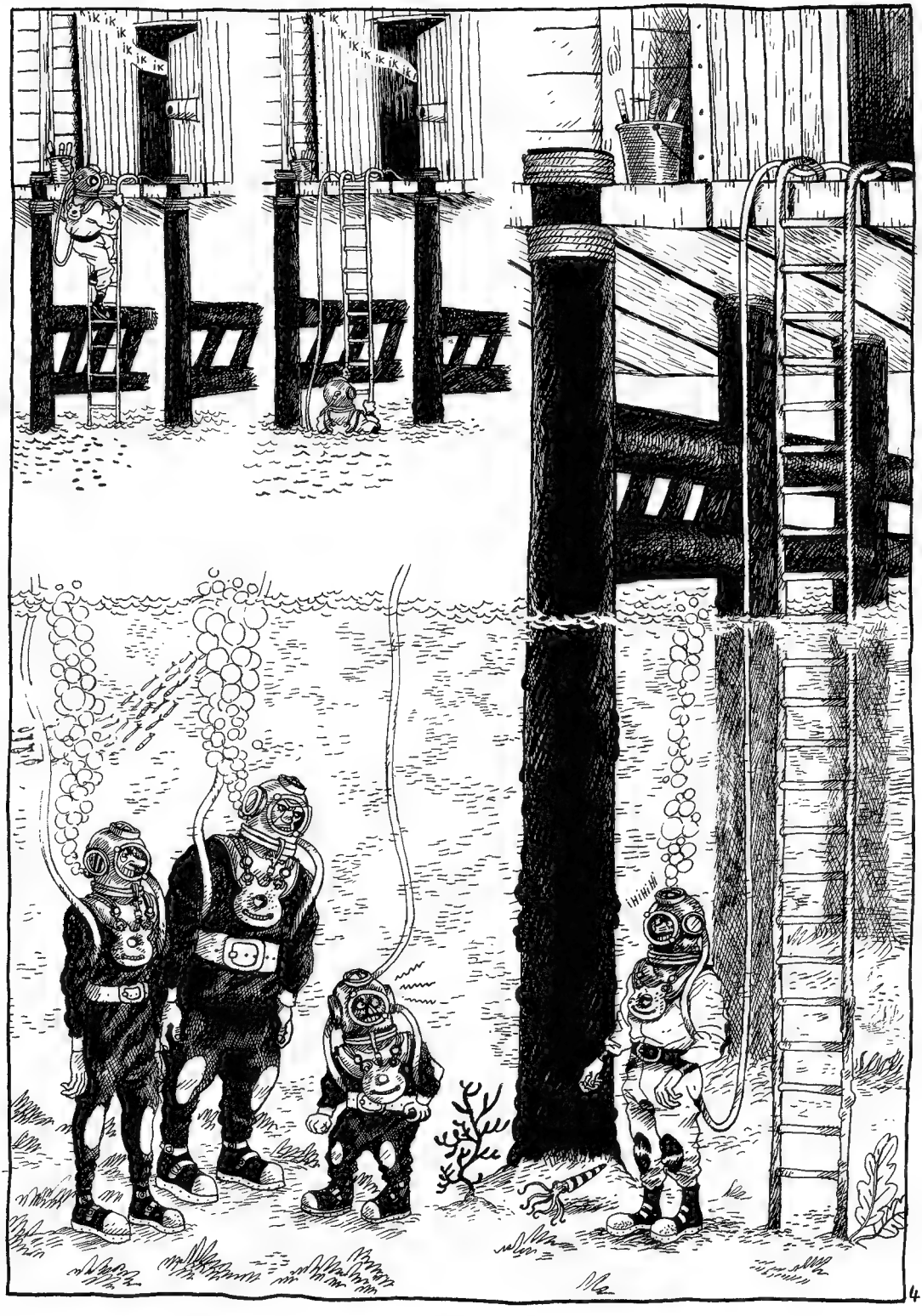
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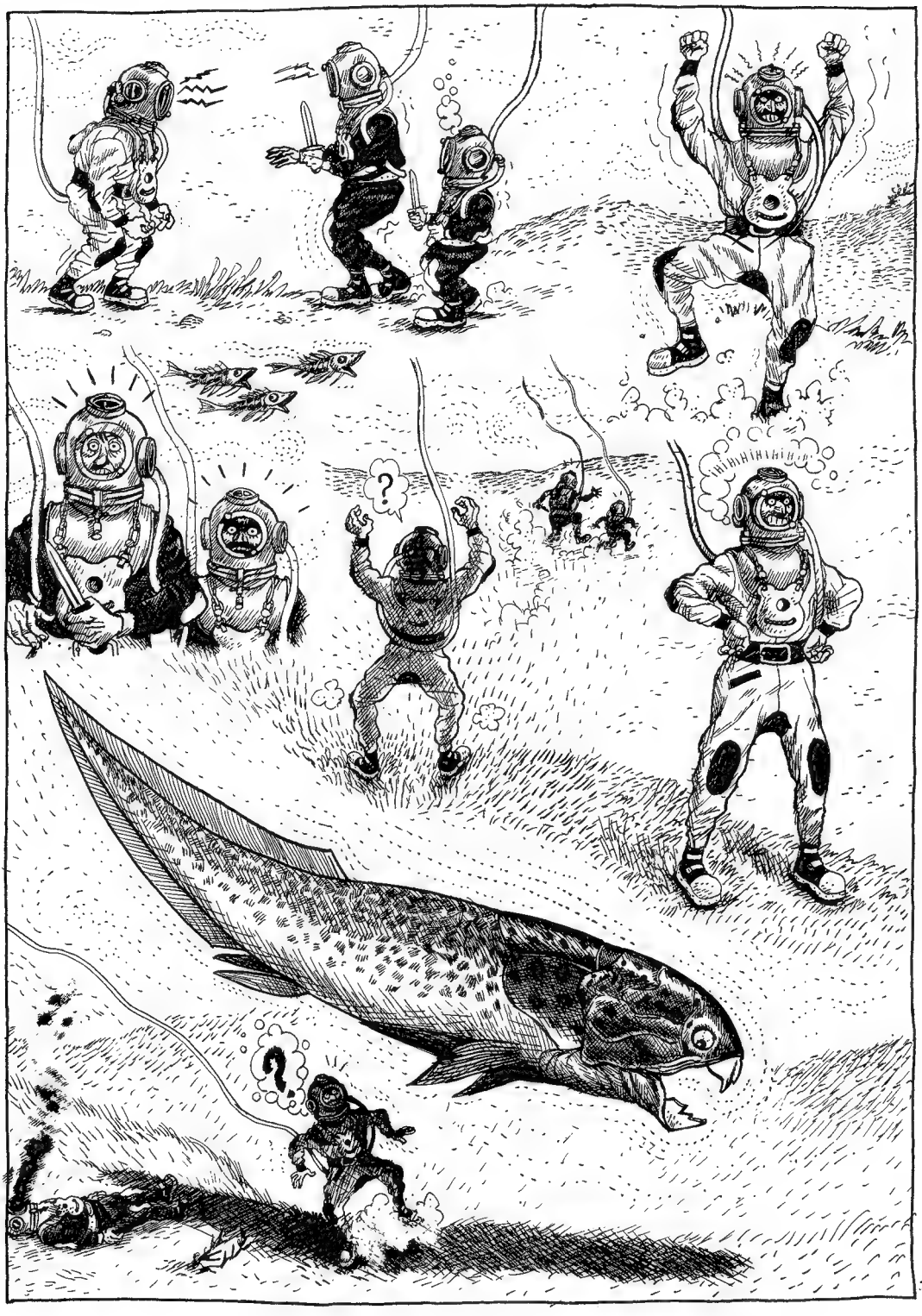

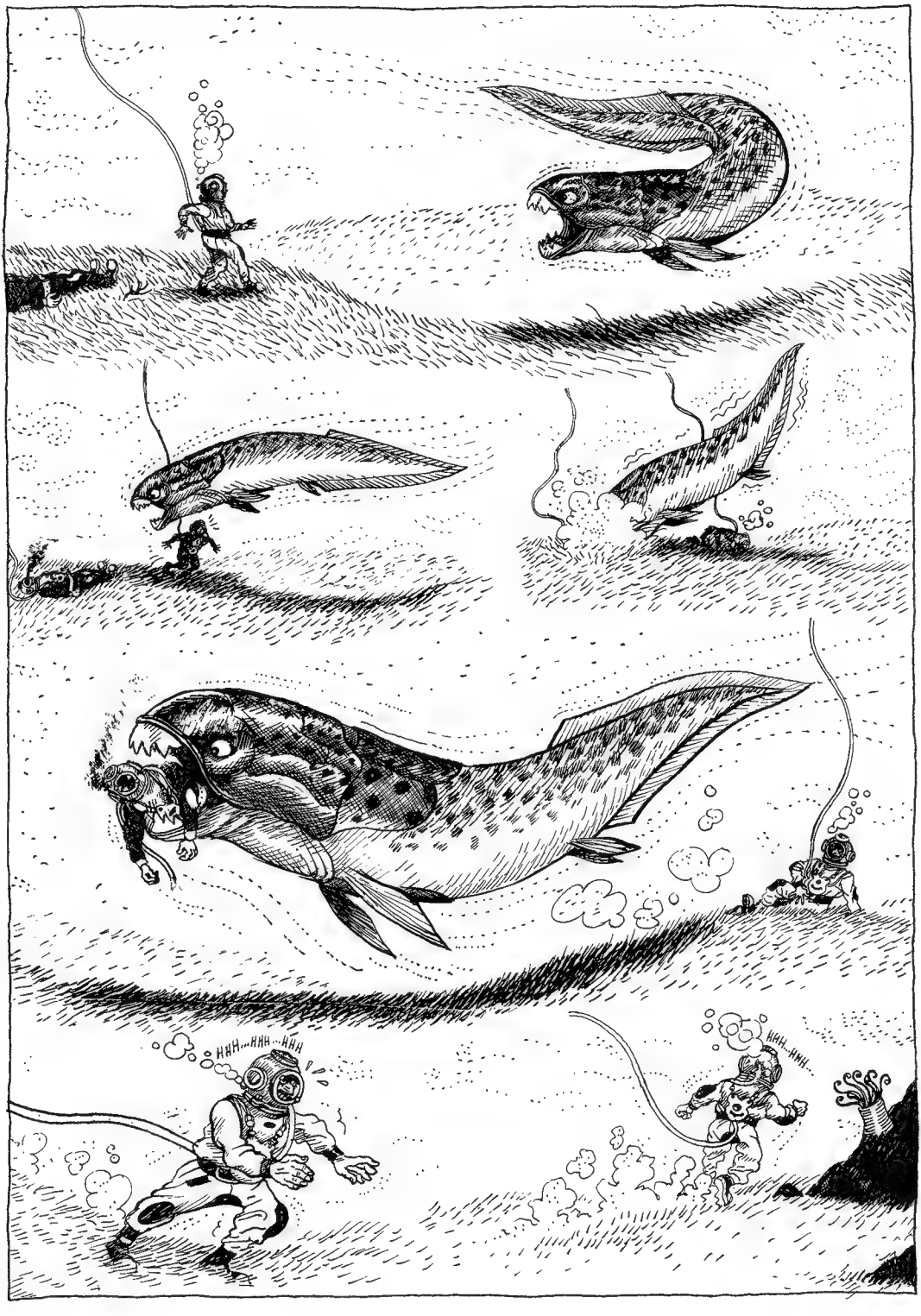
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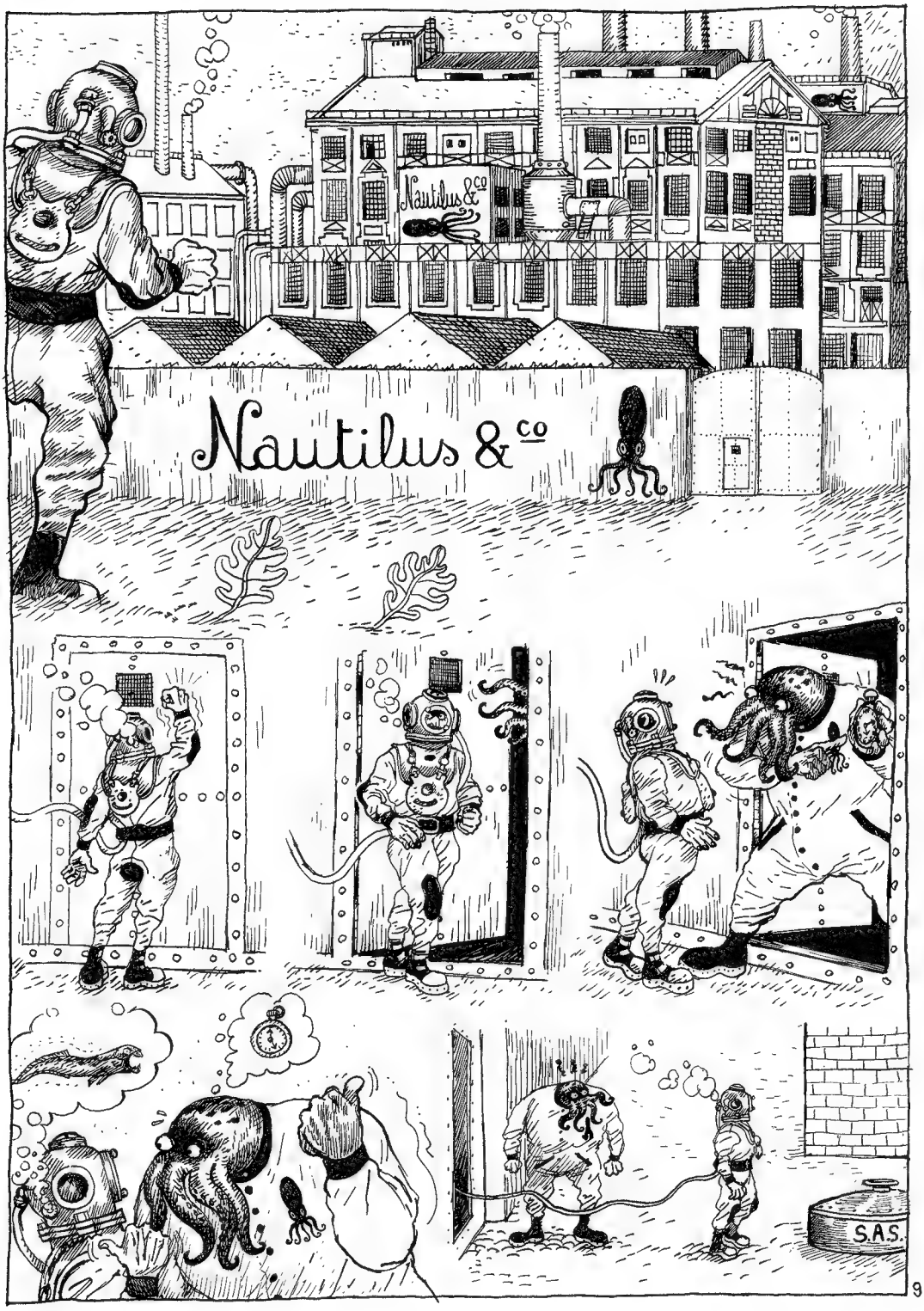
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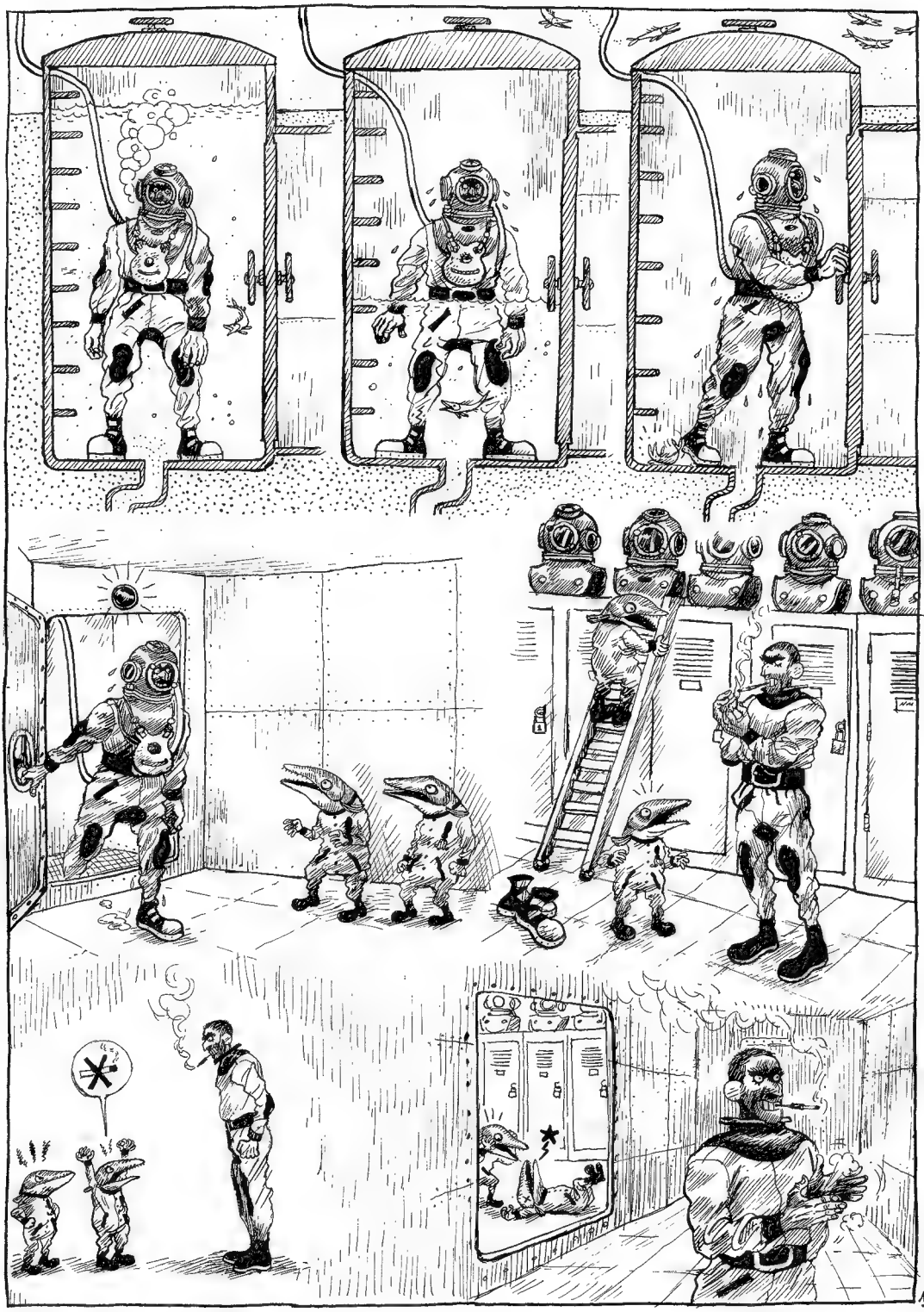

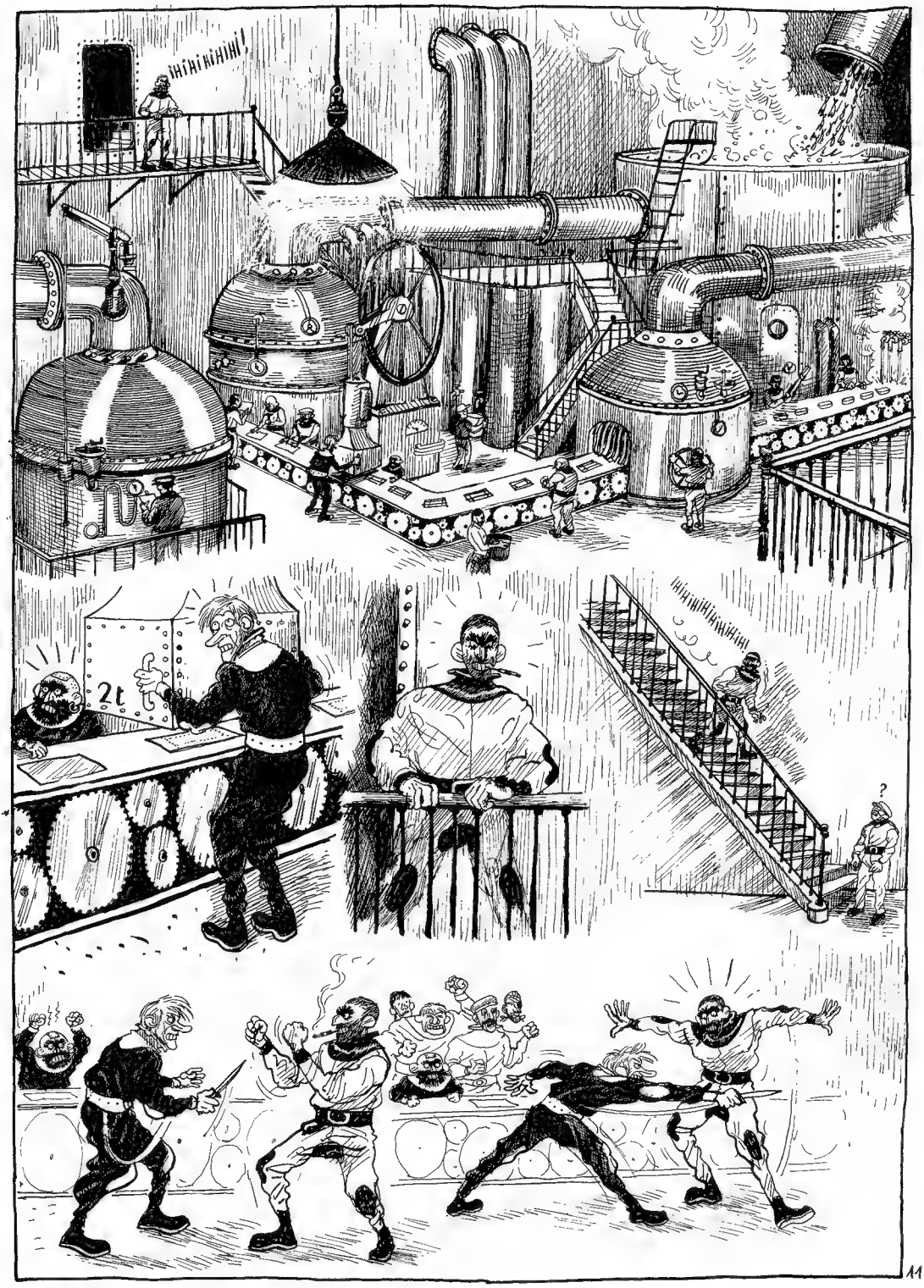
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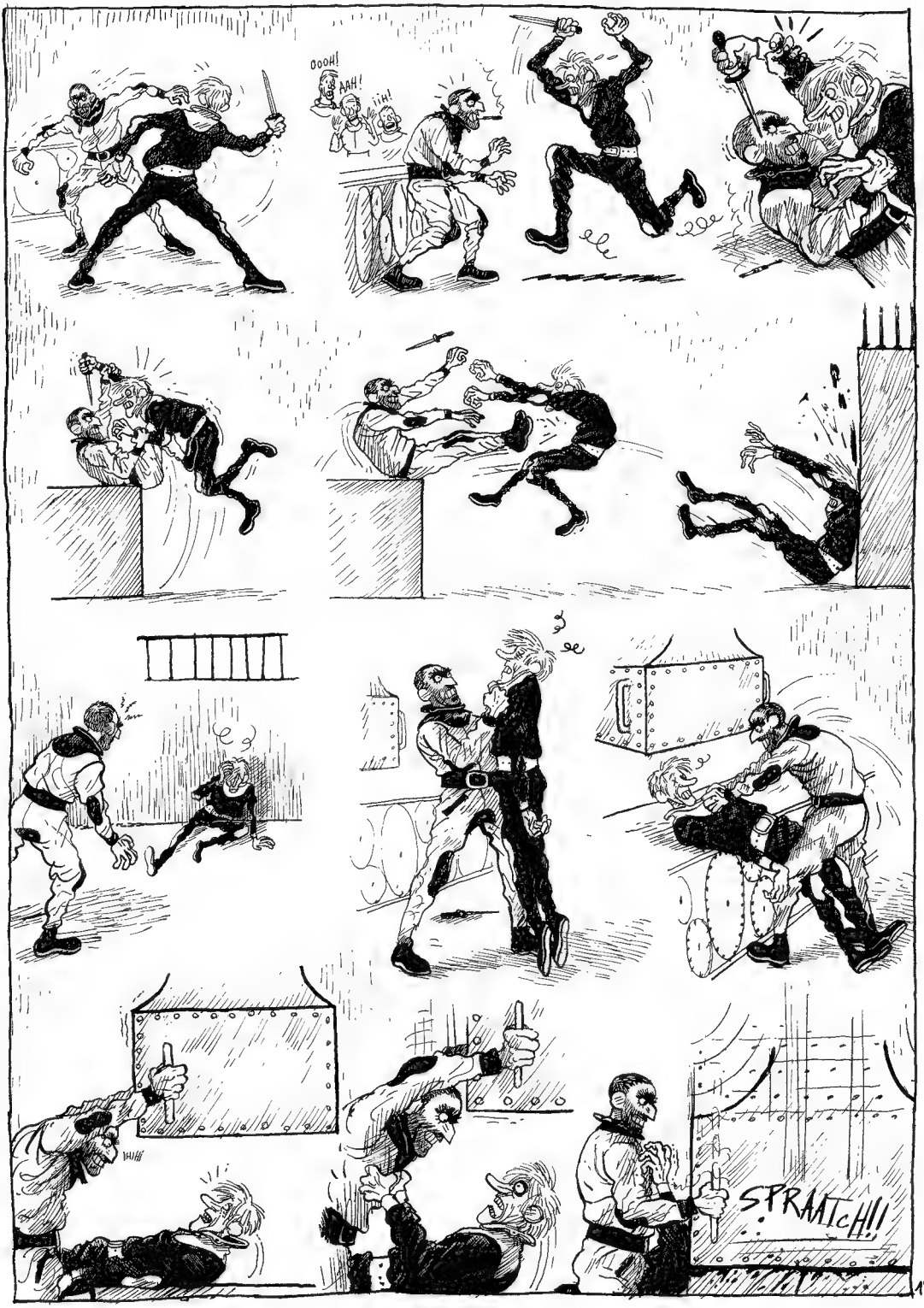
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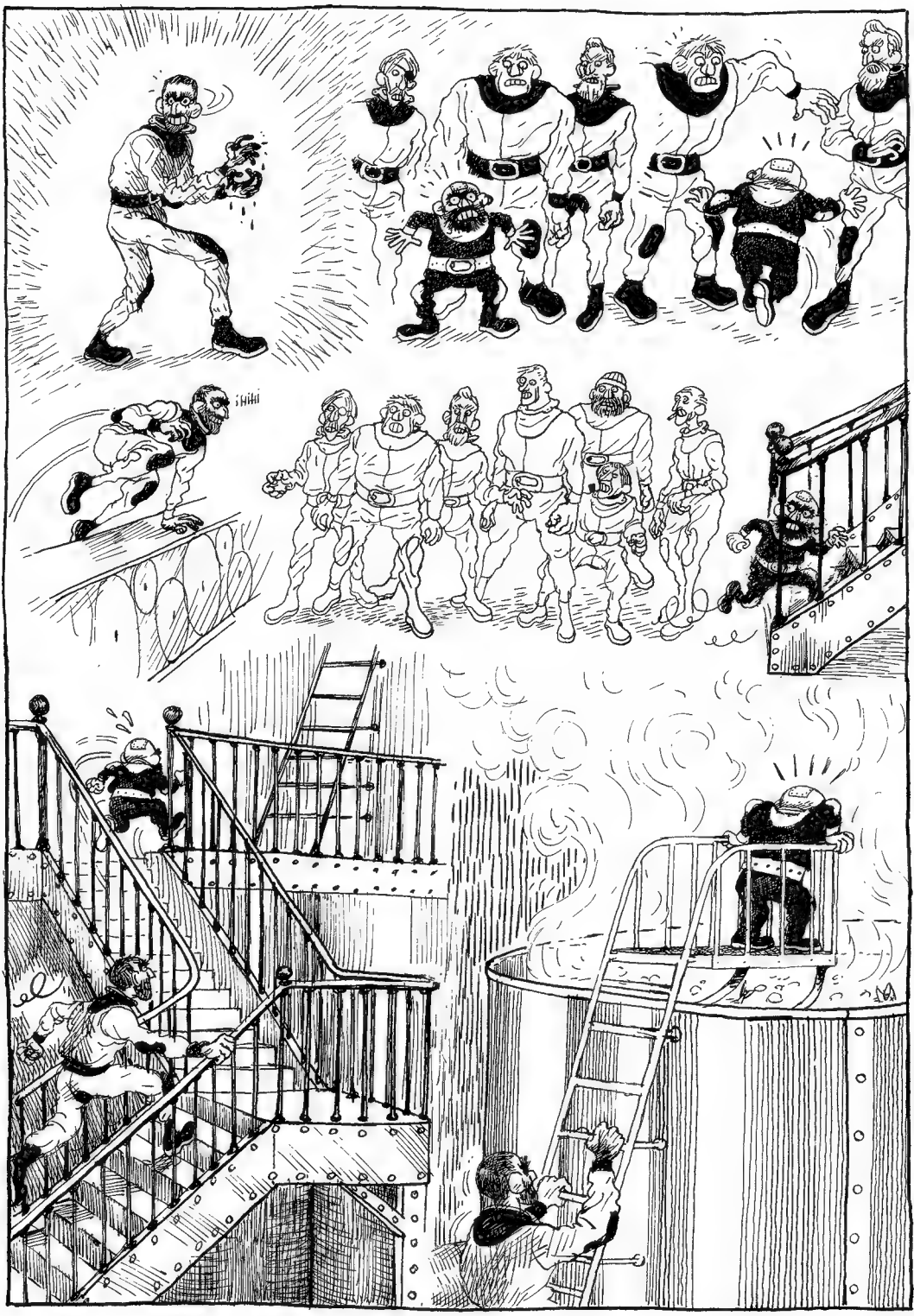
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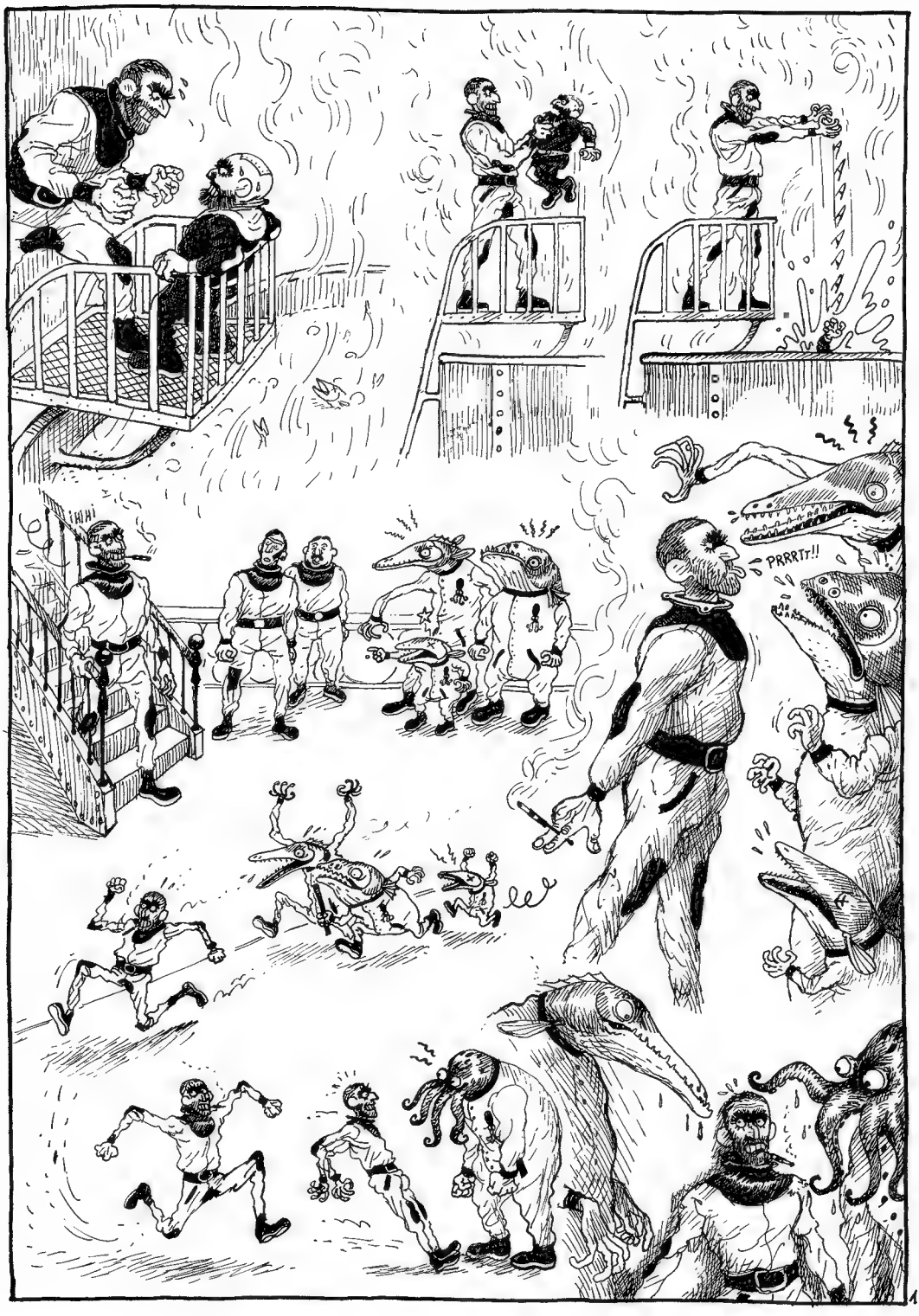
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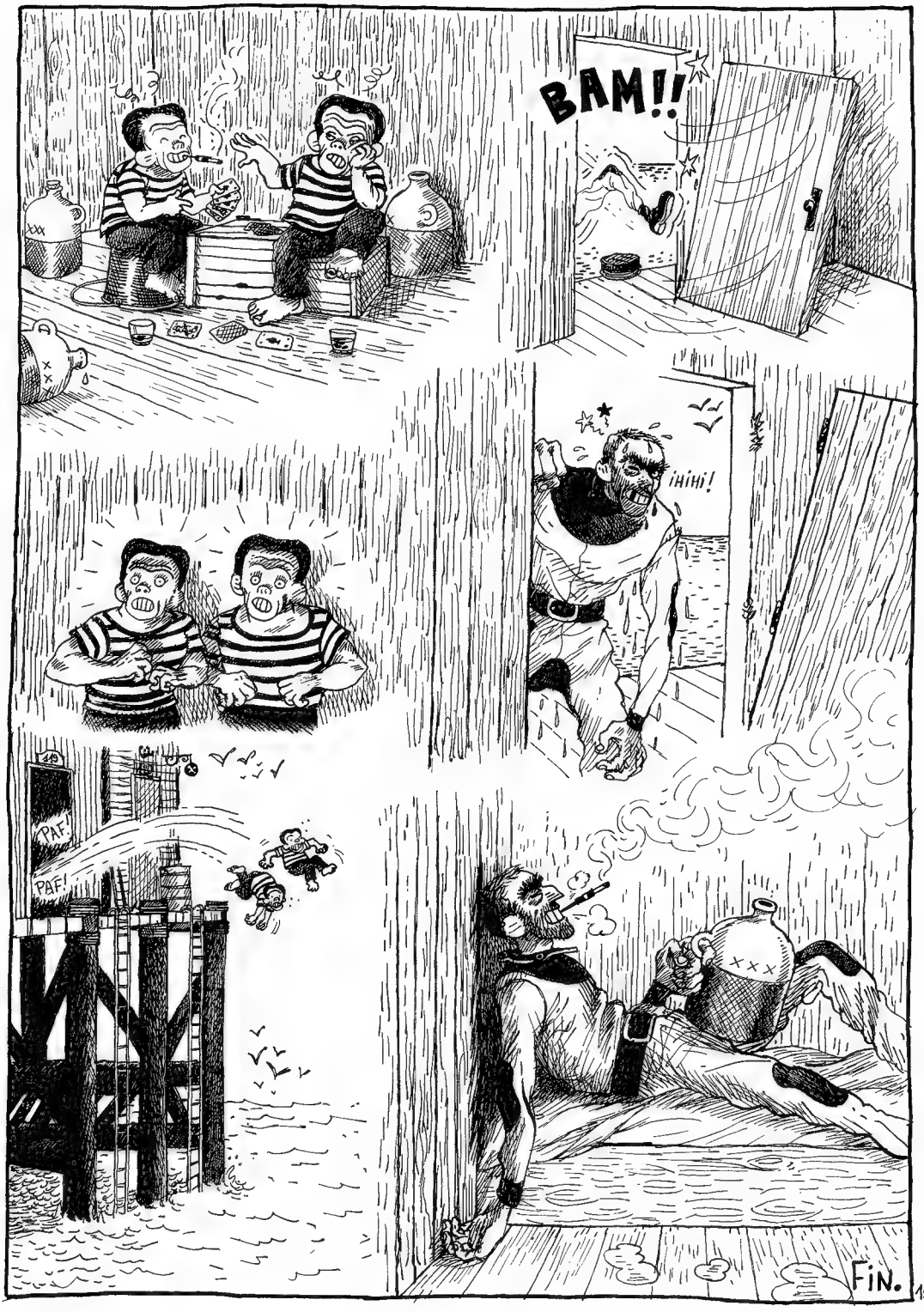
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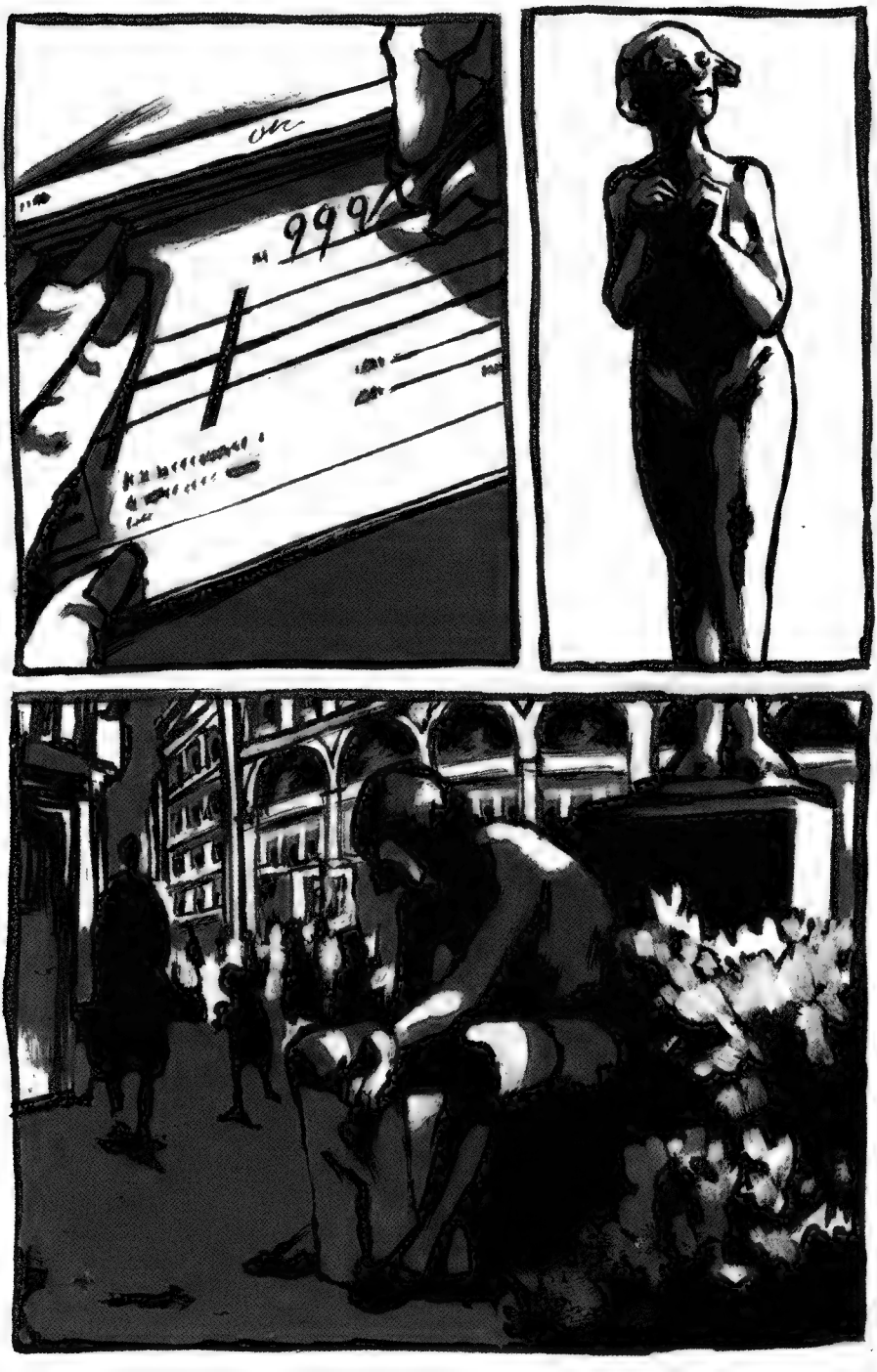
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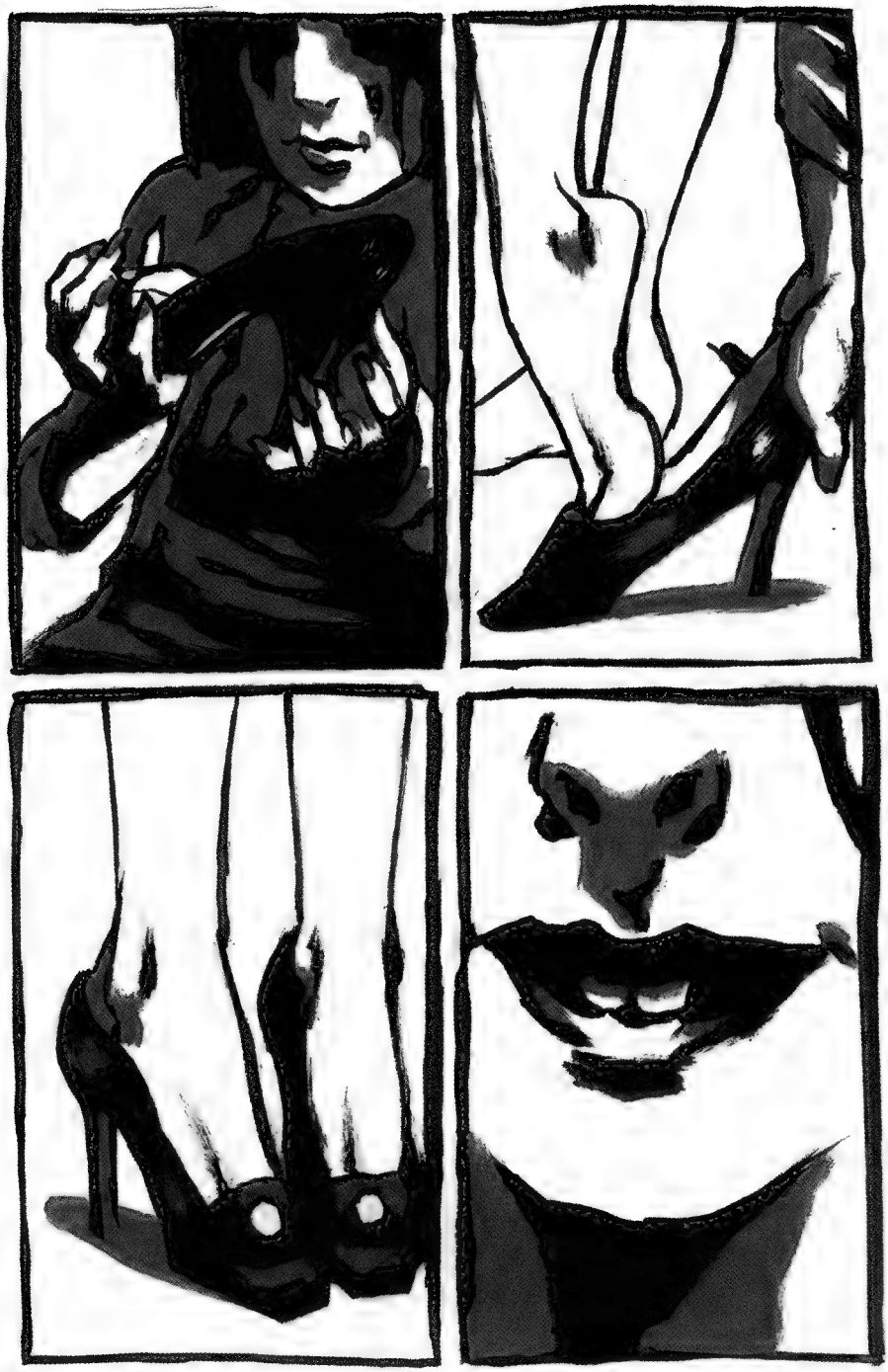

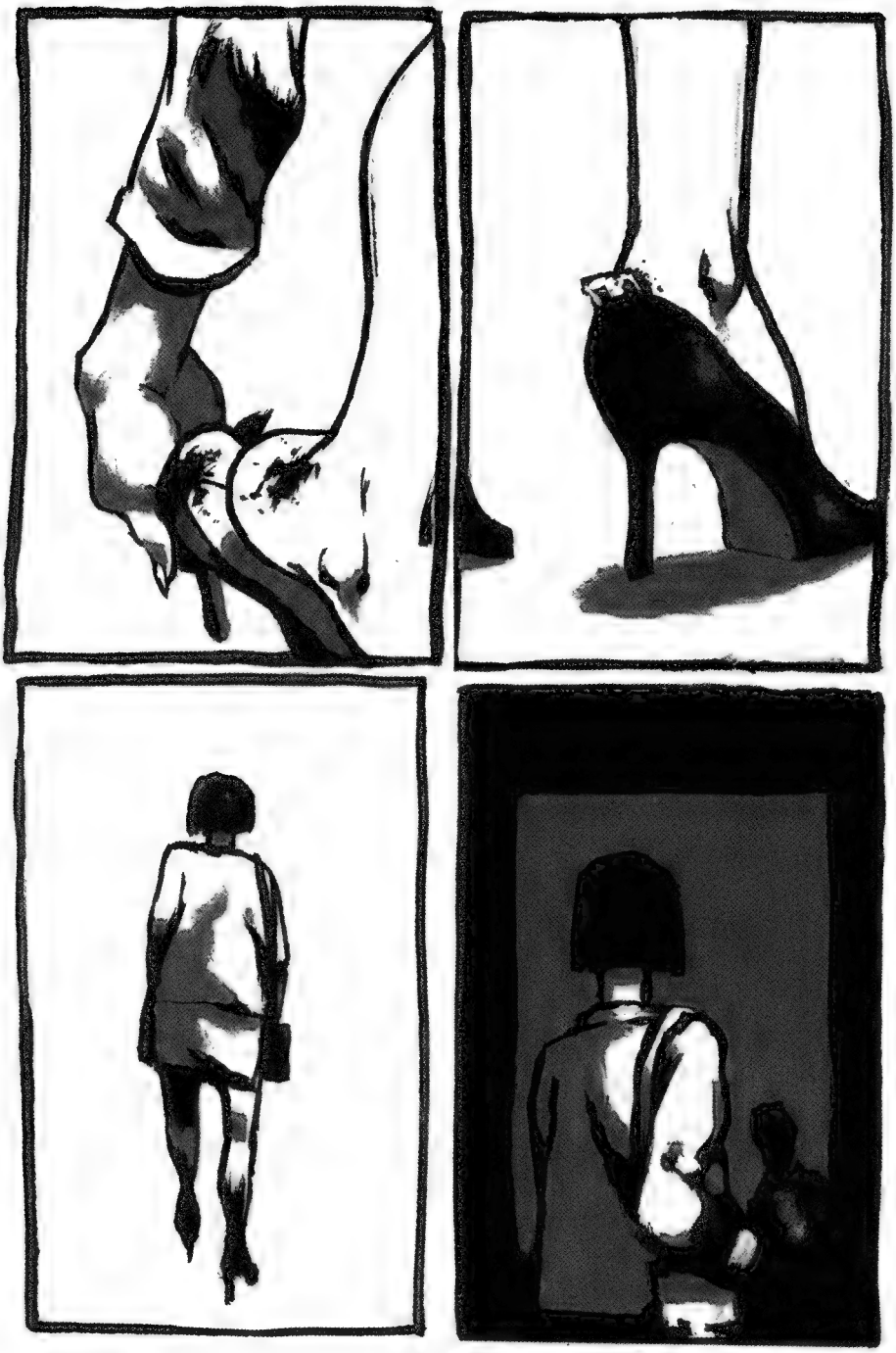

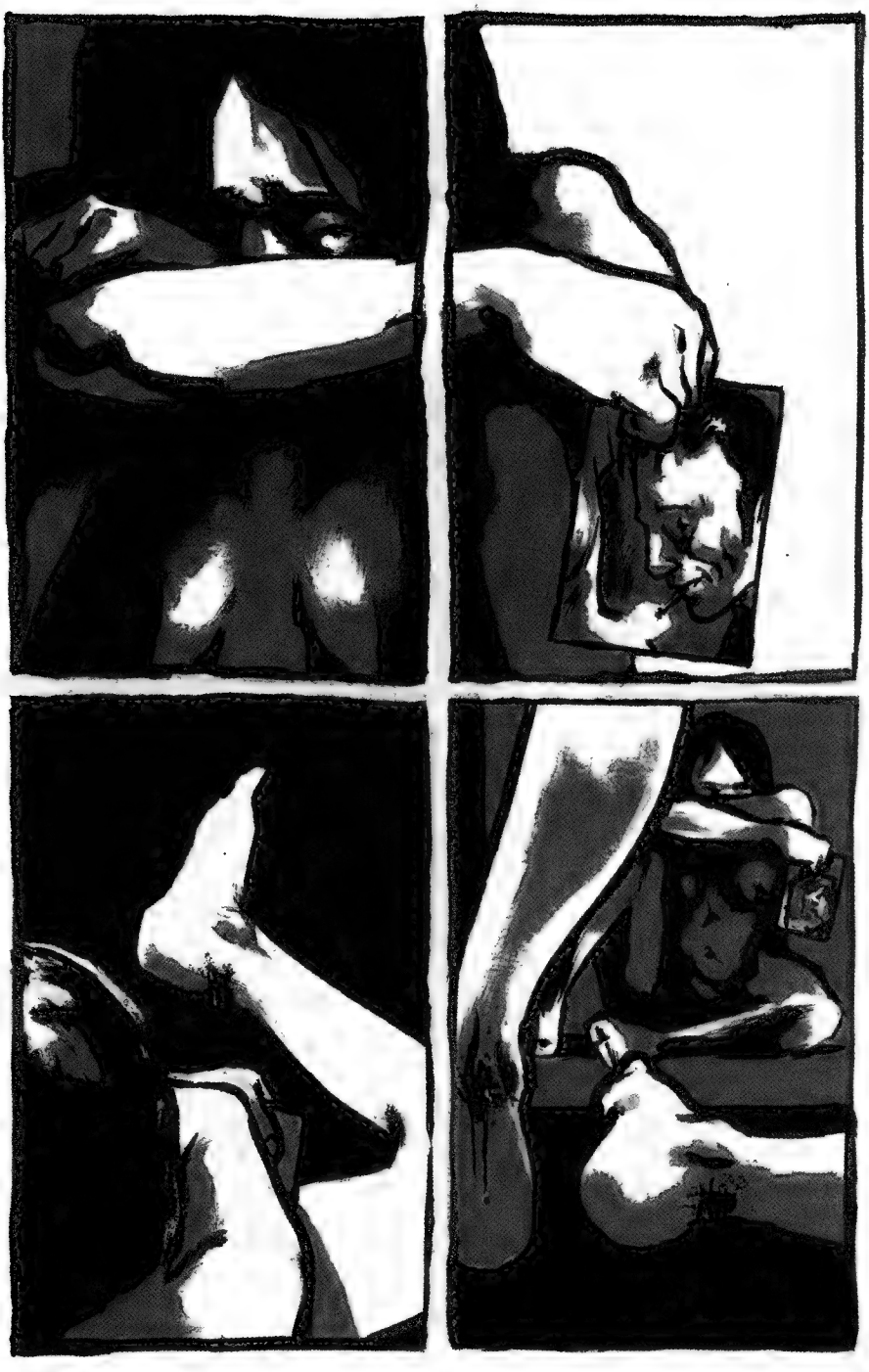

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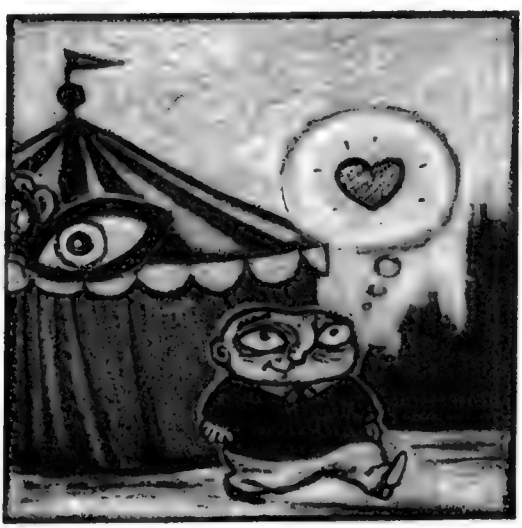

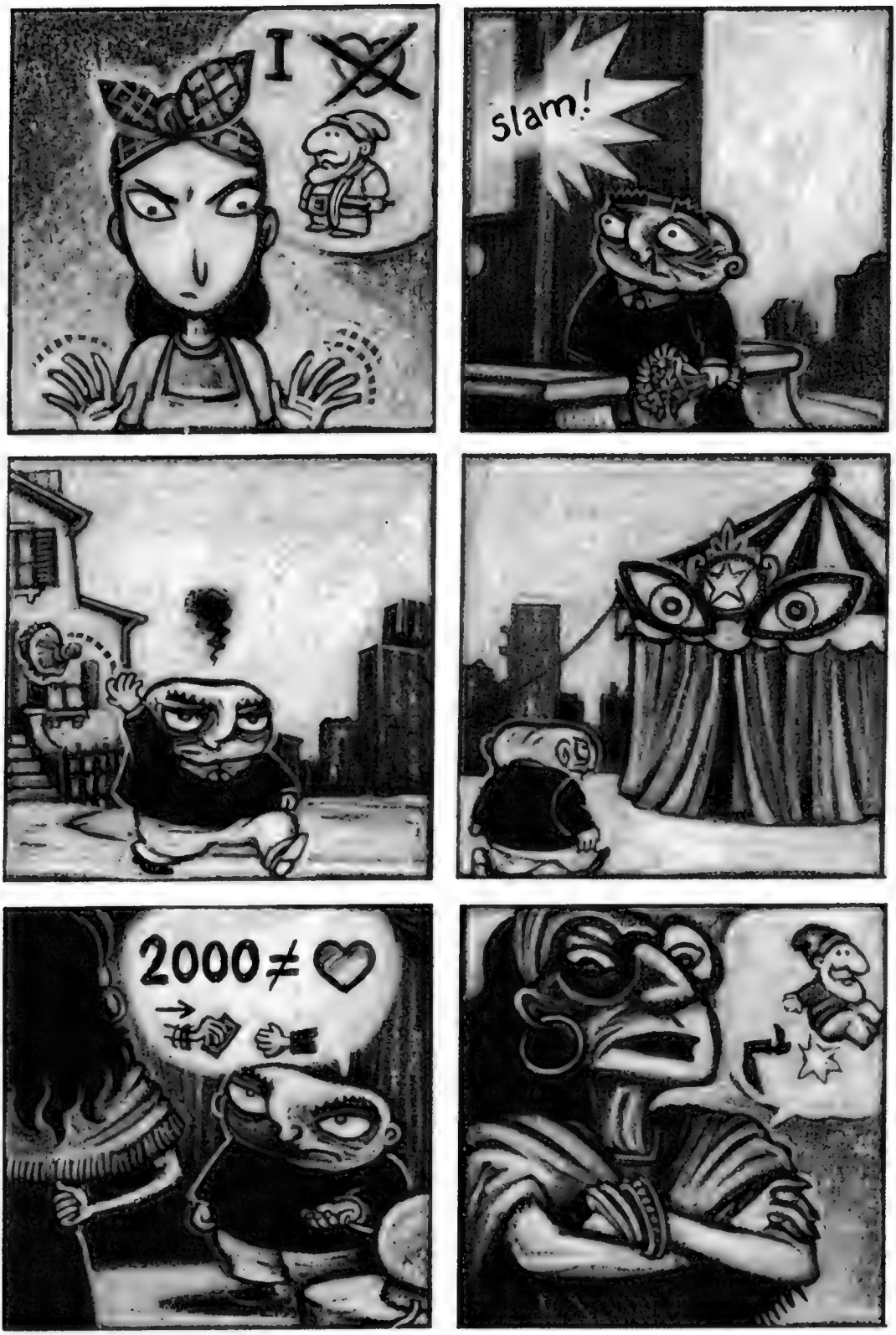
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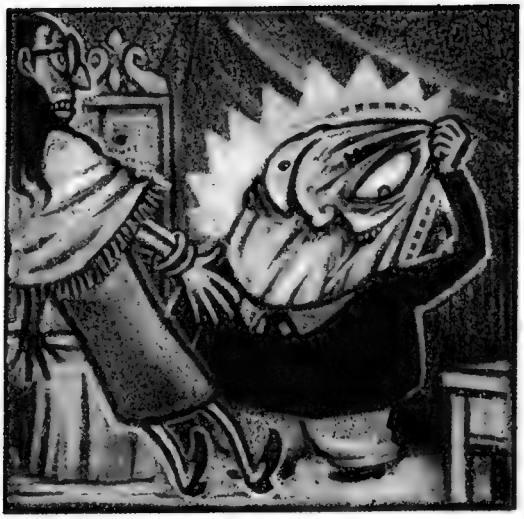

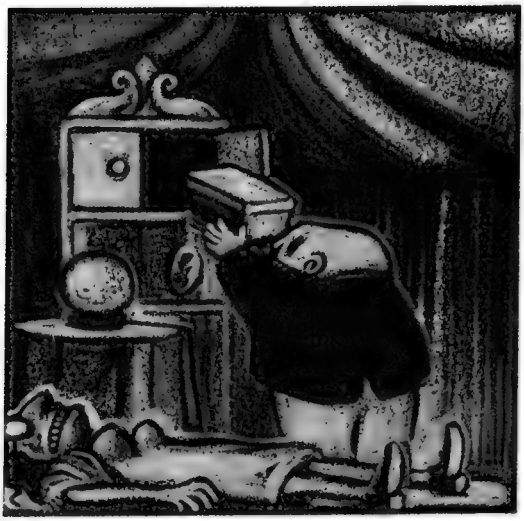

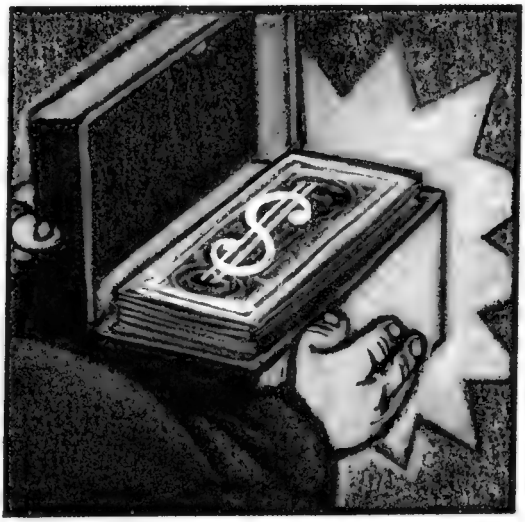

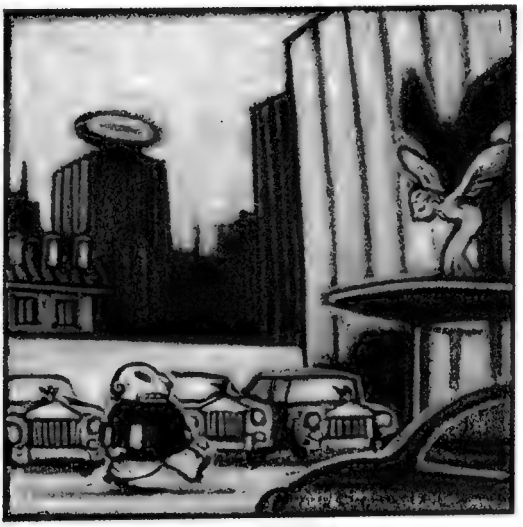

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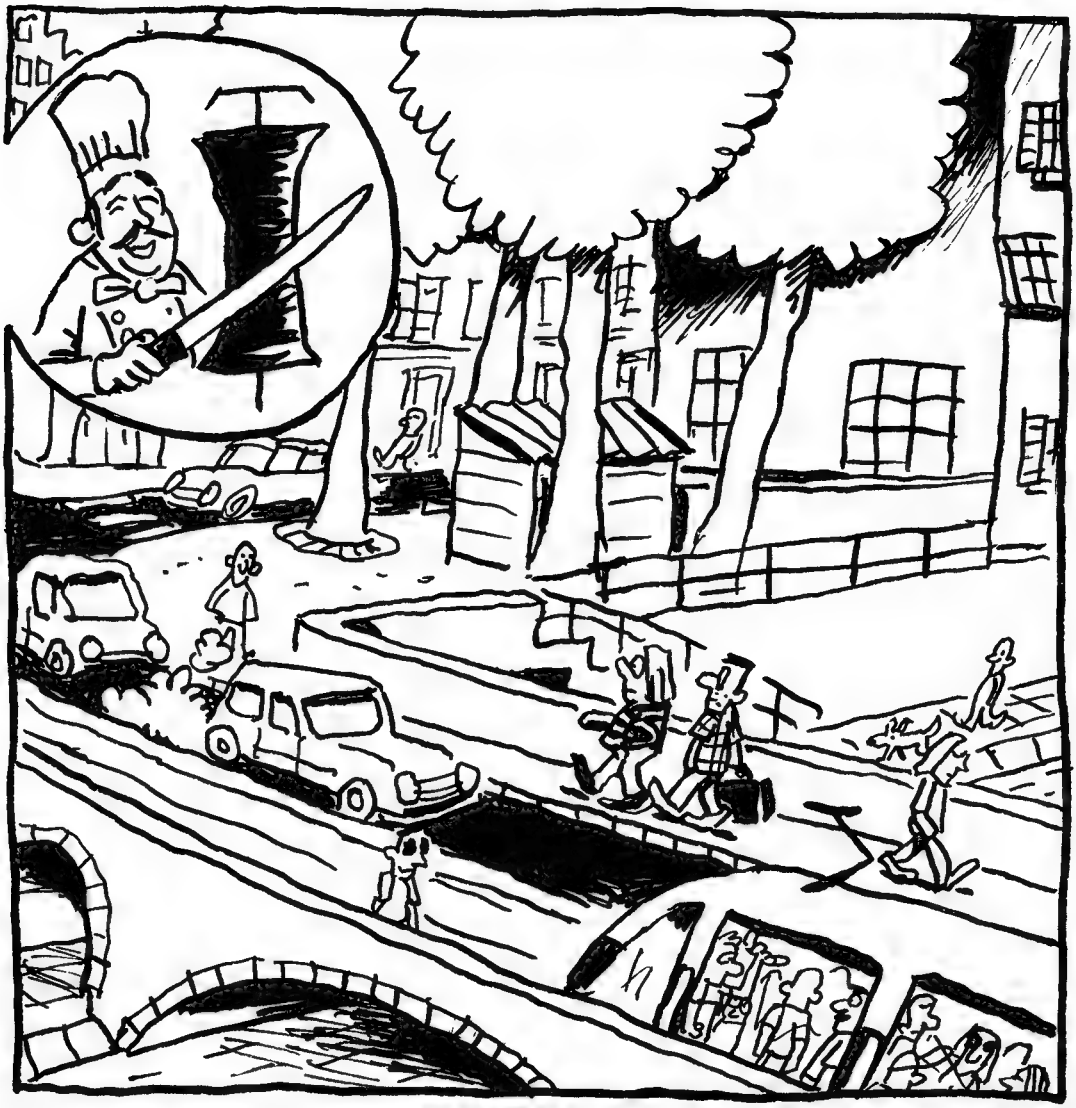

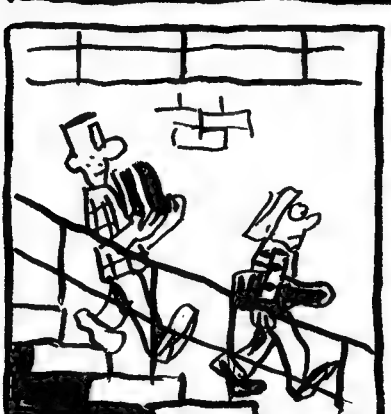

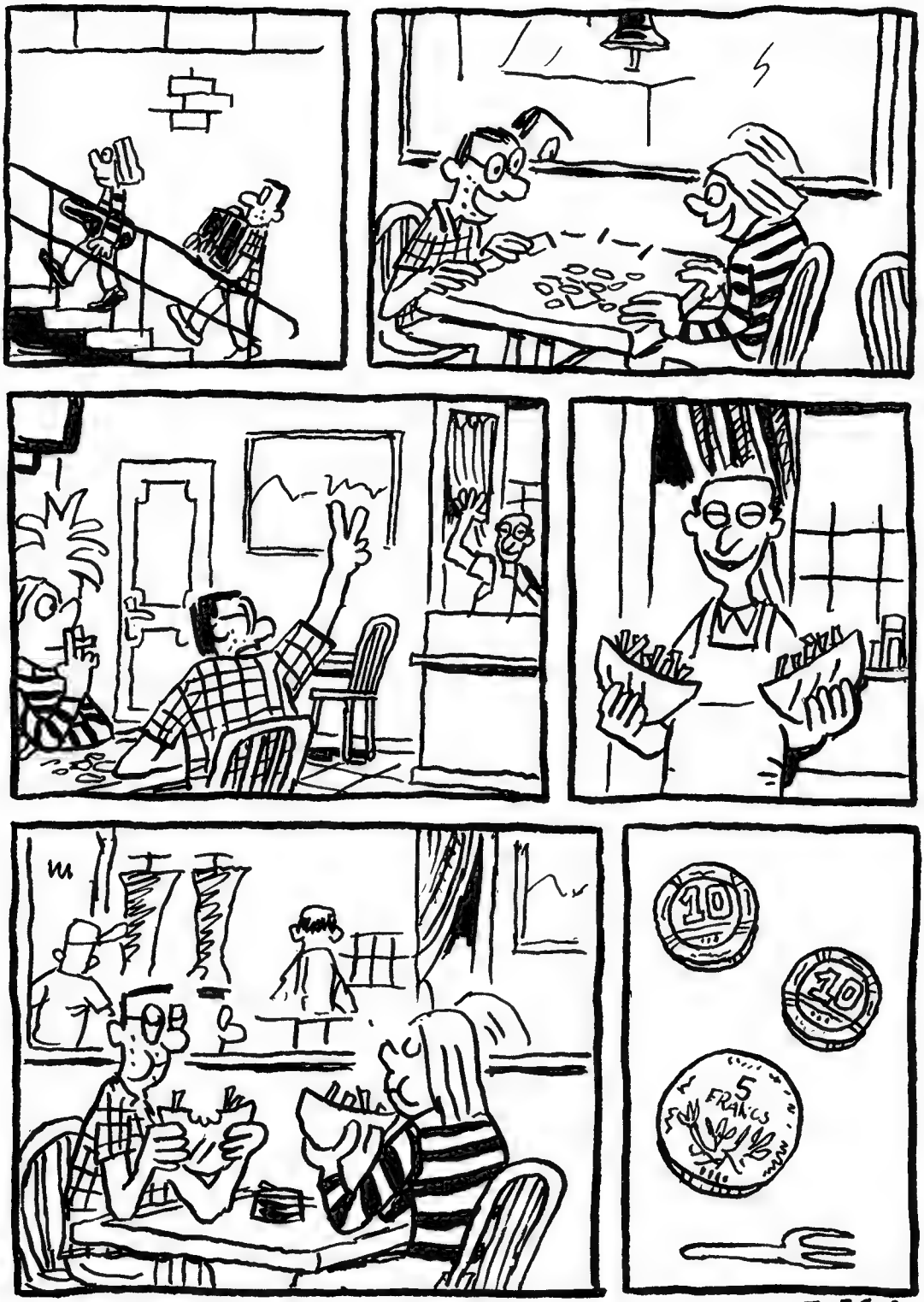
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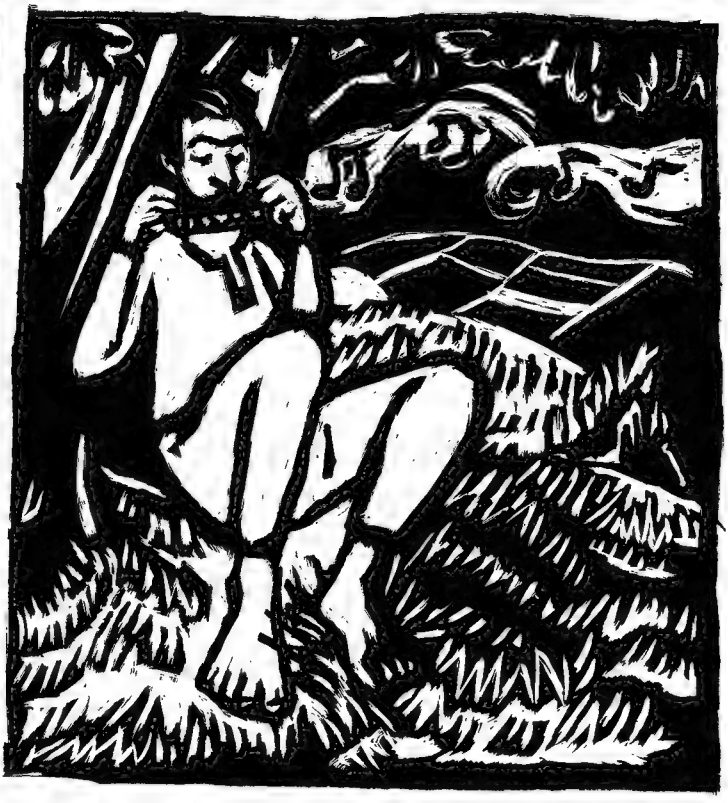

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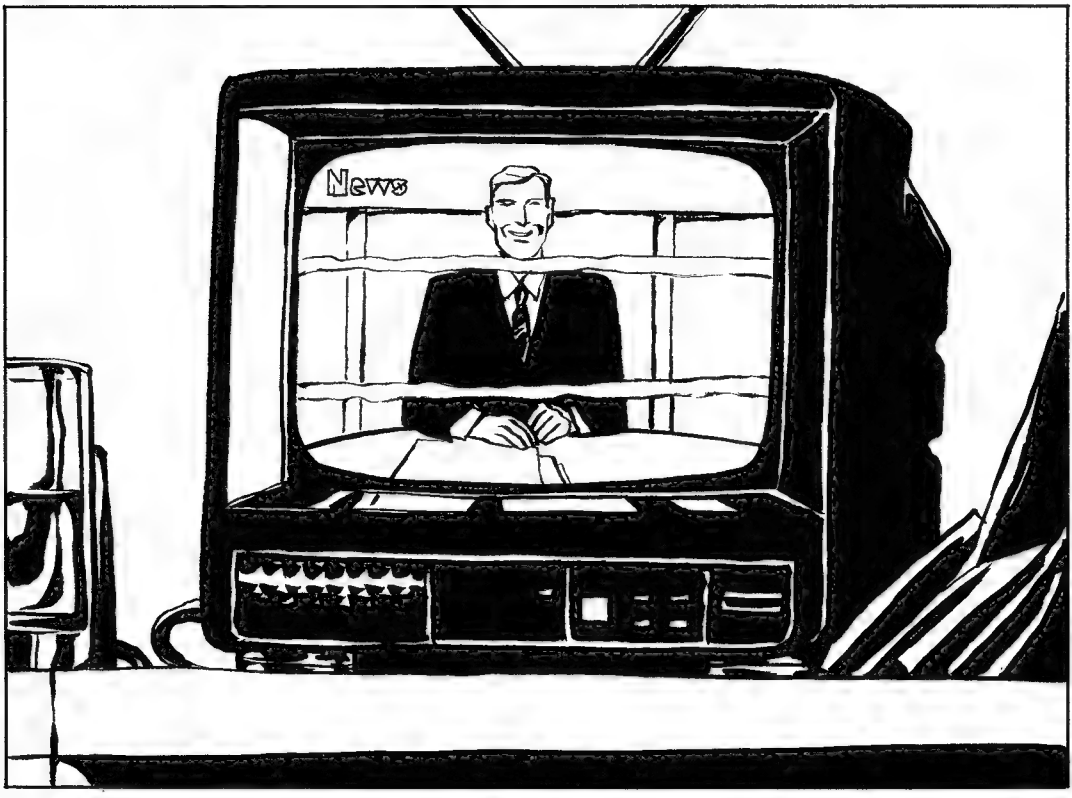
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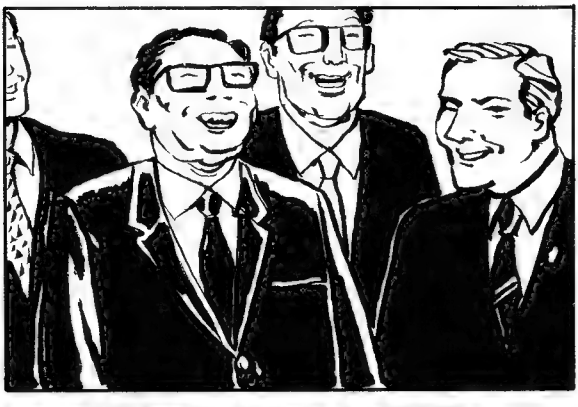

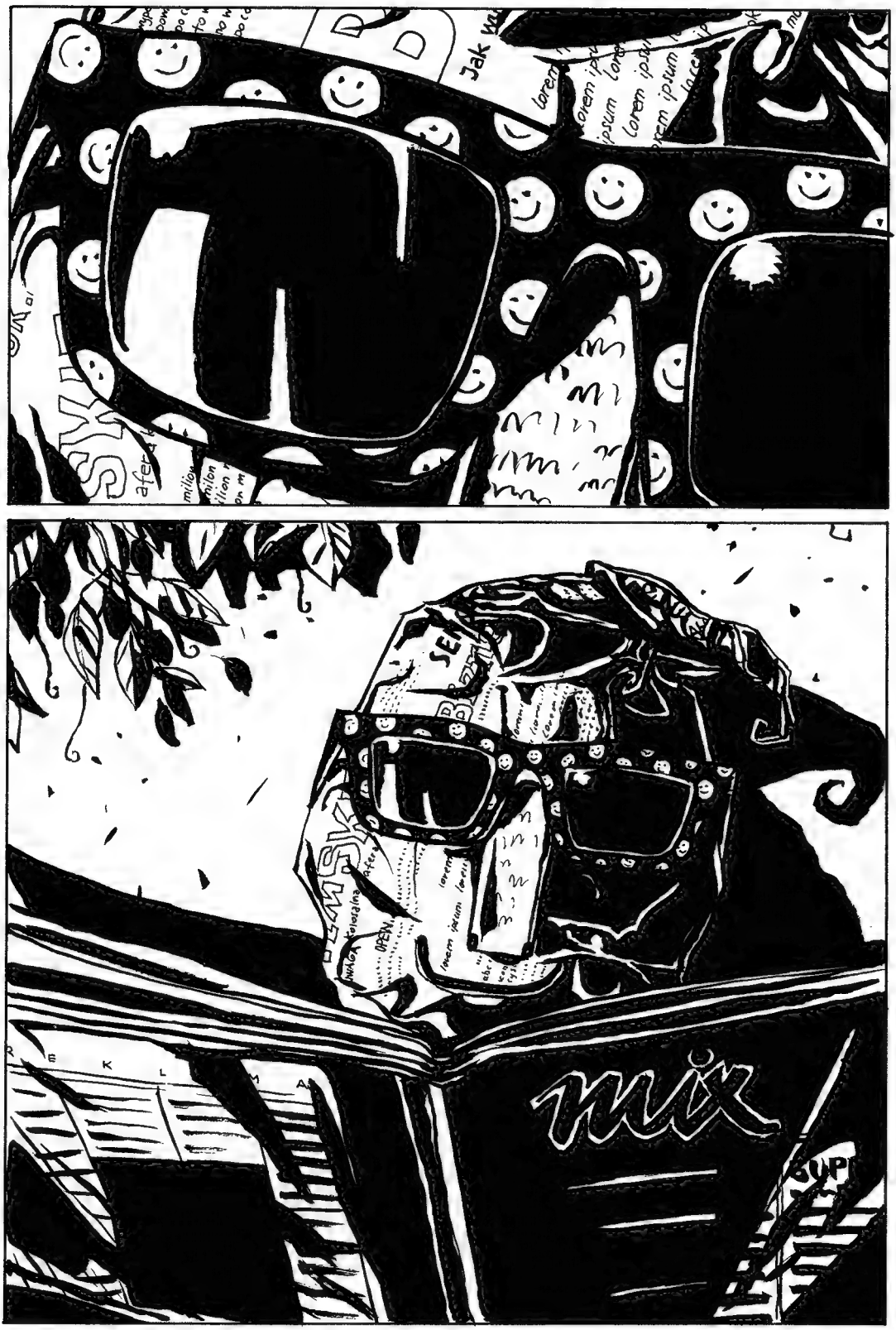
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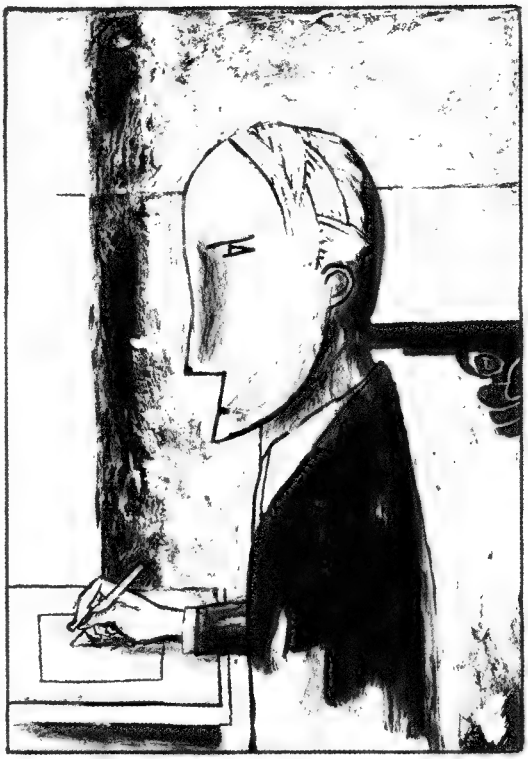

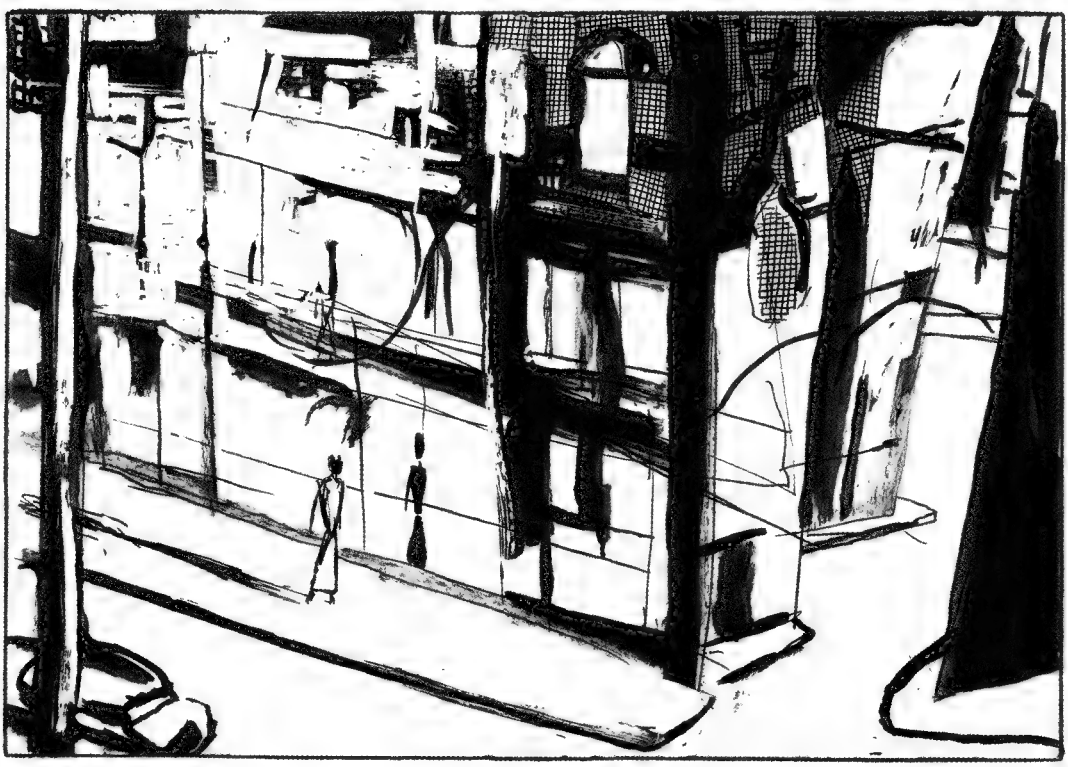

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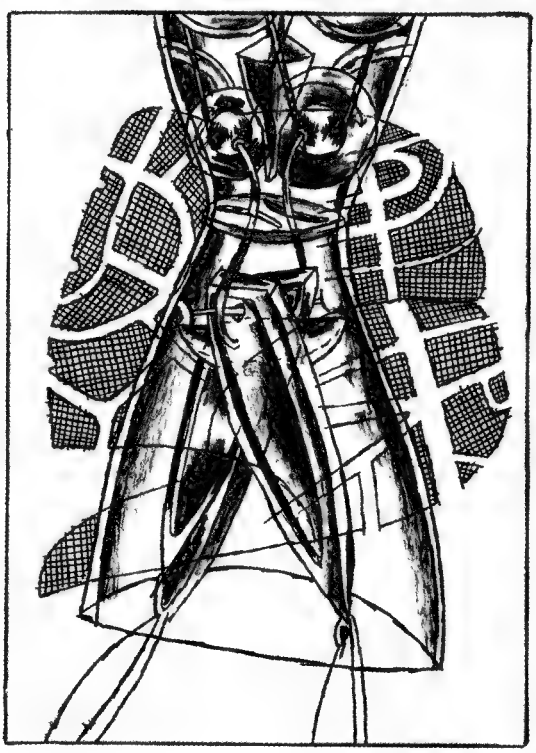

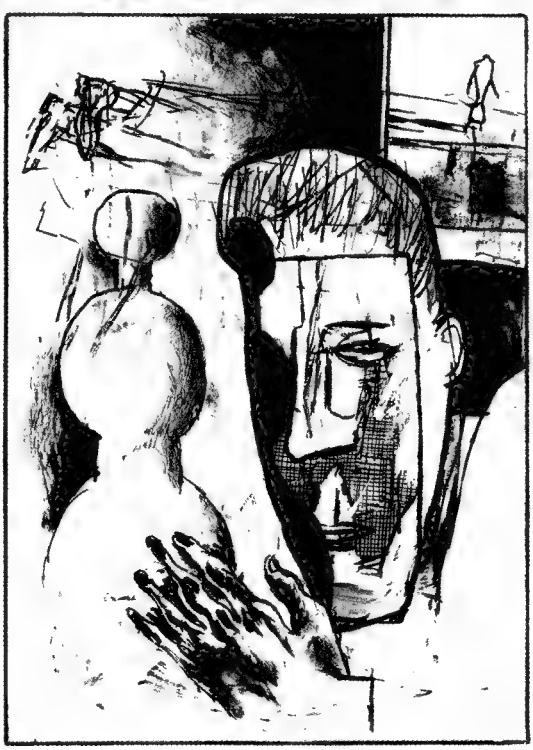

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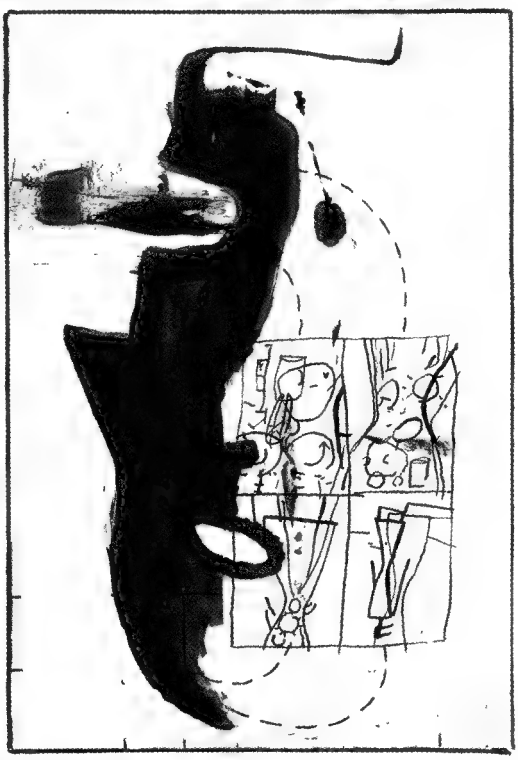

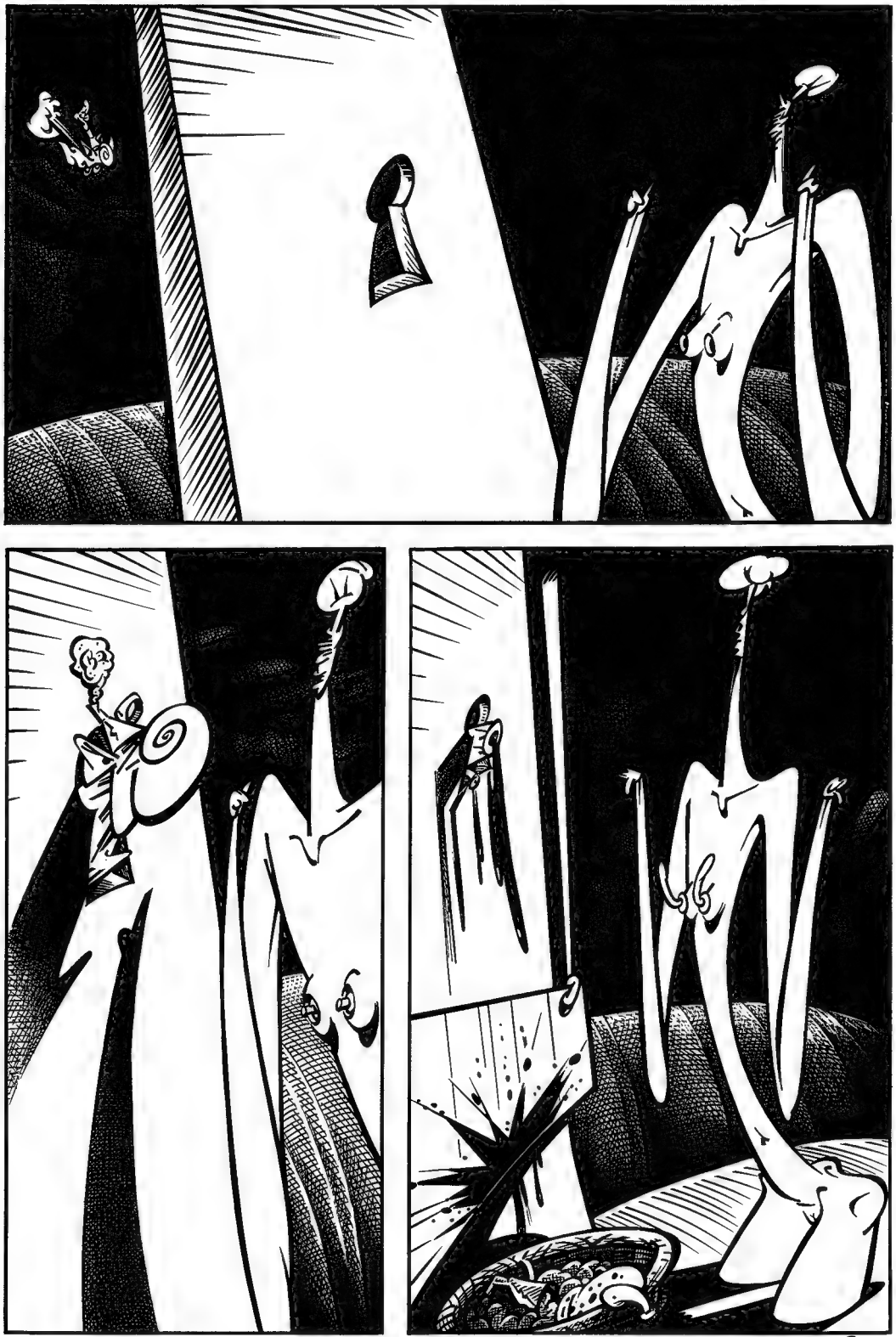
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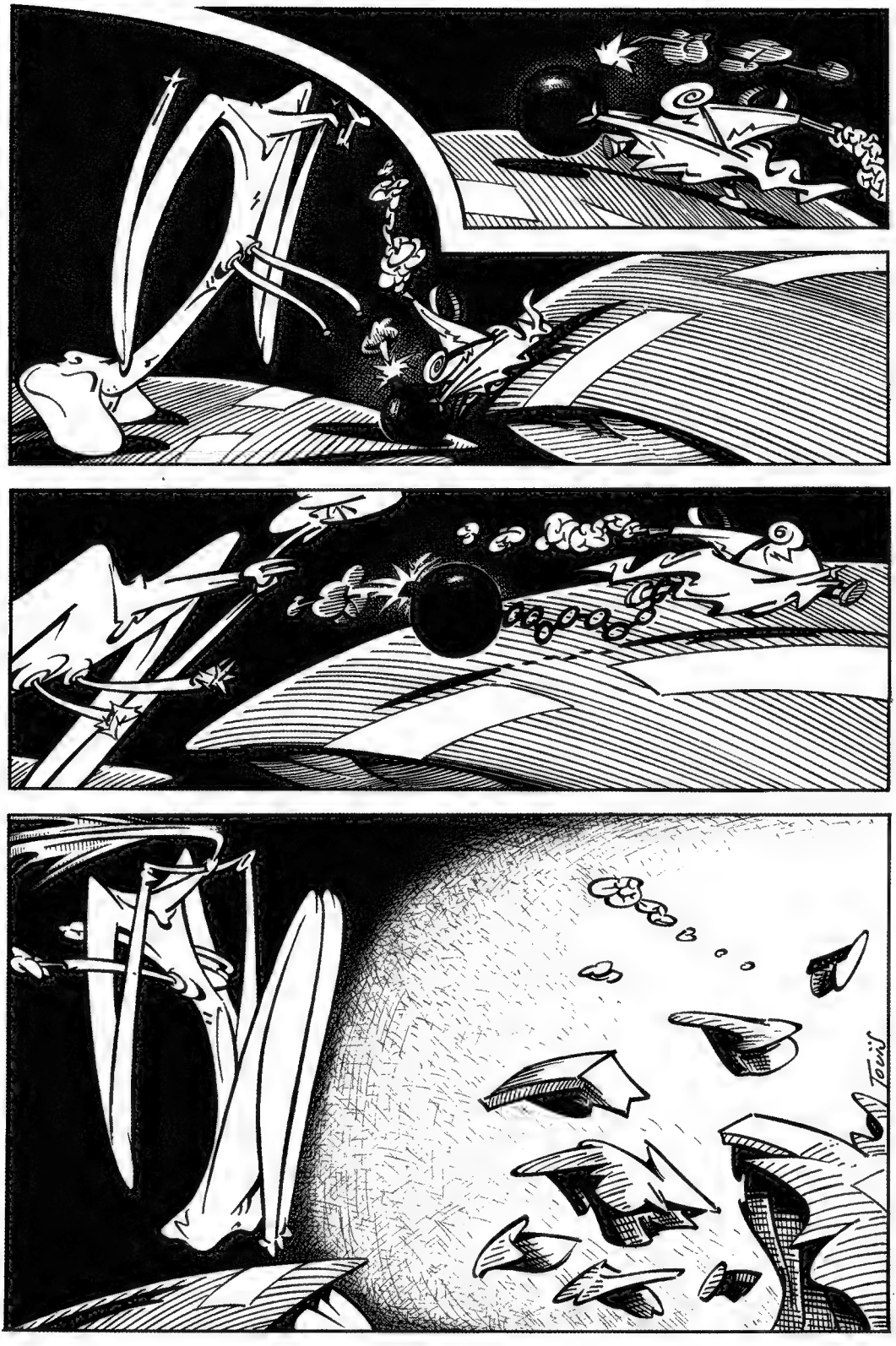
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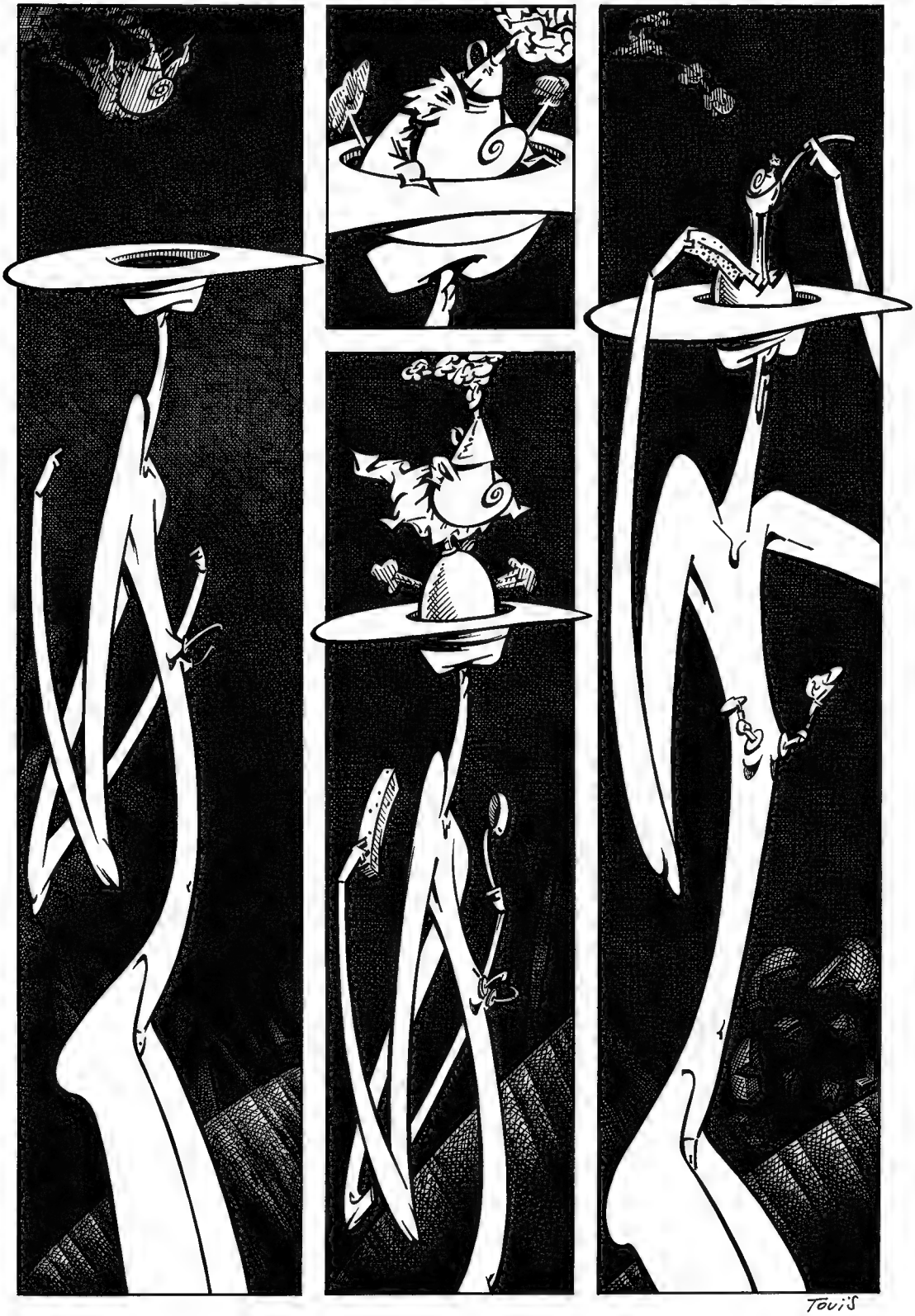
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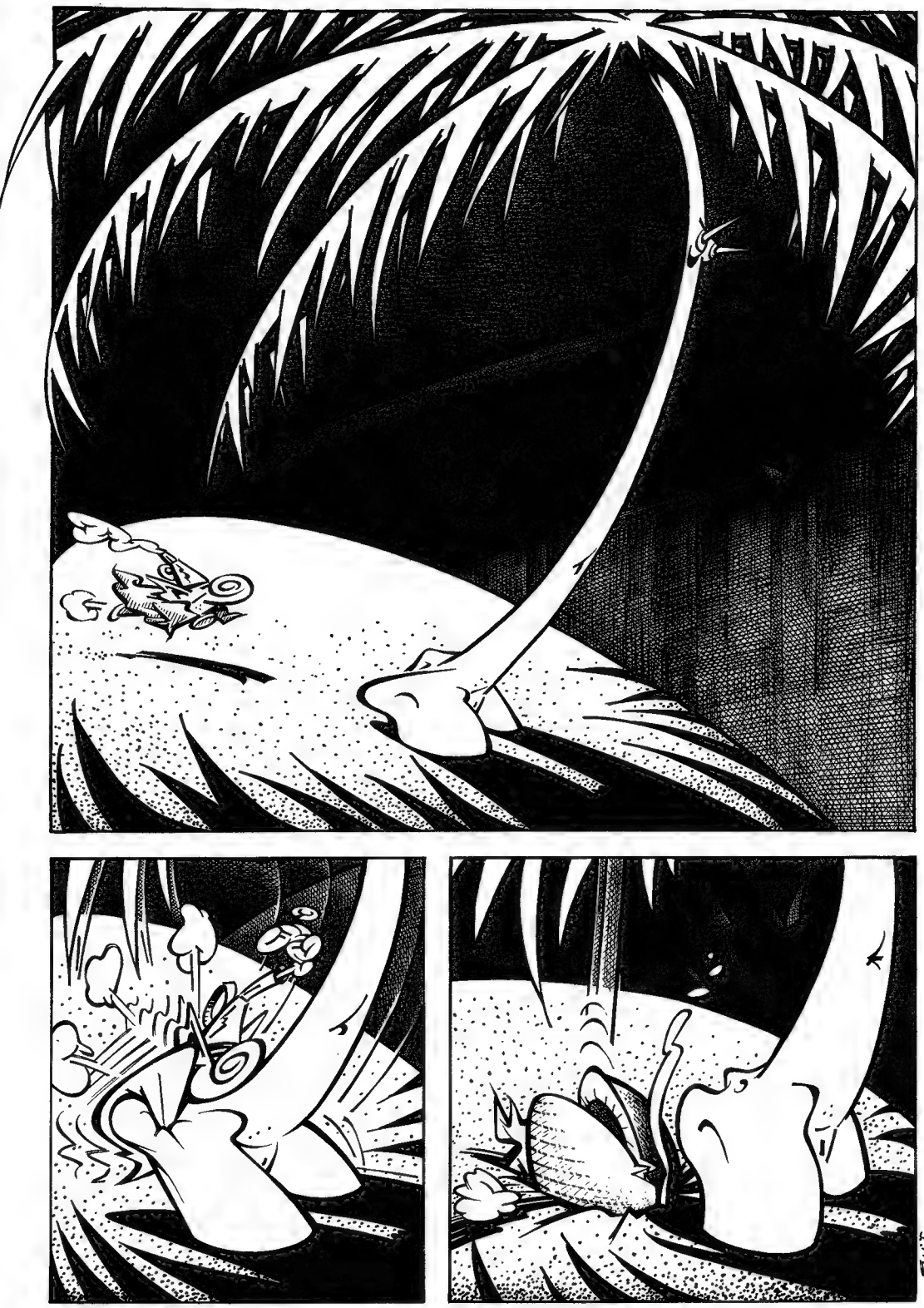

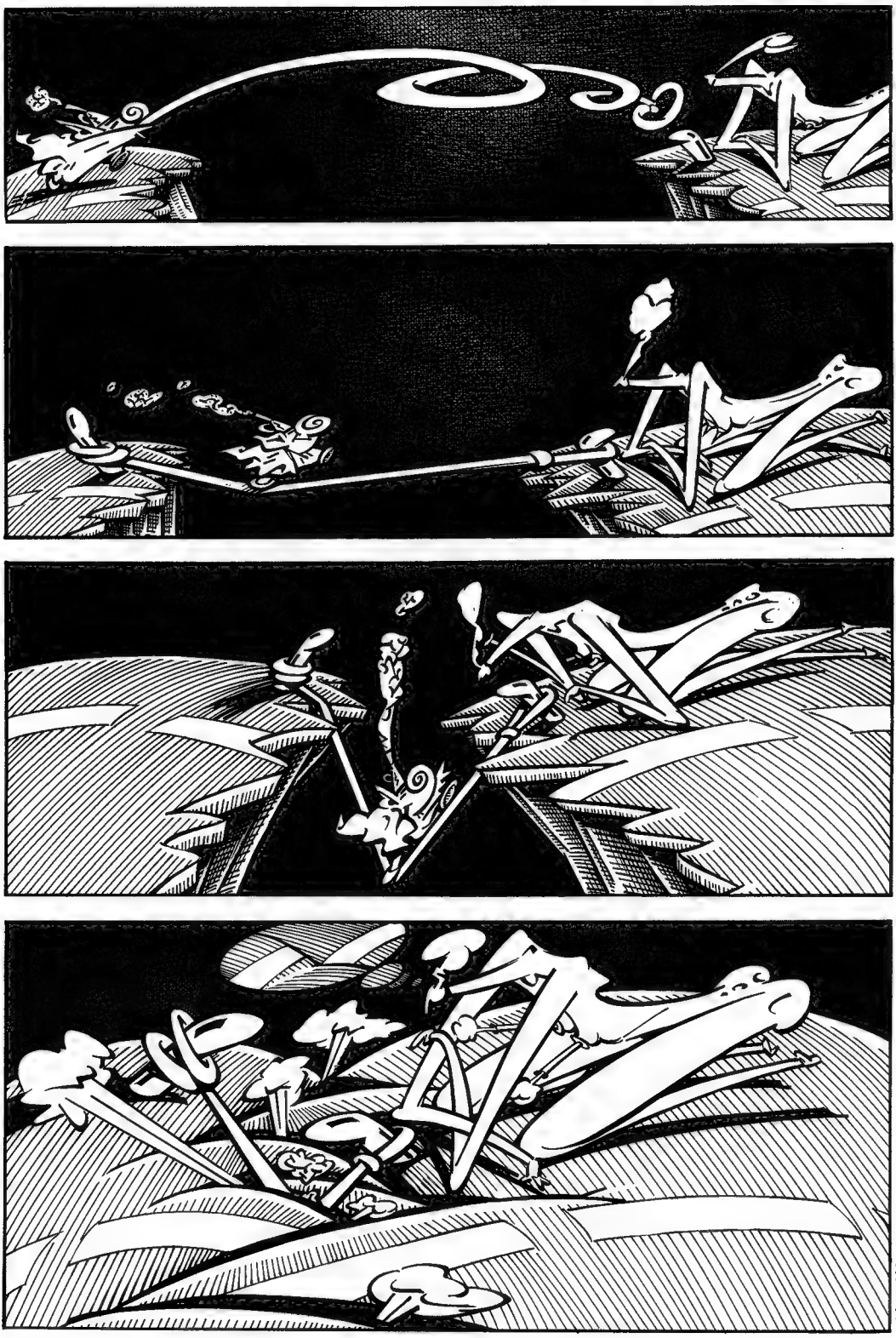
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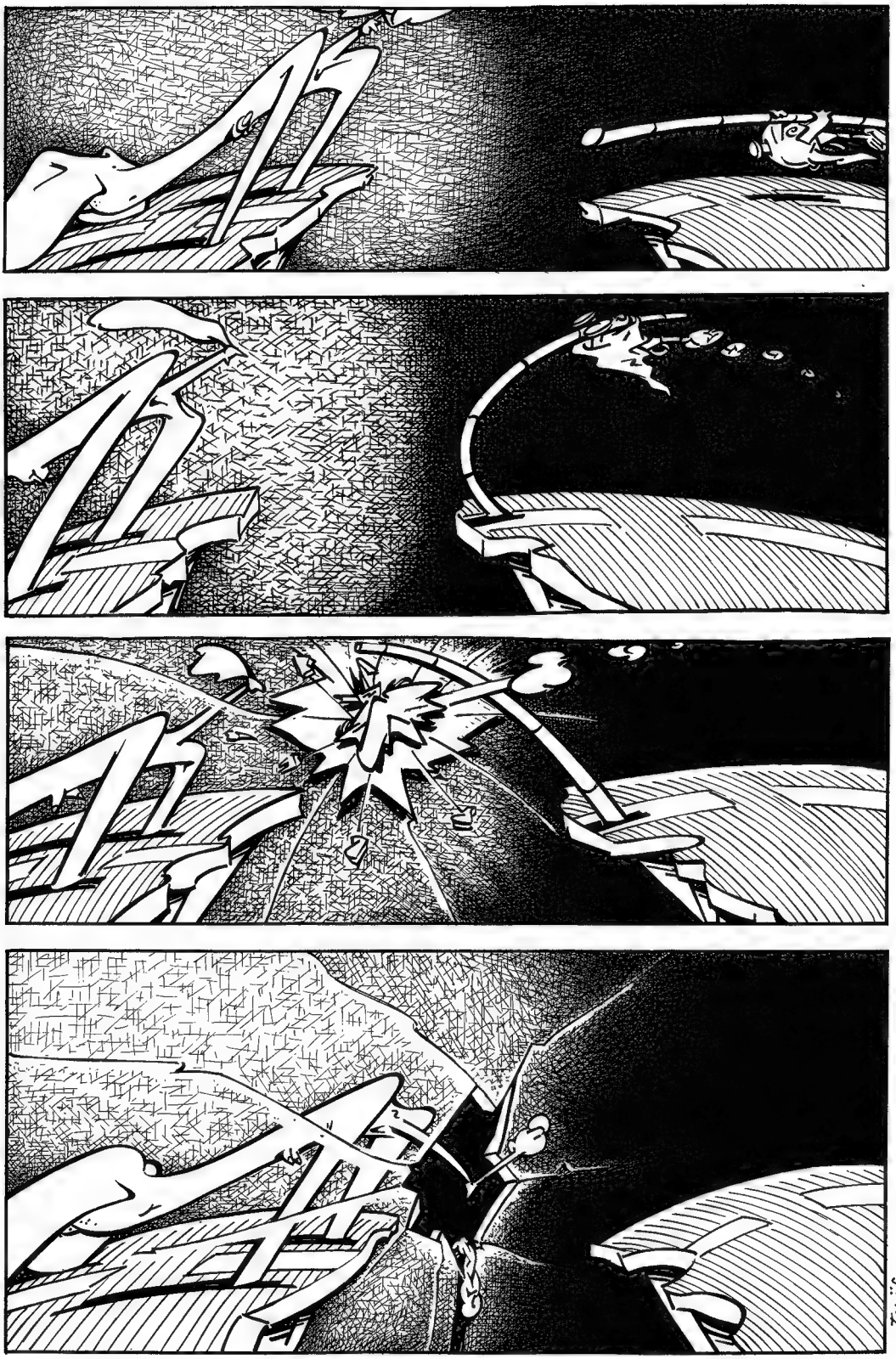

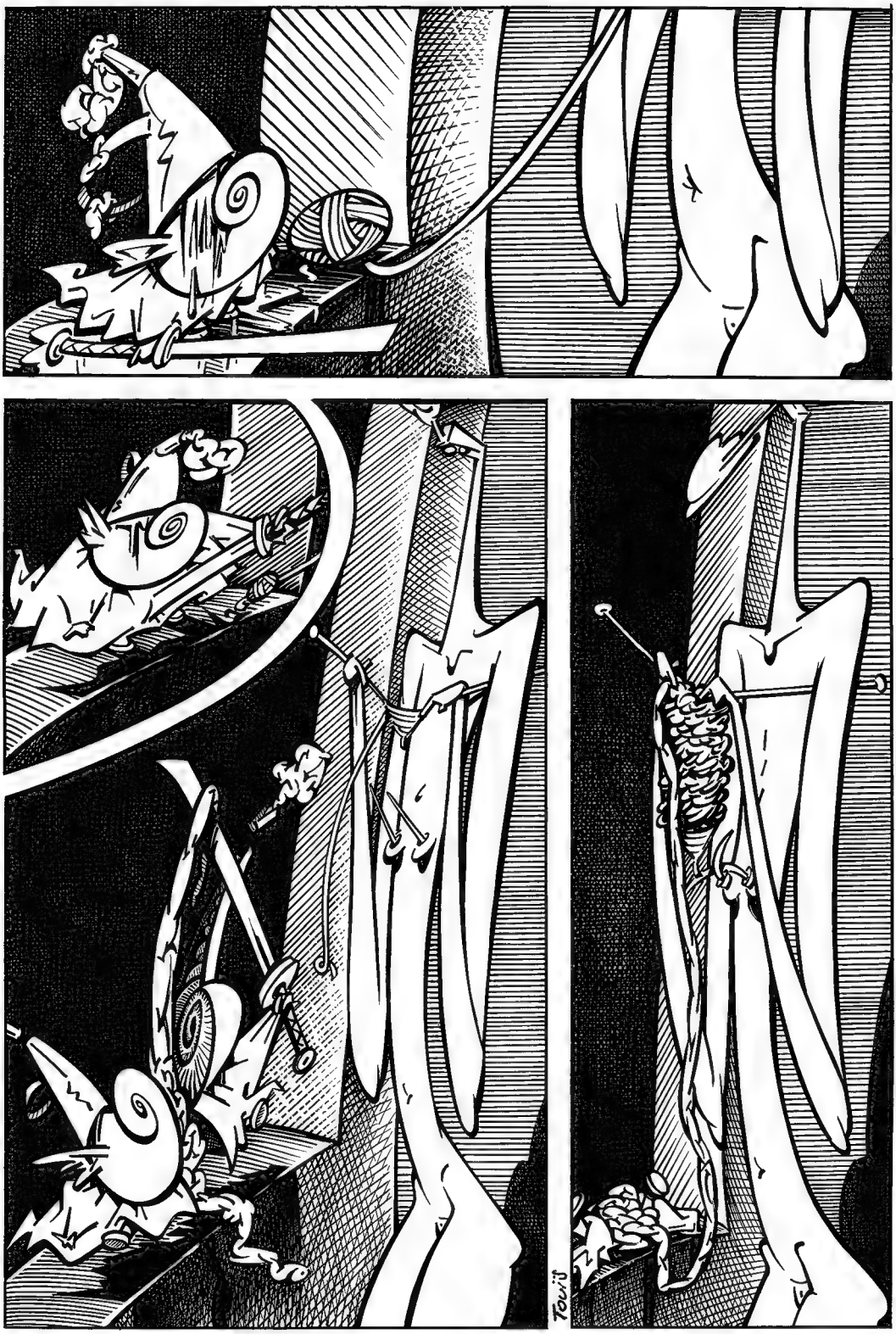

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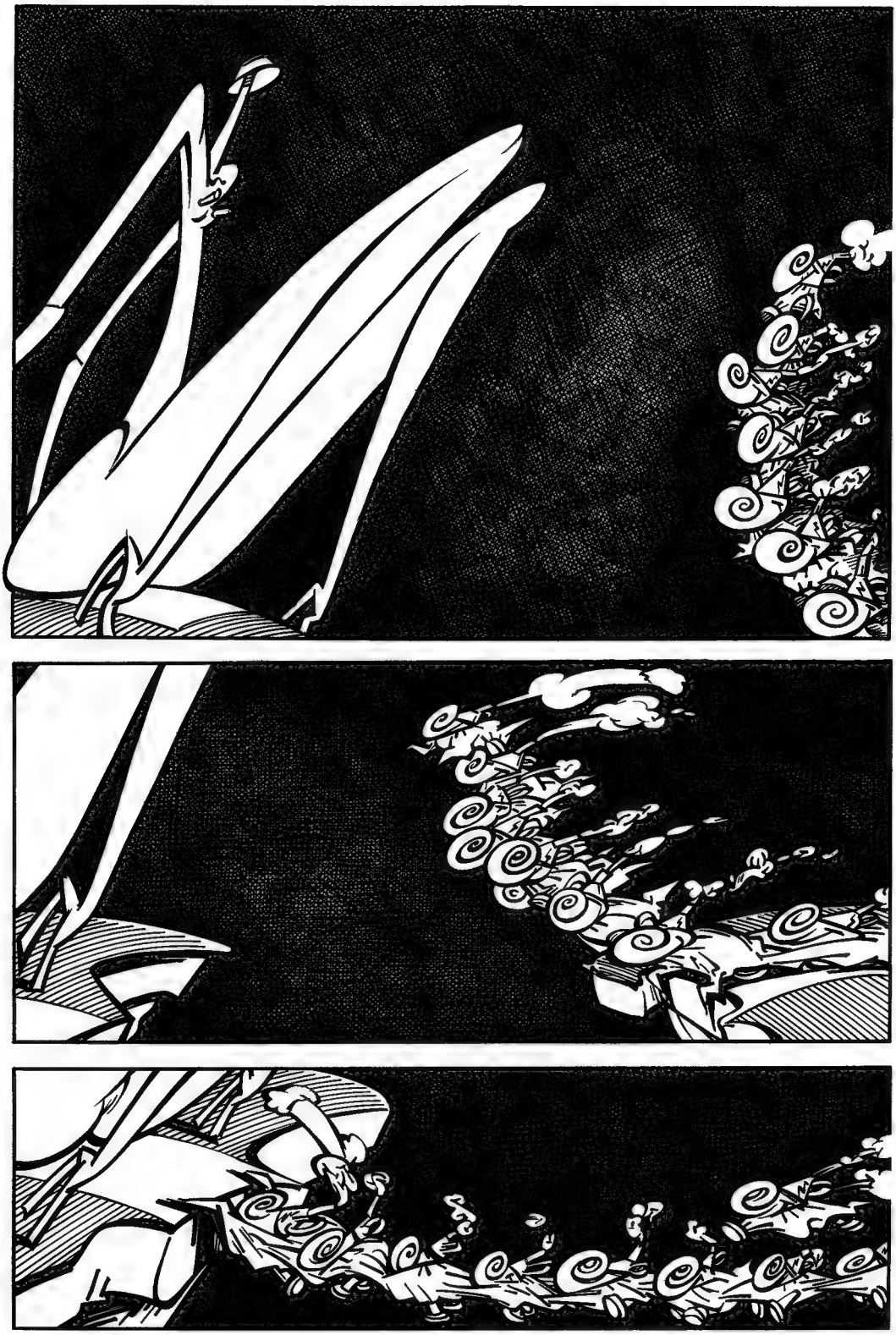

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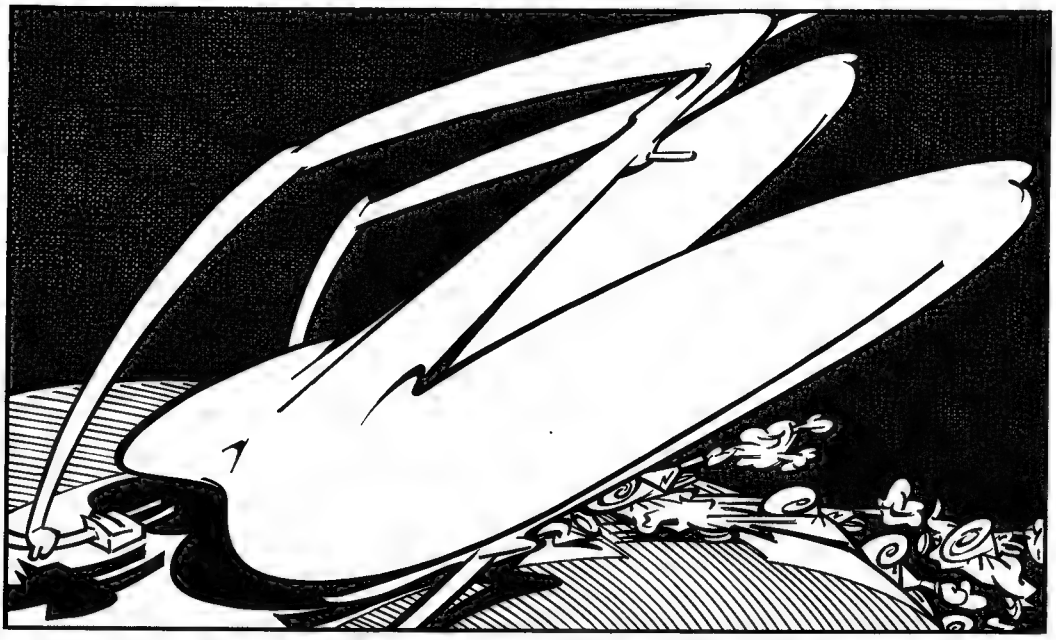

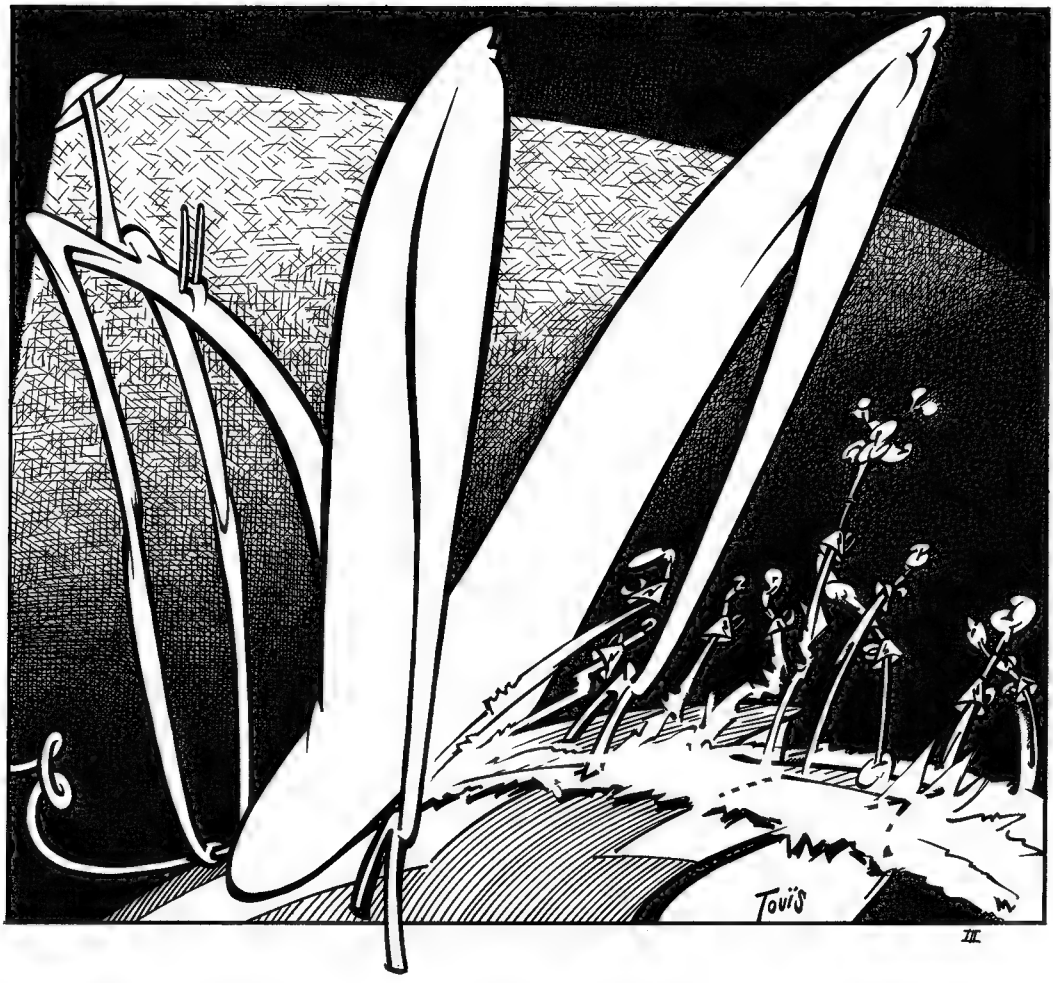
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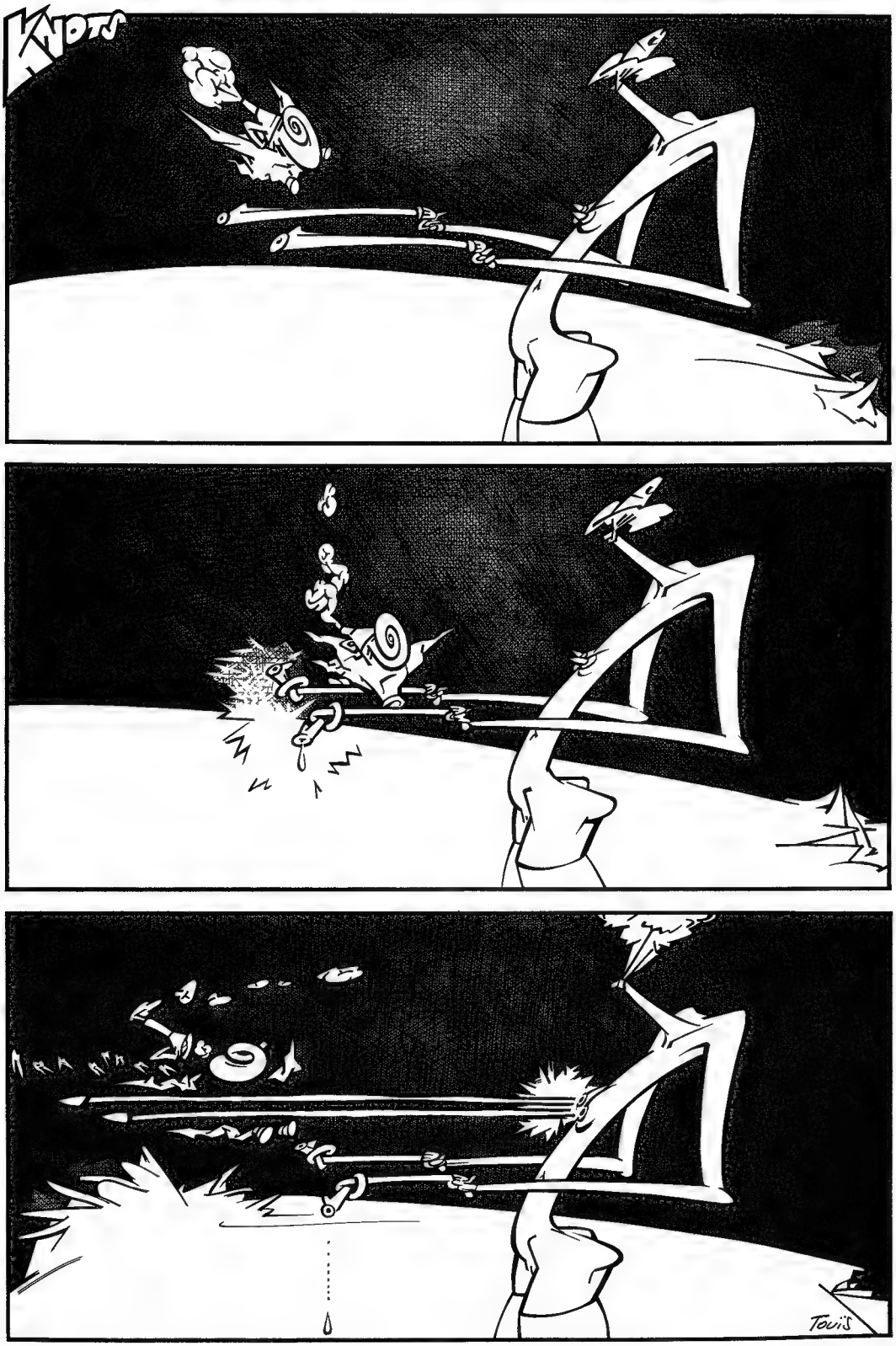
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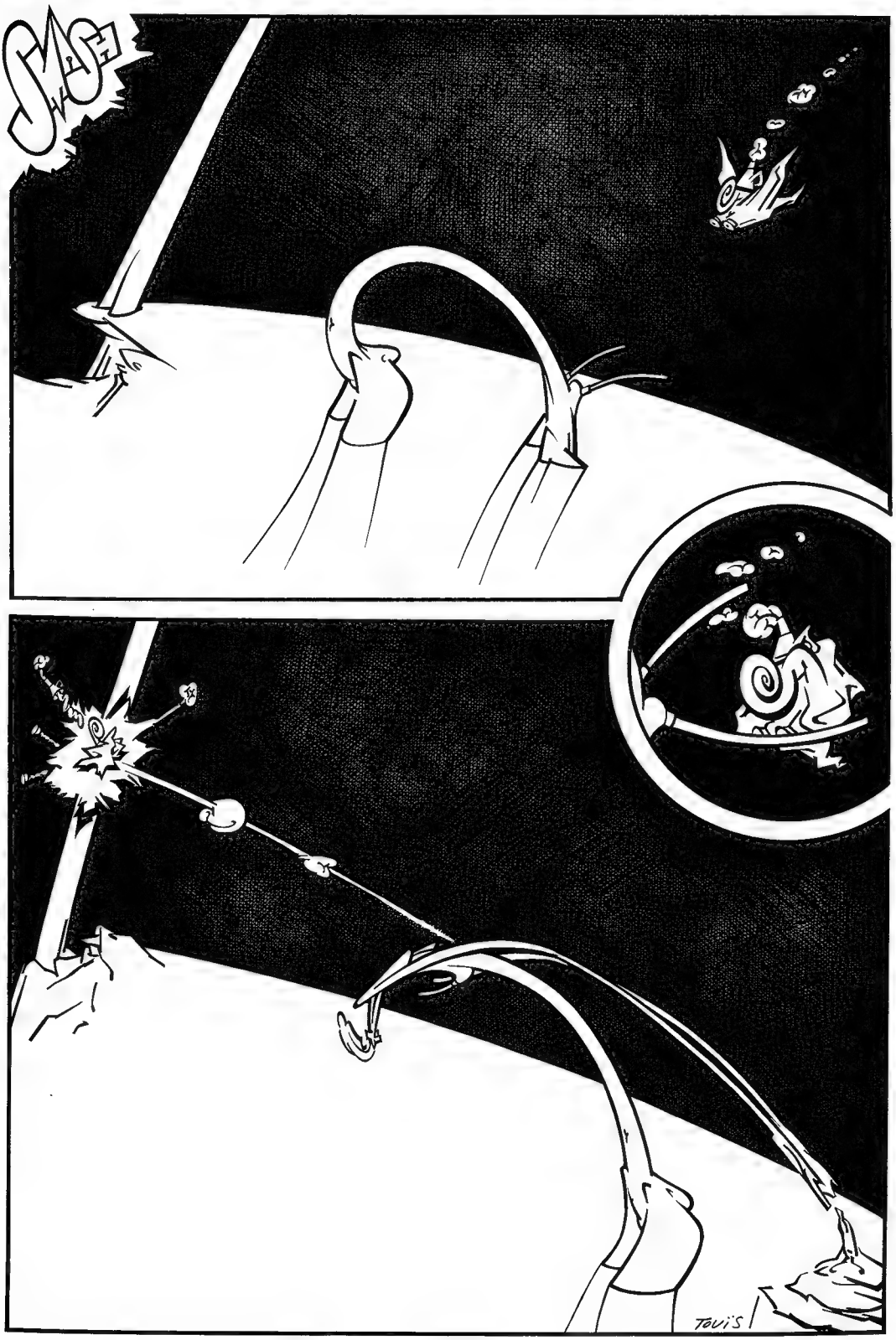
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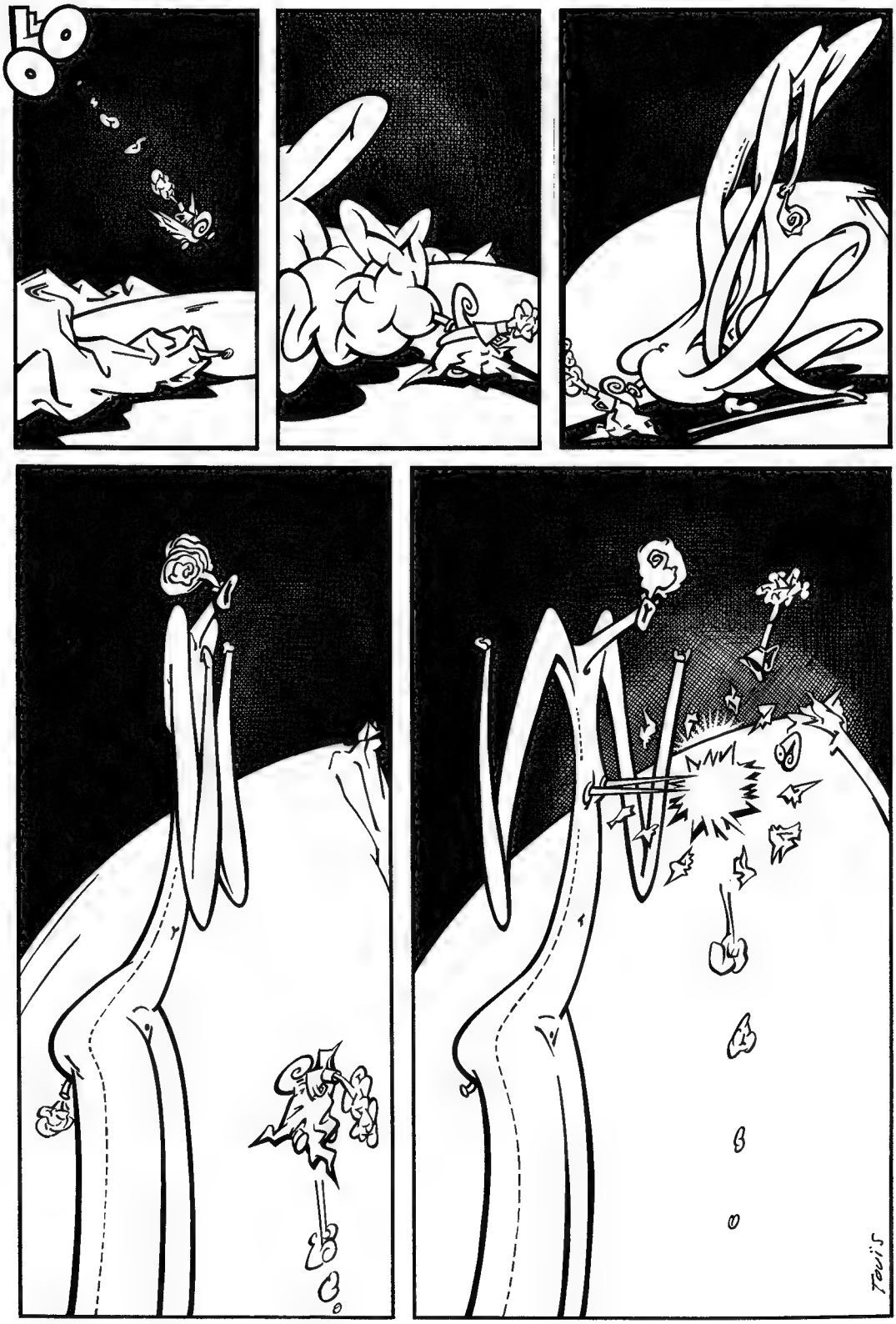
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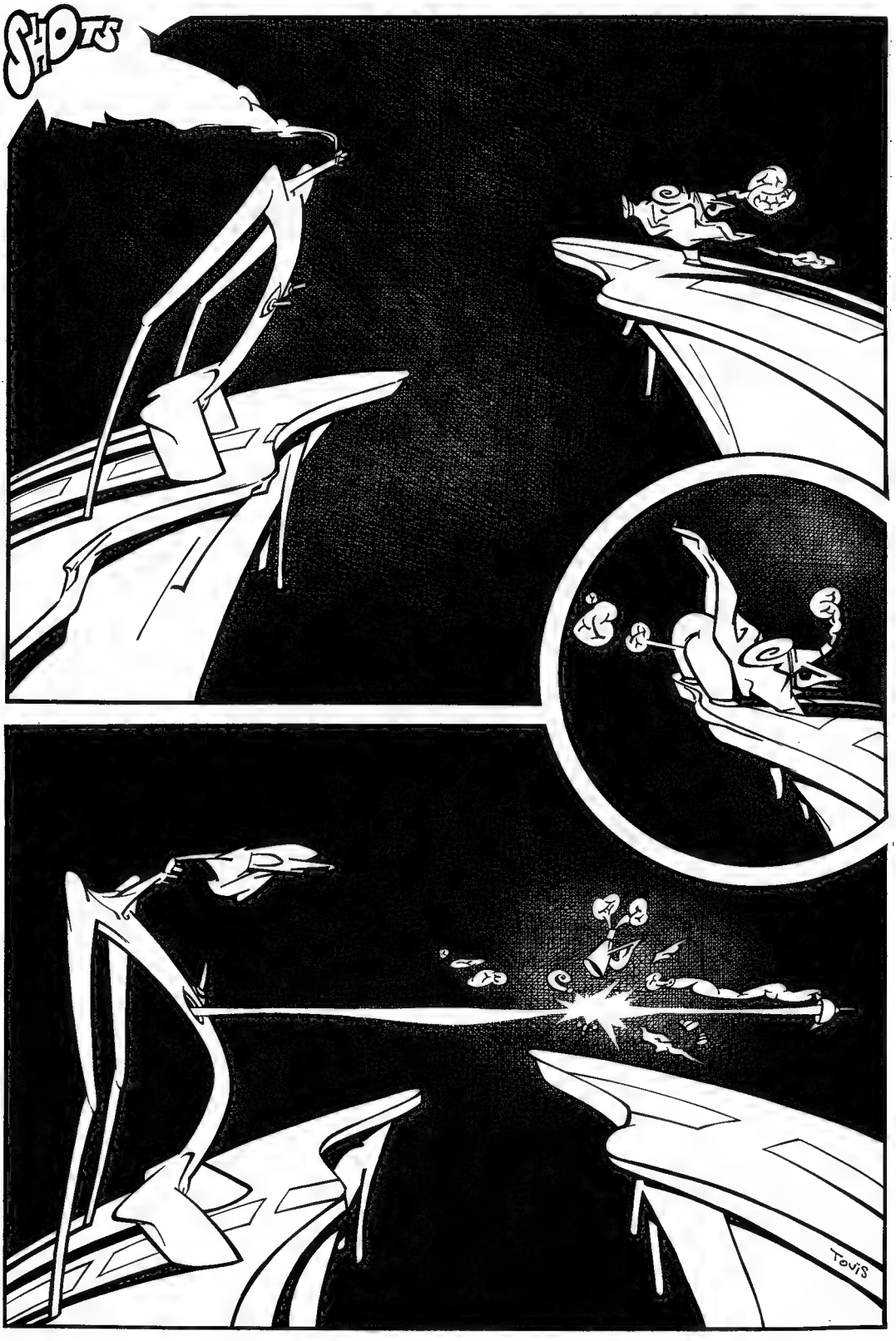
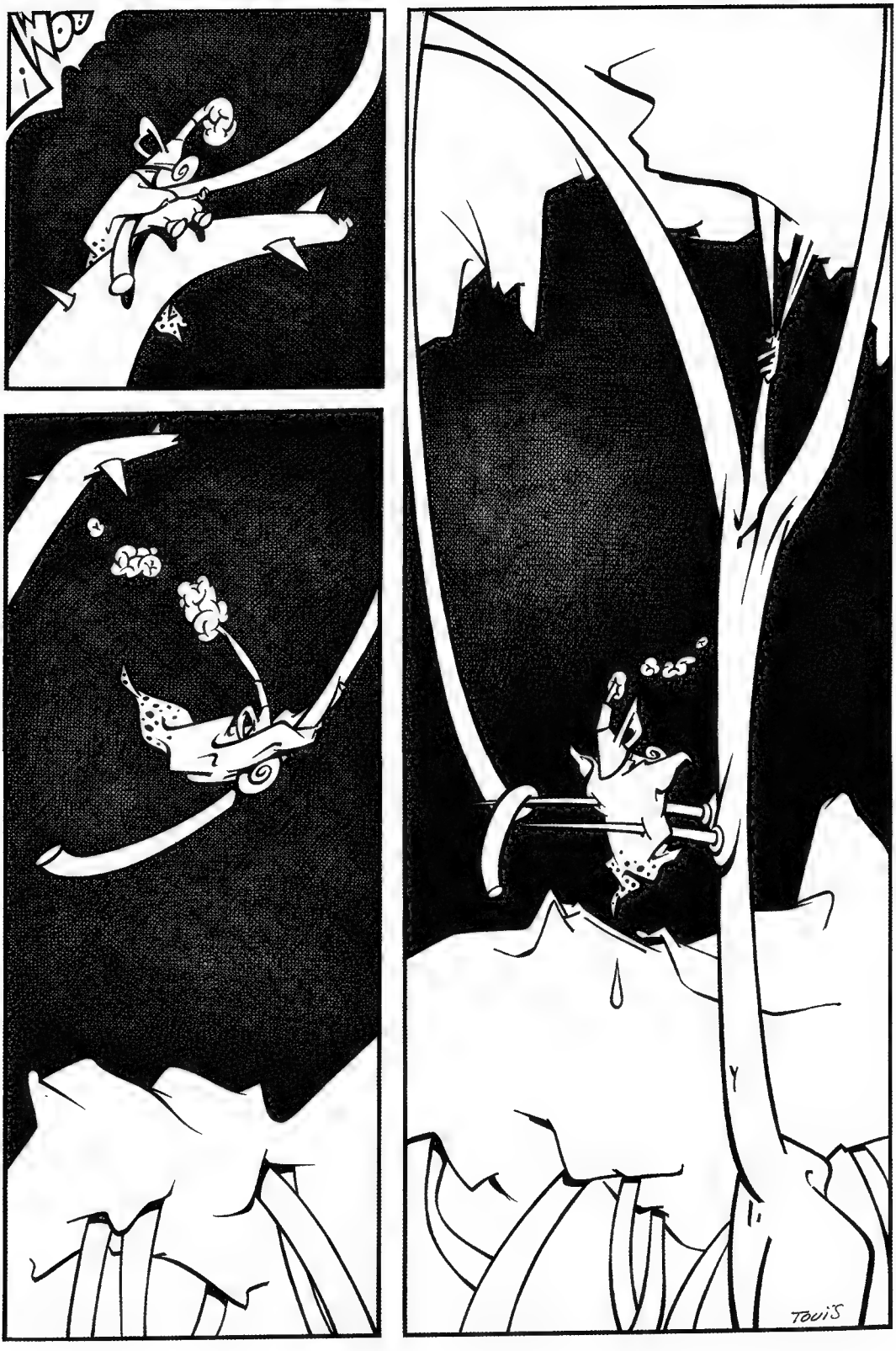

SHOTS
TOUÏS

TOUÏS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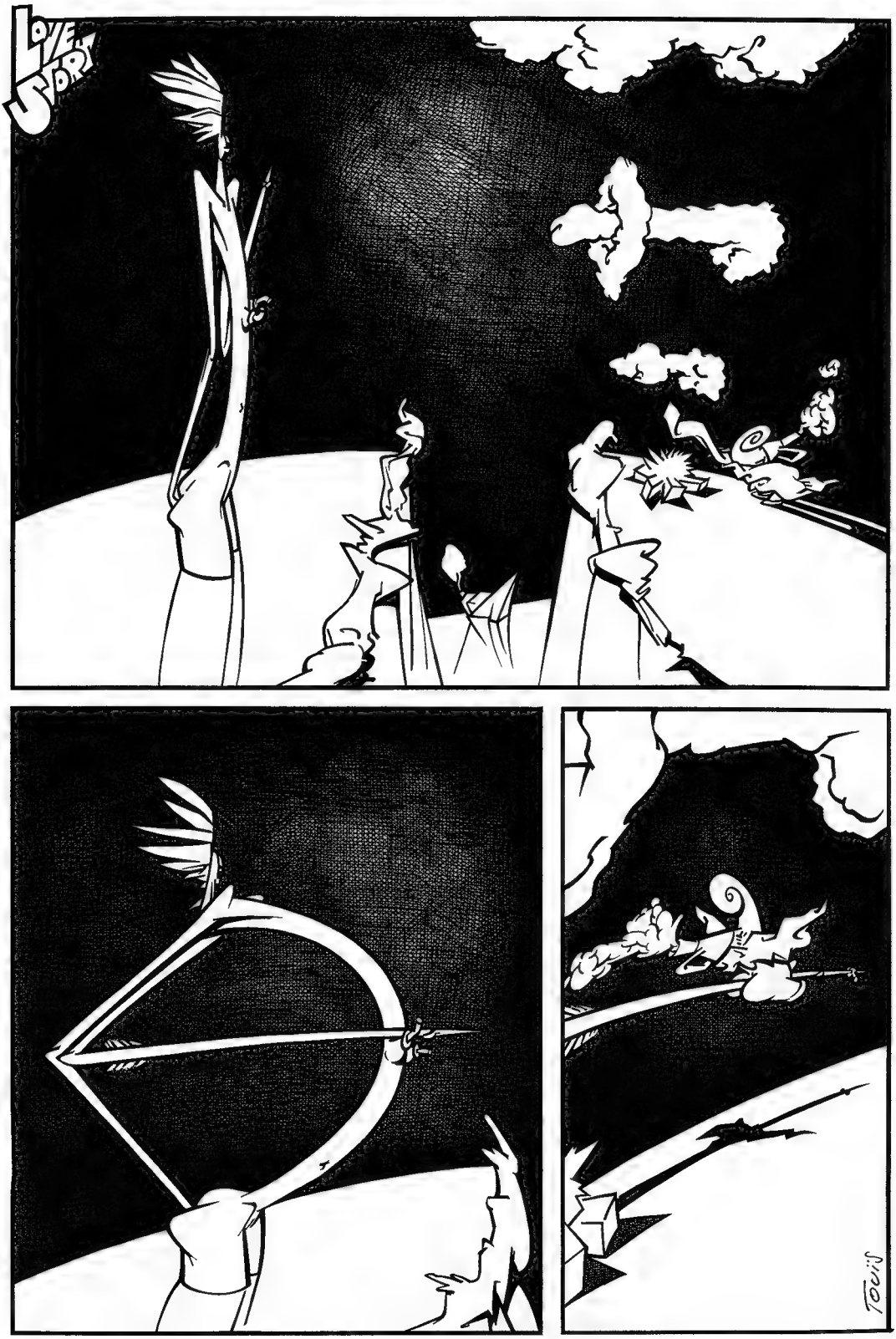
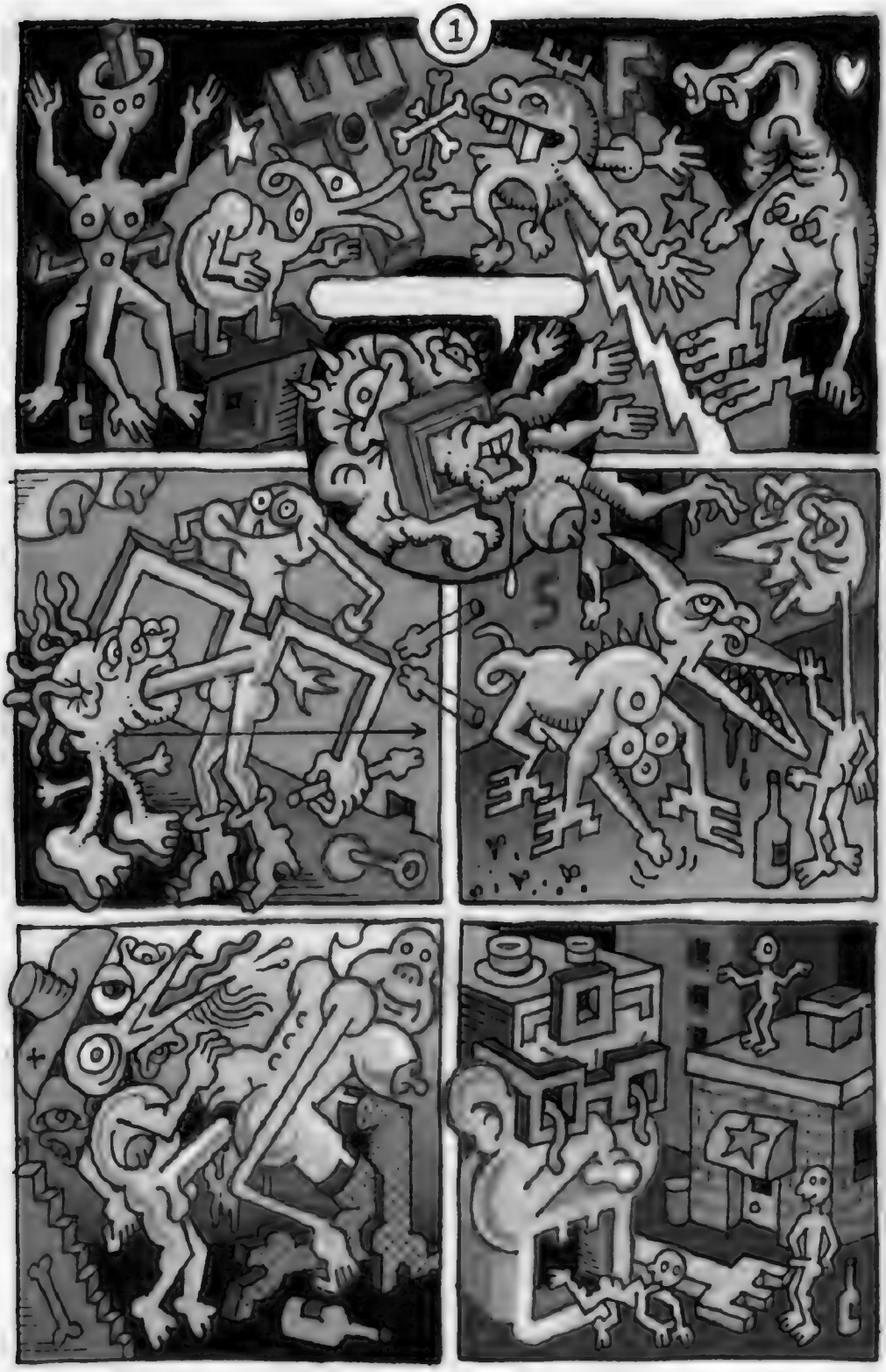

LOVE STORY
TOUÏS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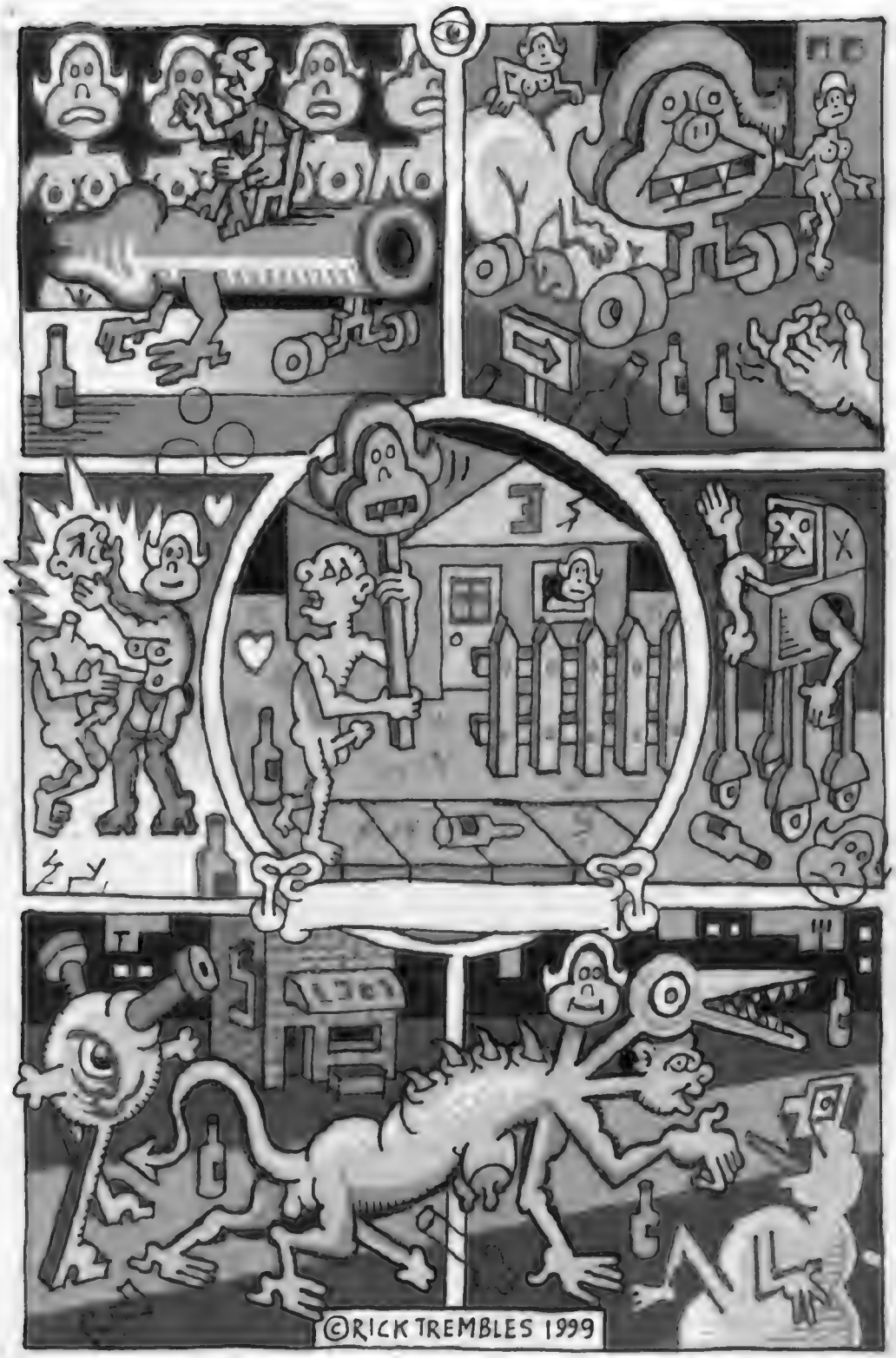
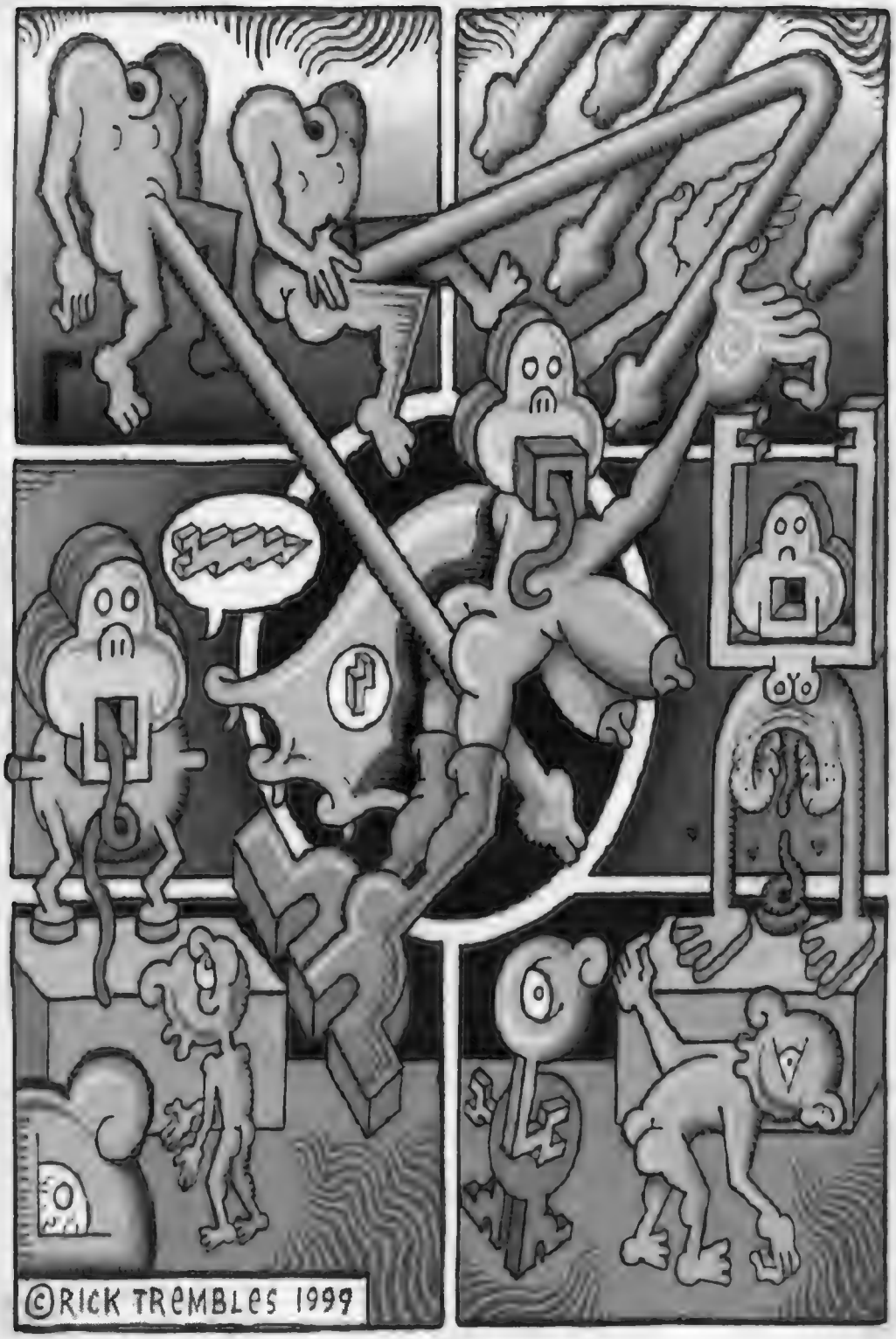

©RICK TREMBLES 1999


©RICK TREMBLES 1999

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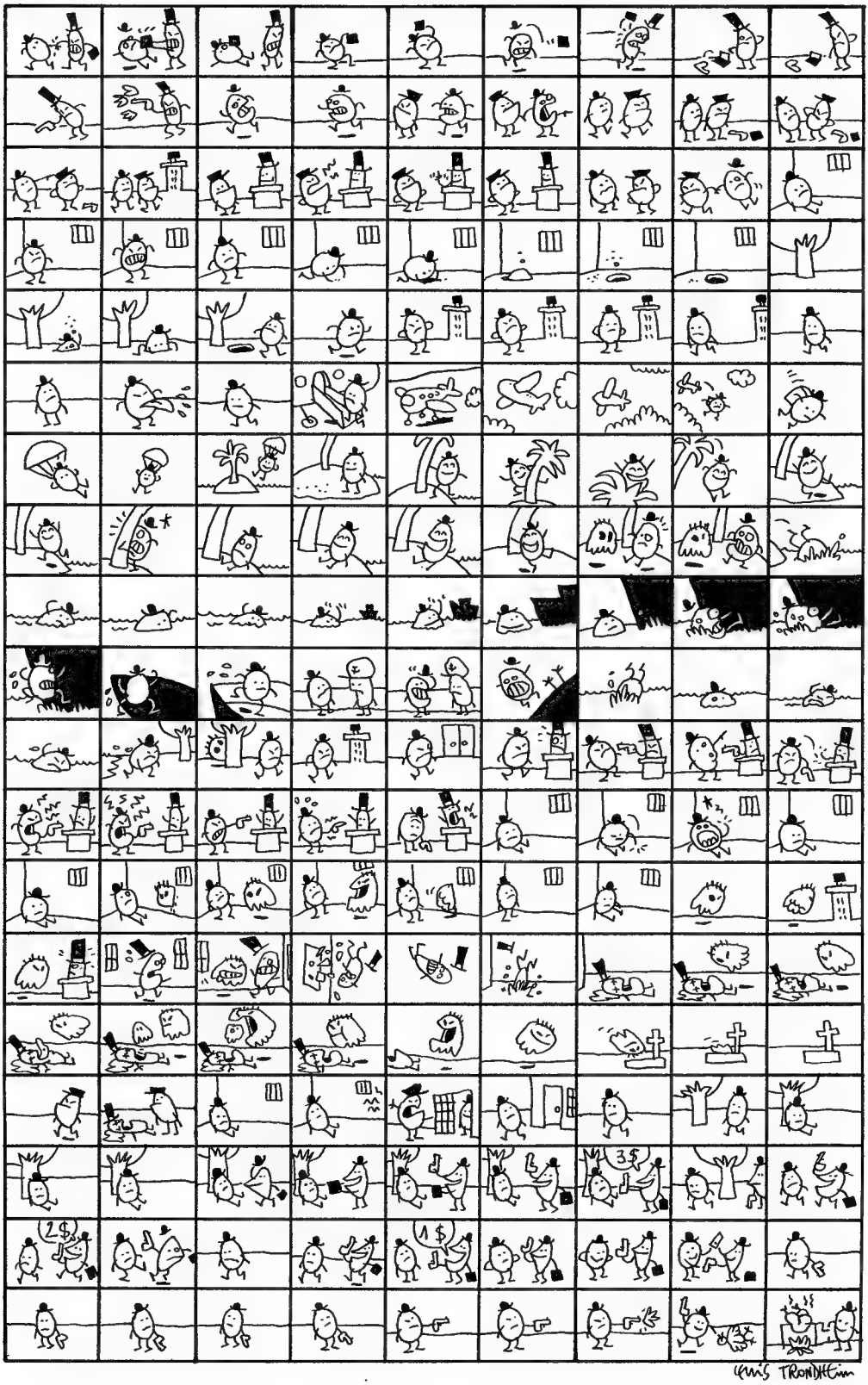
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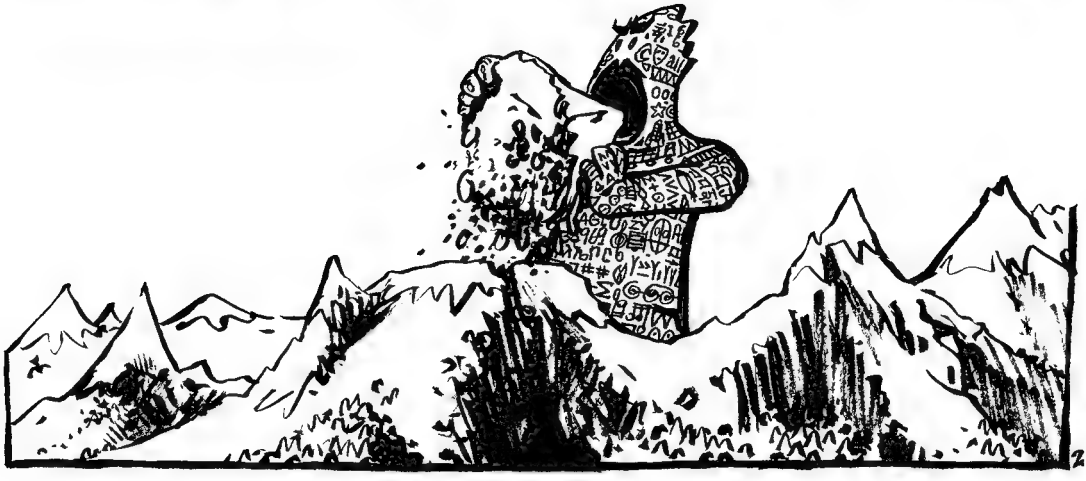
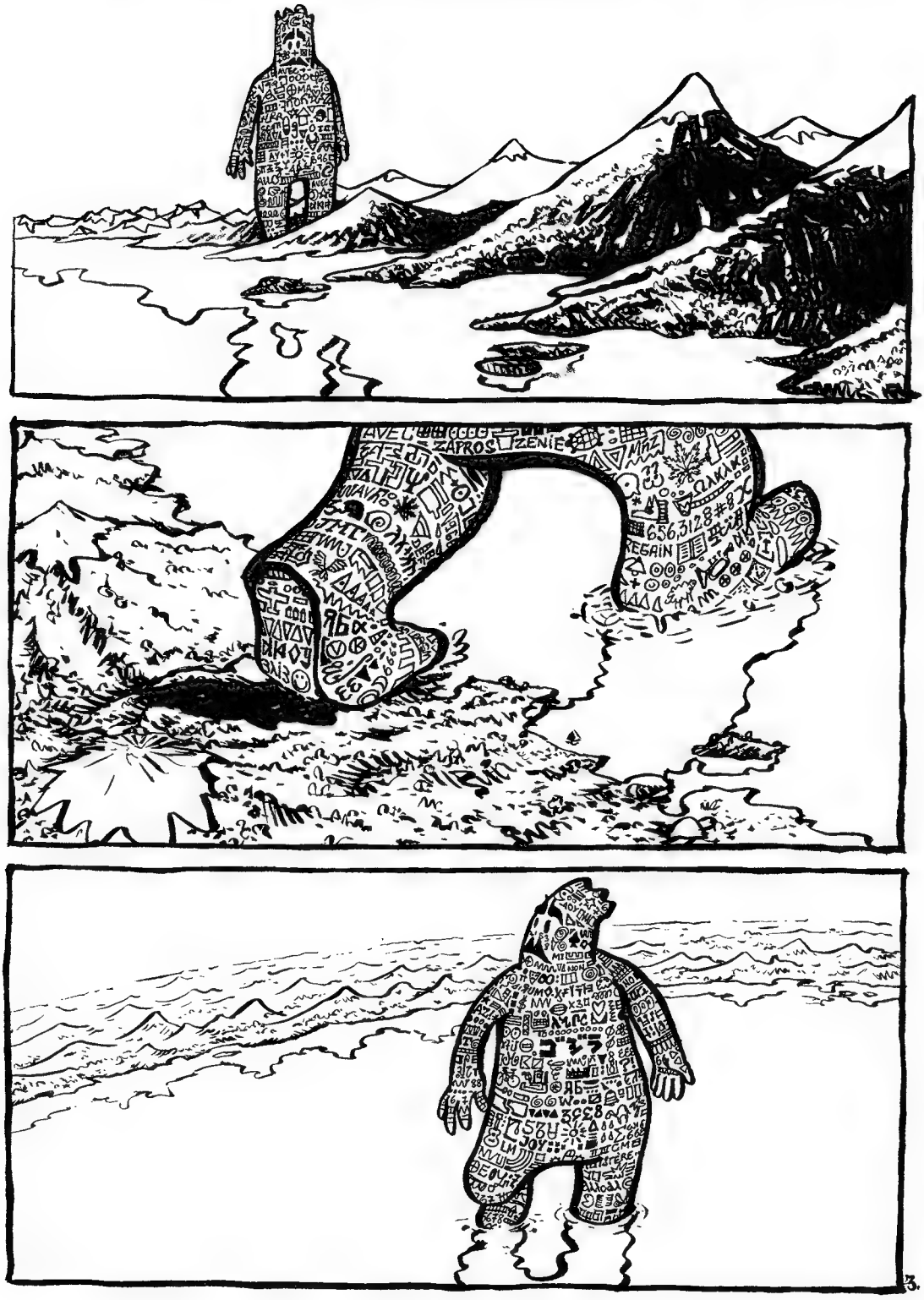
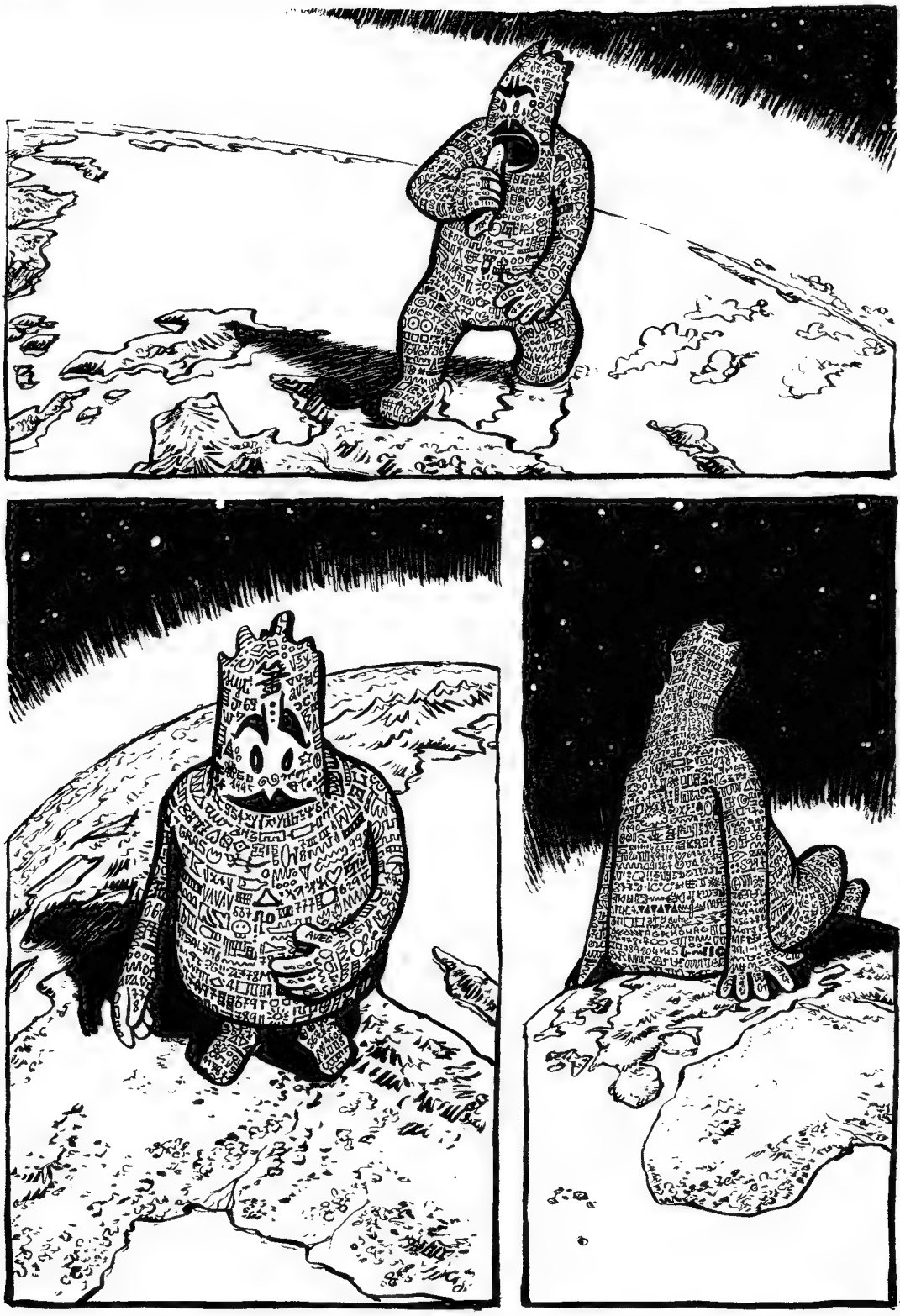
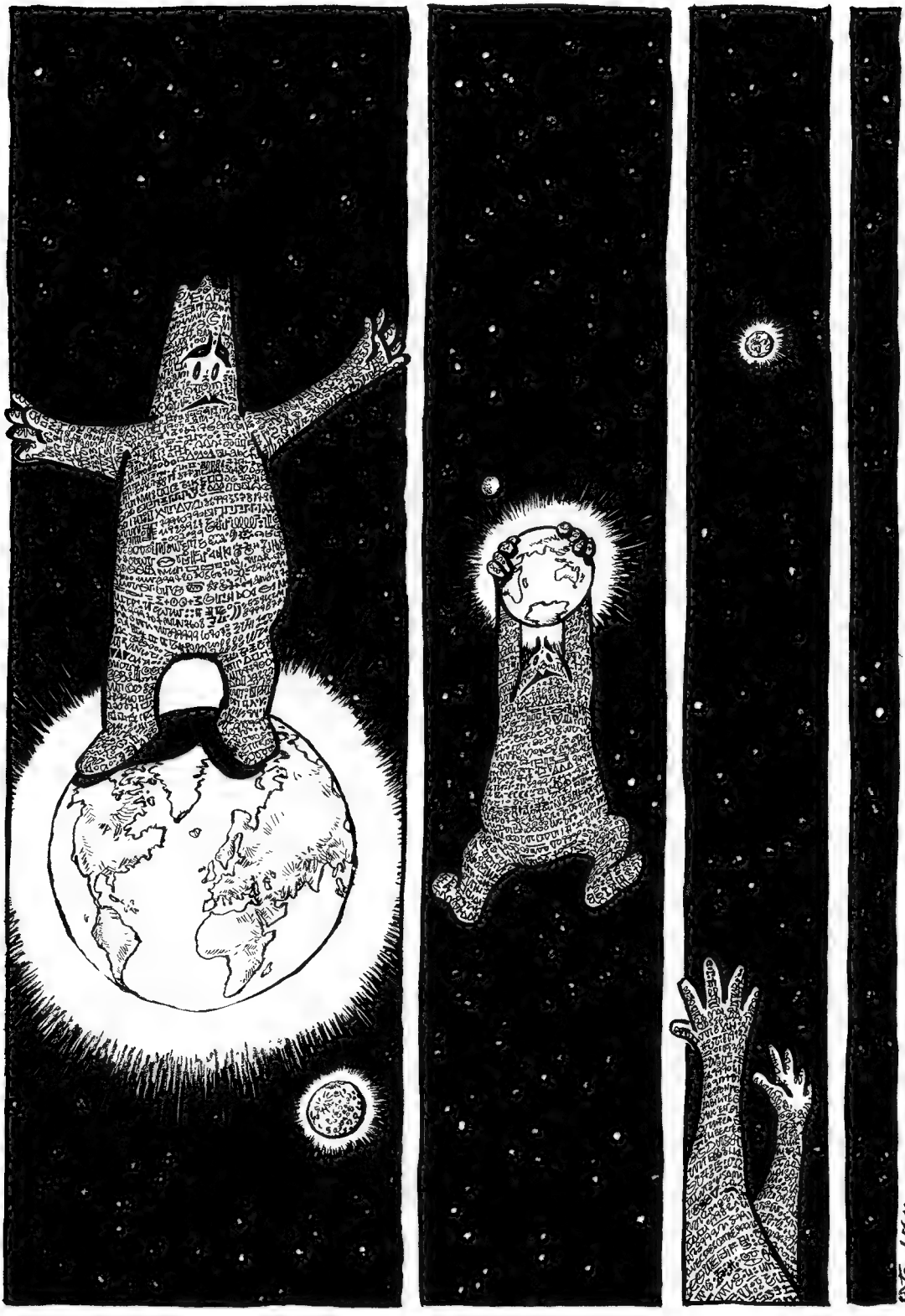
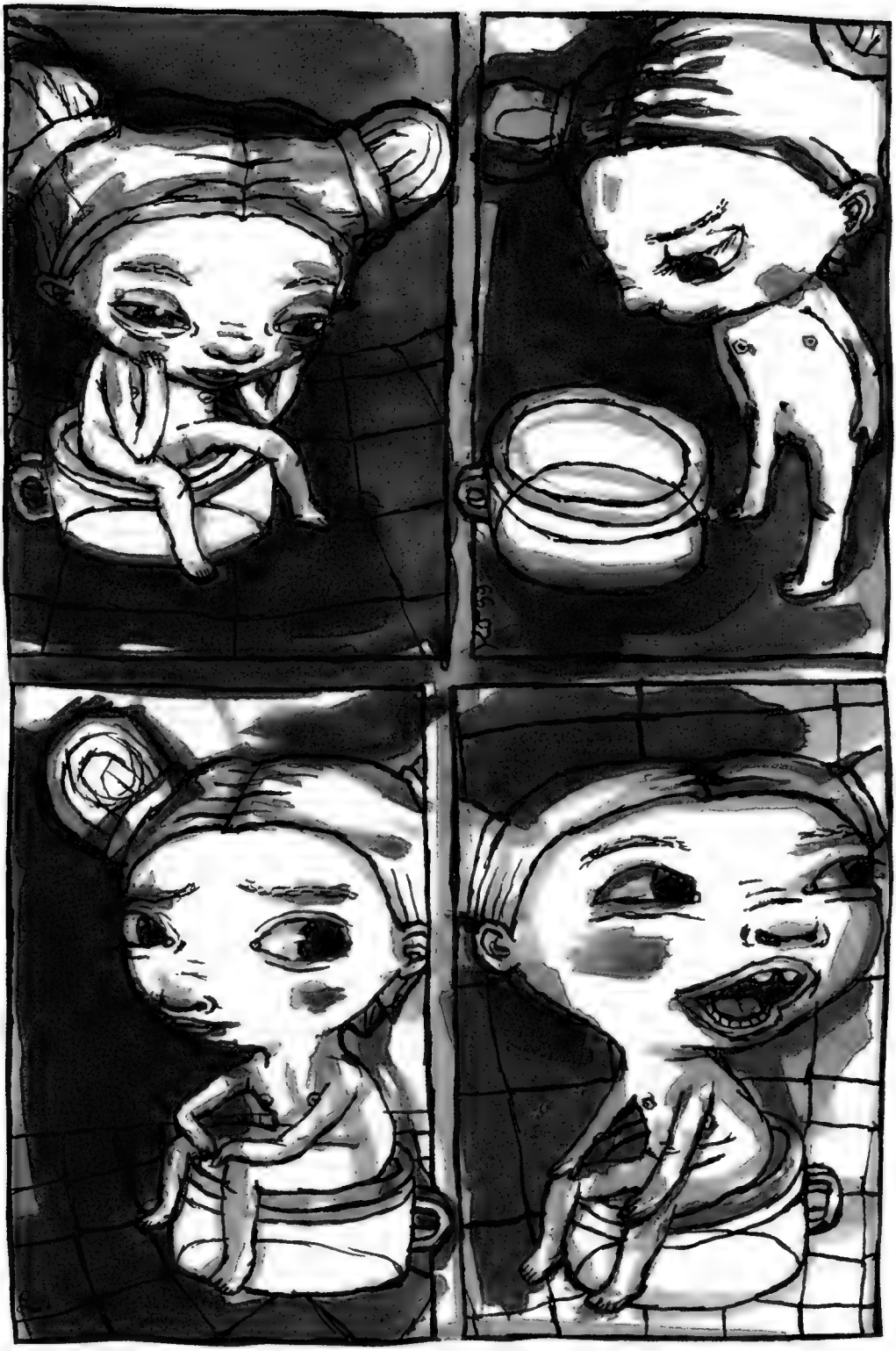
LEWIS TRONDHEIM

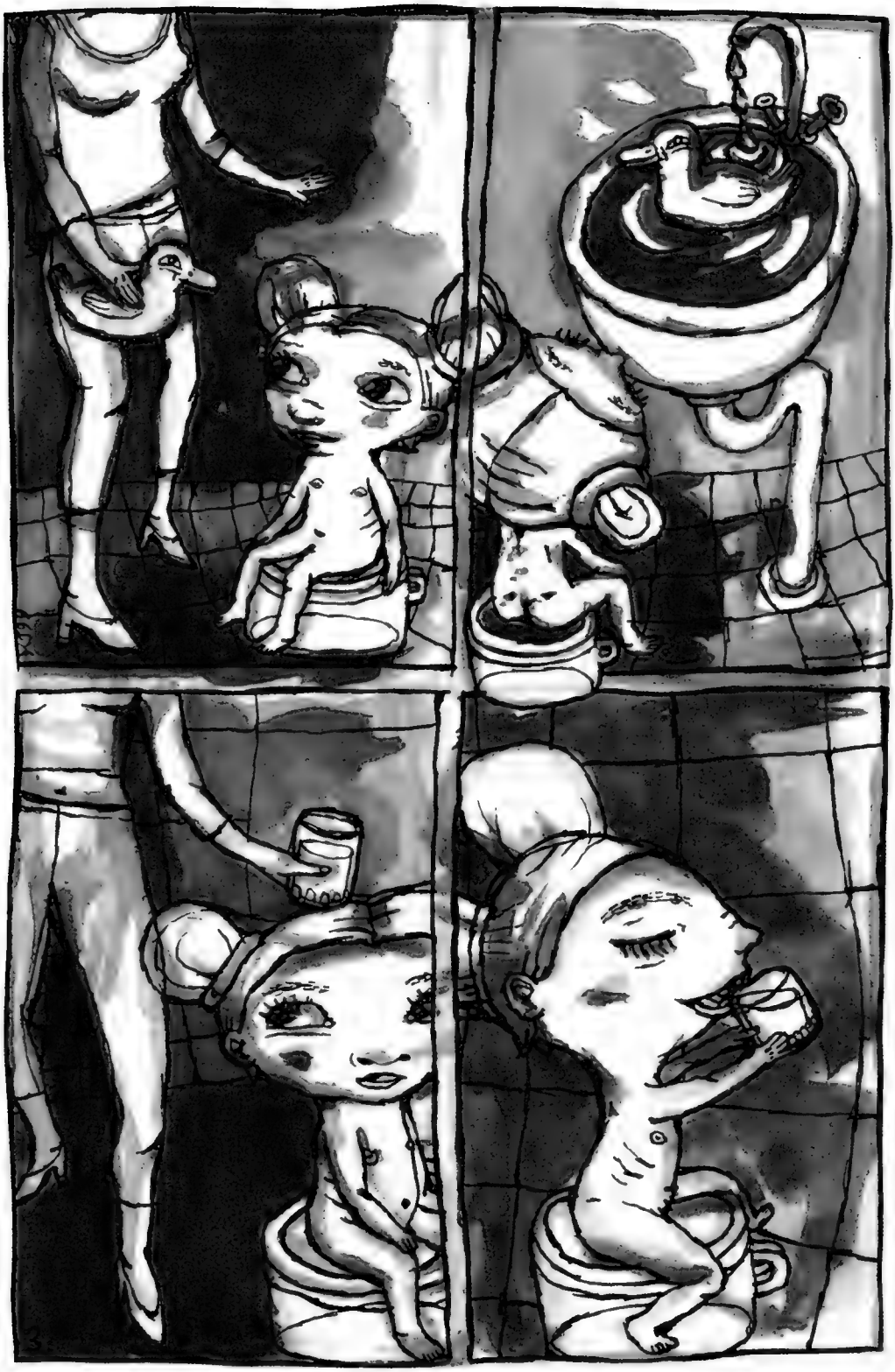



ZAPROS ZENIE
656,3128#8
REGAIN
JOY



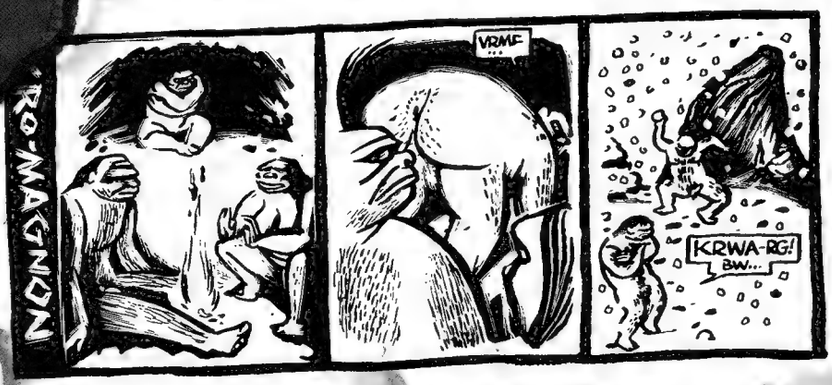






CRO-MAGNON
KG-G-G
GG-G
KGGG
G-G-G

CRO-MAGNON
HMF
VRMF...
HGG
MF
MRUH!
BW...


CRO-MAGNON
VRMF
KRWA-RG!
BW...

CRO-MAGNON
AARKAG!!
KWA
AW
AW
G-D-DR
...URF
KGG
G-G
QUINNN
URF
G-G
GG
HGG
G-G-G
QUINN
QUINN
KG-G-G
URF!
G-G
KGG
G-G

CRO-MAGNON
KRM-AMOV! KRM-AMOV!
GW-AWOV ... GW-AWOV

CRO-MAGNON
GW-A-WOV

CRO-MAGNON
KMOG
-RO -RO -RO
KMOG-RO... KMOG-RO...
KRA-HAAG
KMOG-RO... KMOG-...?!
MROG-W... KARG! AWRH! HG-HG-HG!

GRZO,13jli,2.999
tri-athlon
Hmm= Delizzy Jm-Jm!
Aaaah yip-yip! Kaffy!
alfac

!
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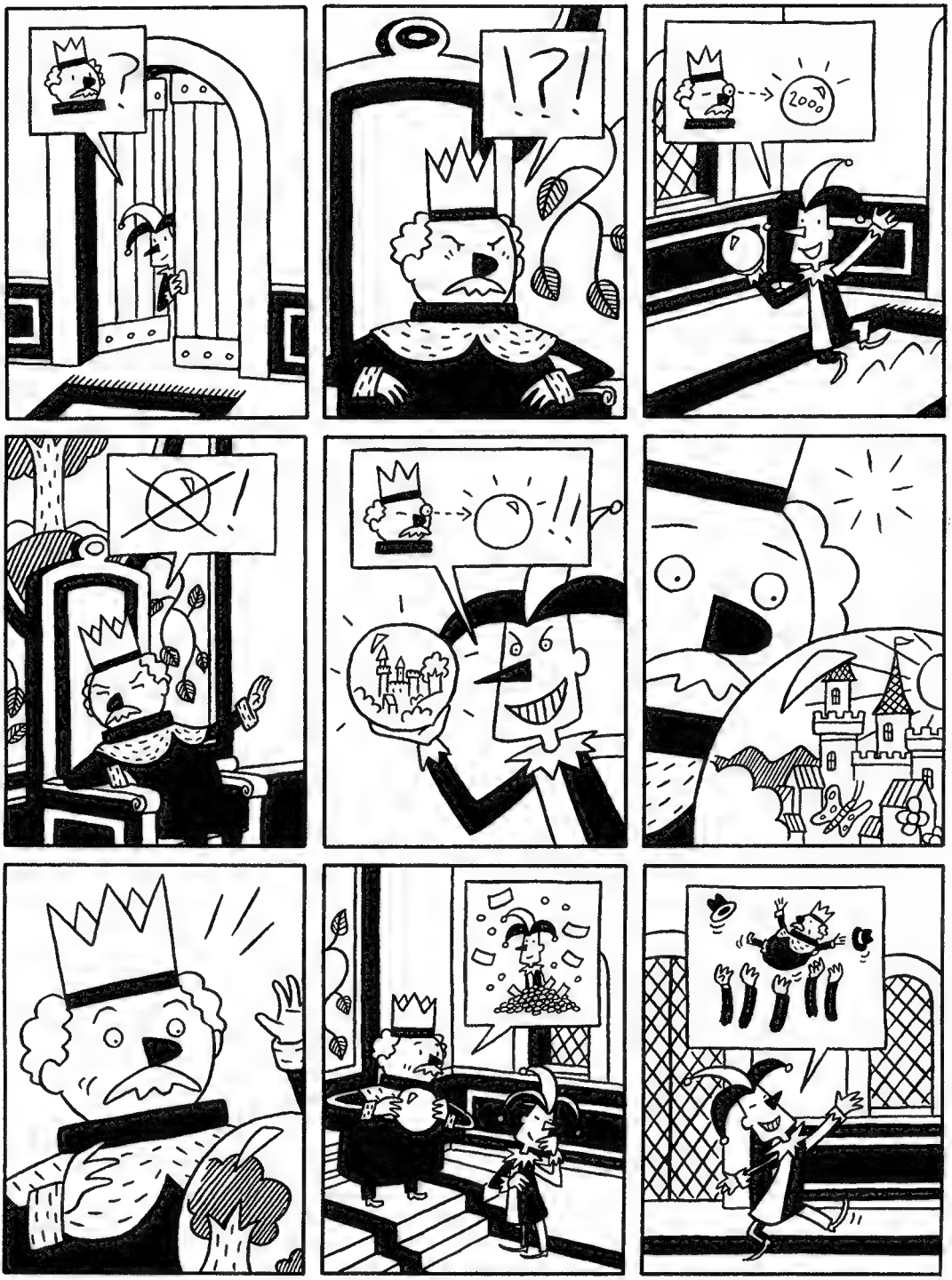
2000
!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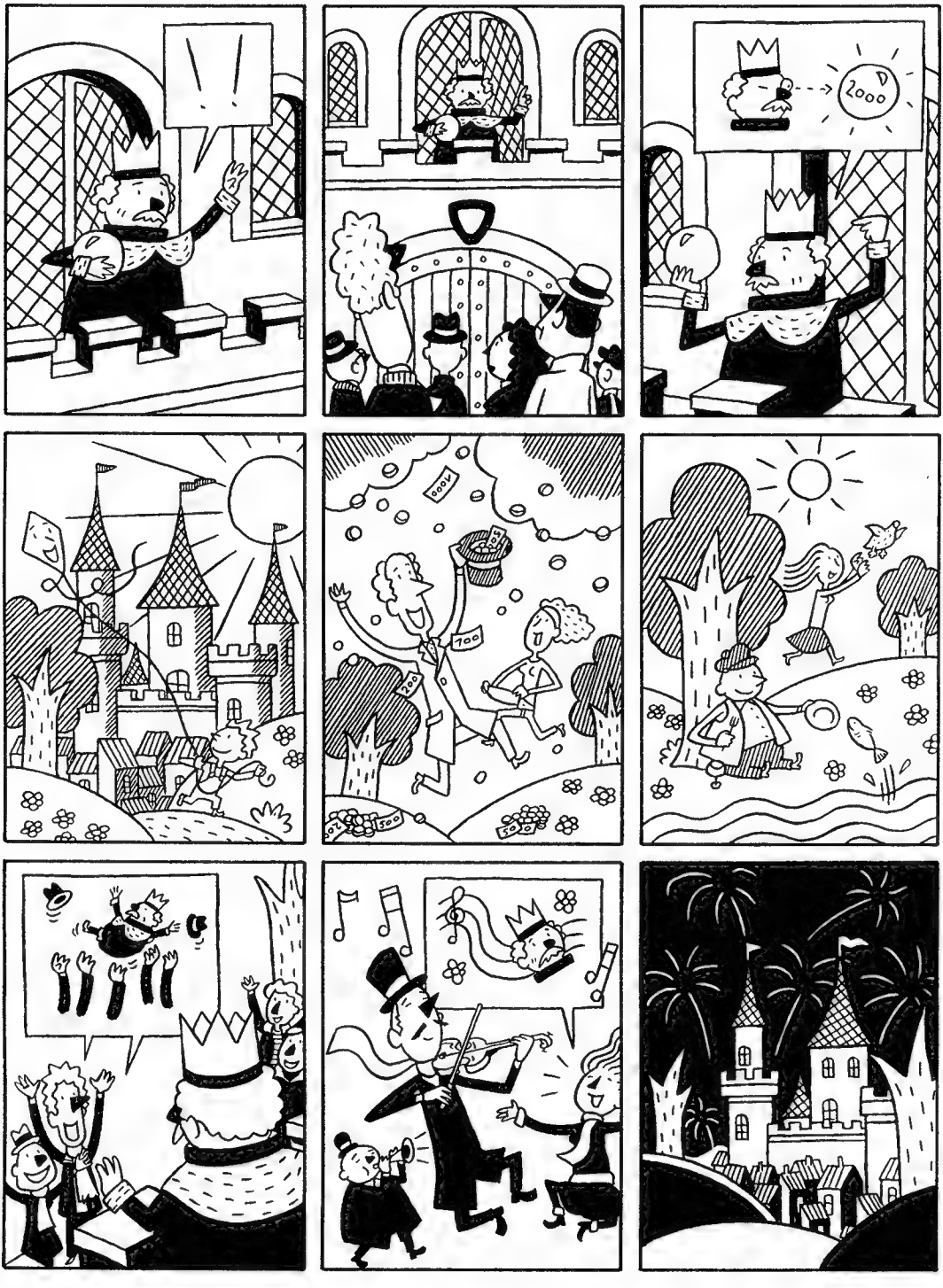
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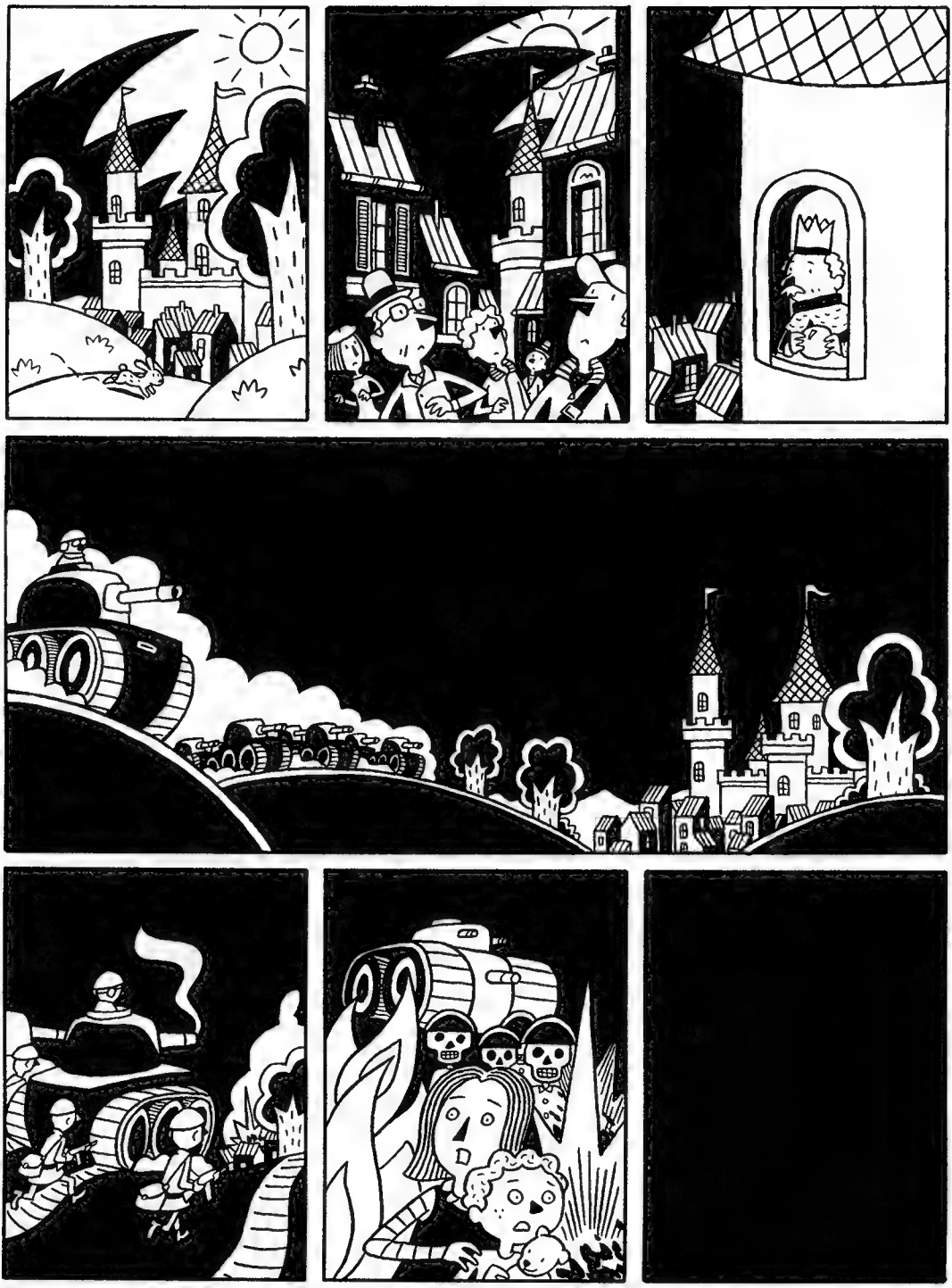

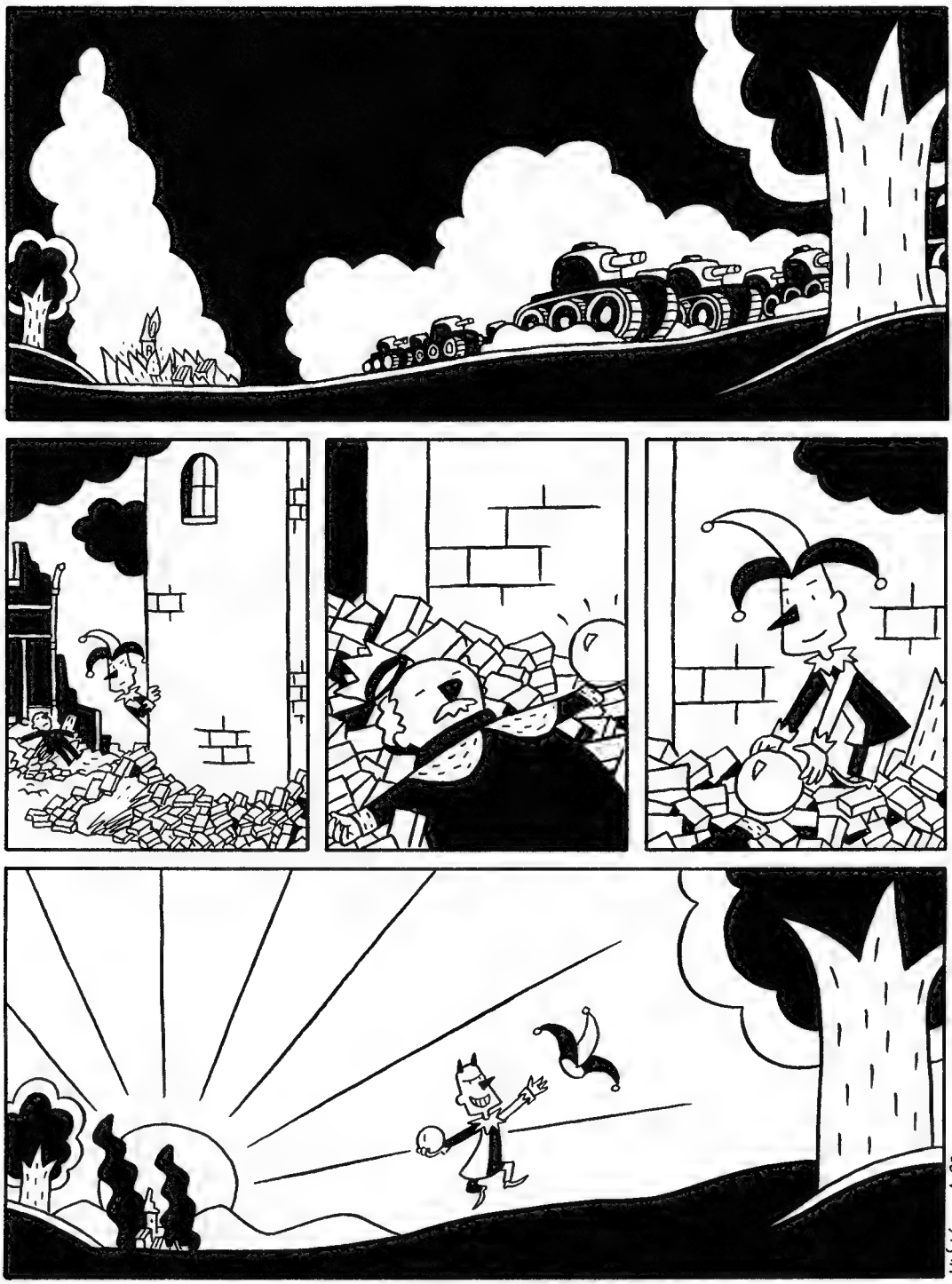
ULF K. ~ 04.99

GLING
GLING
GLING
GLING
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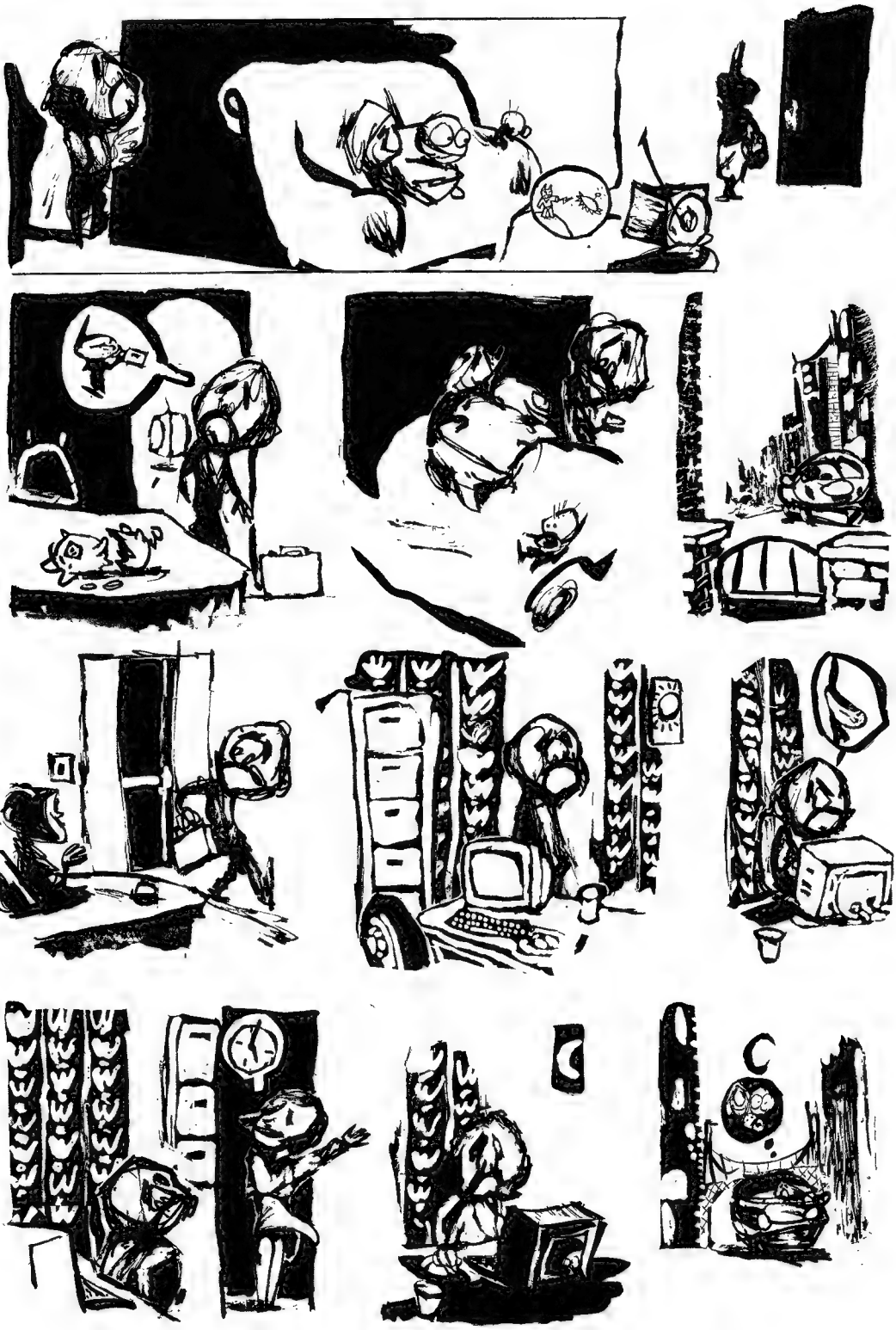
BURP



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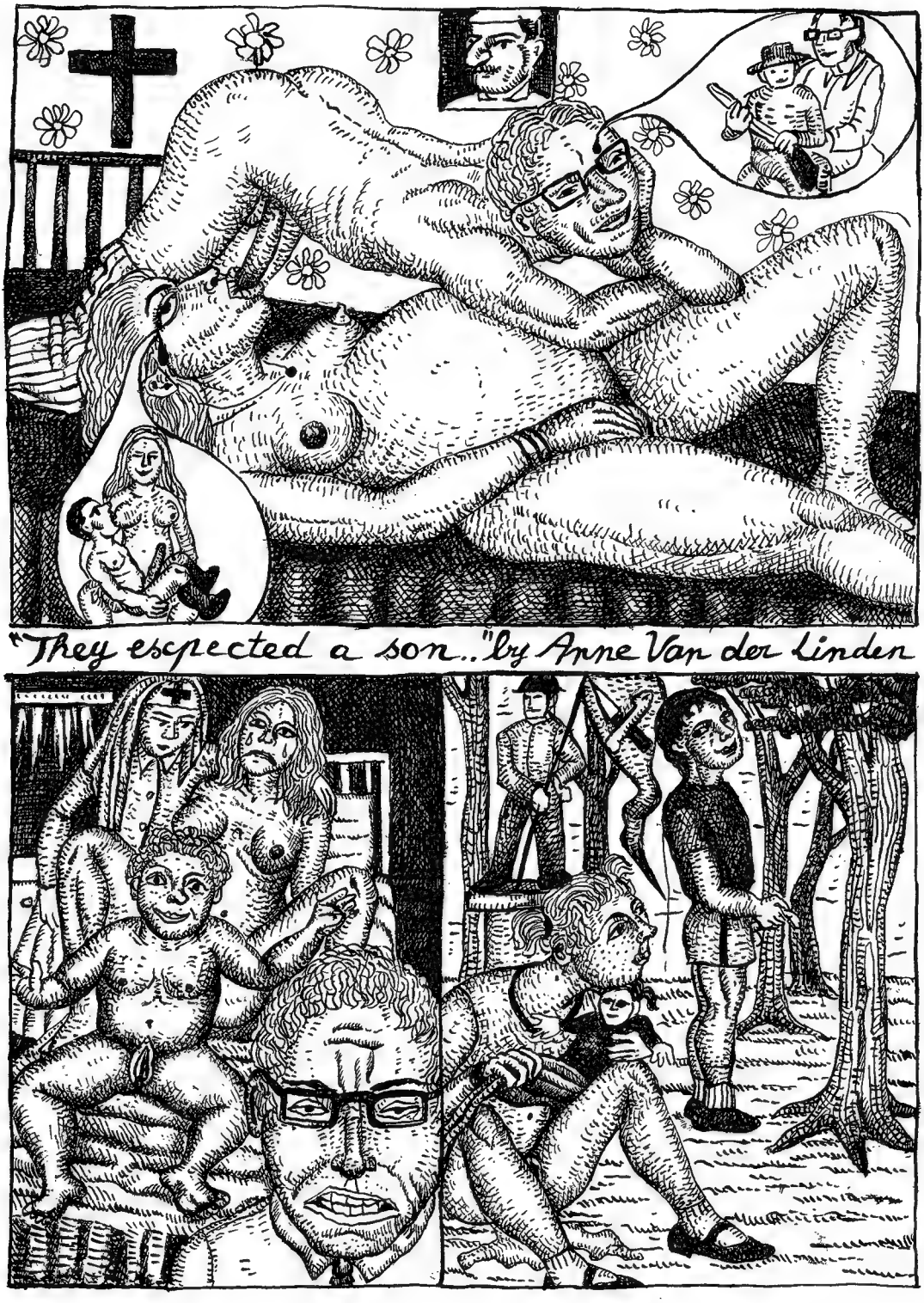
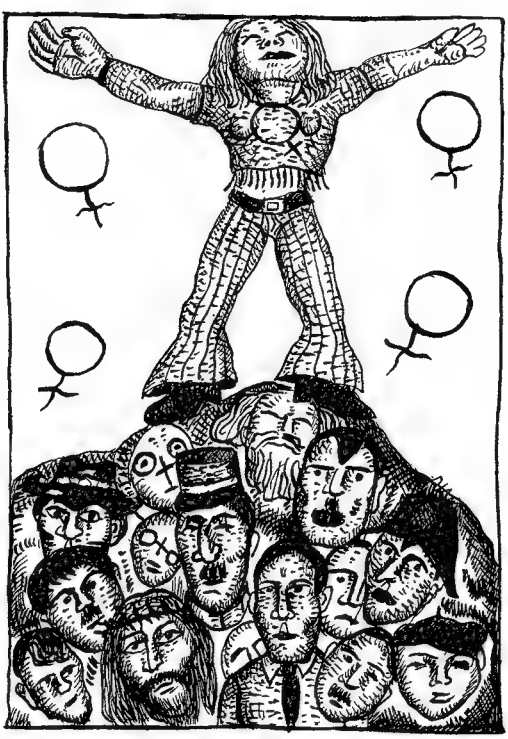
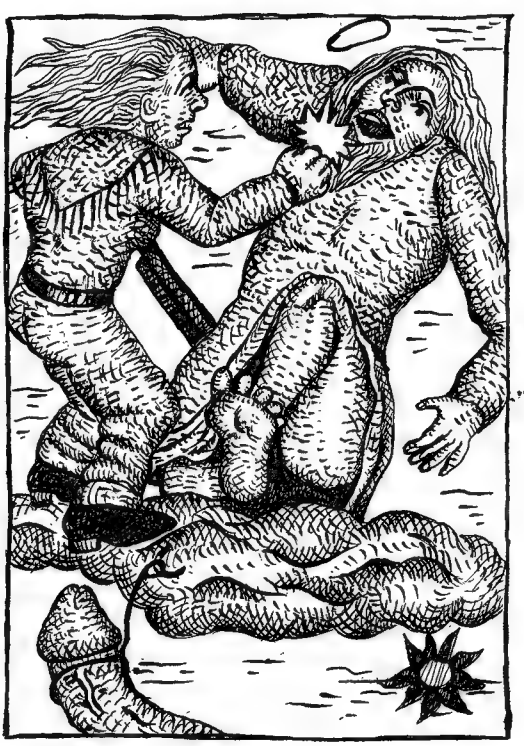
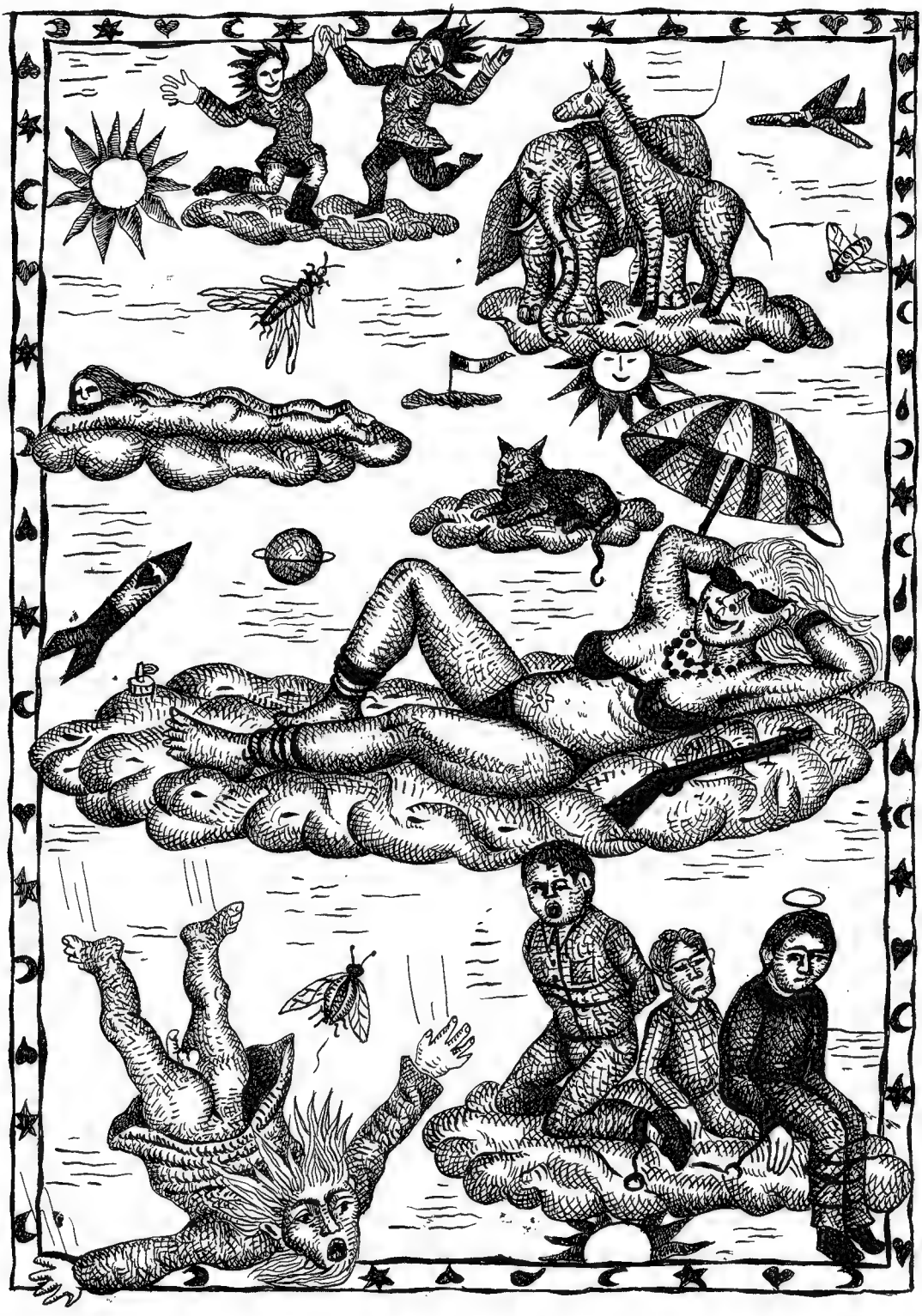
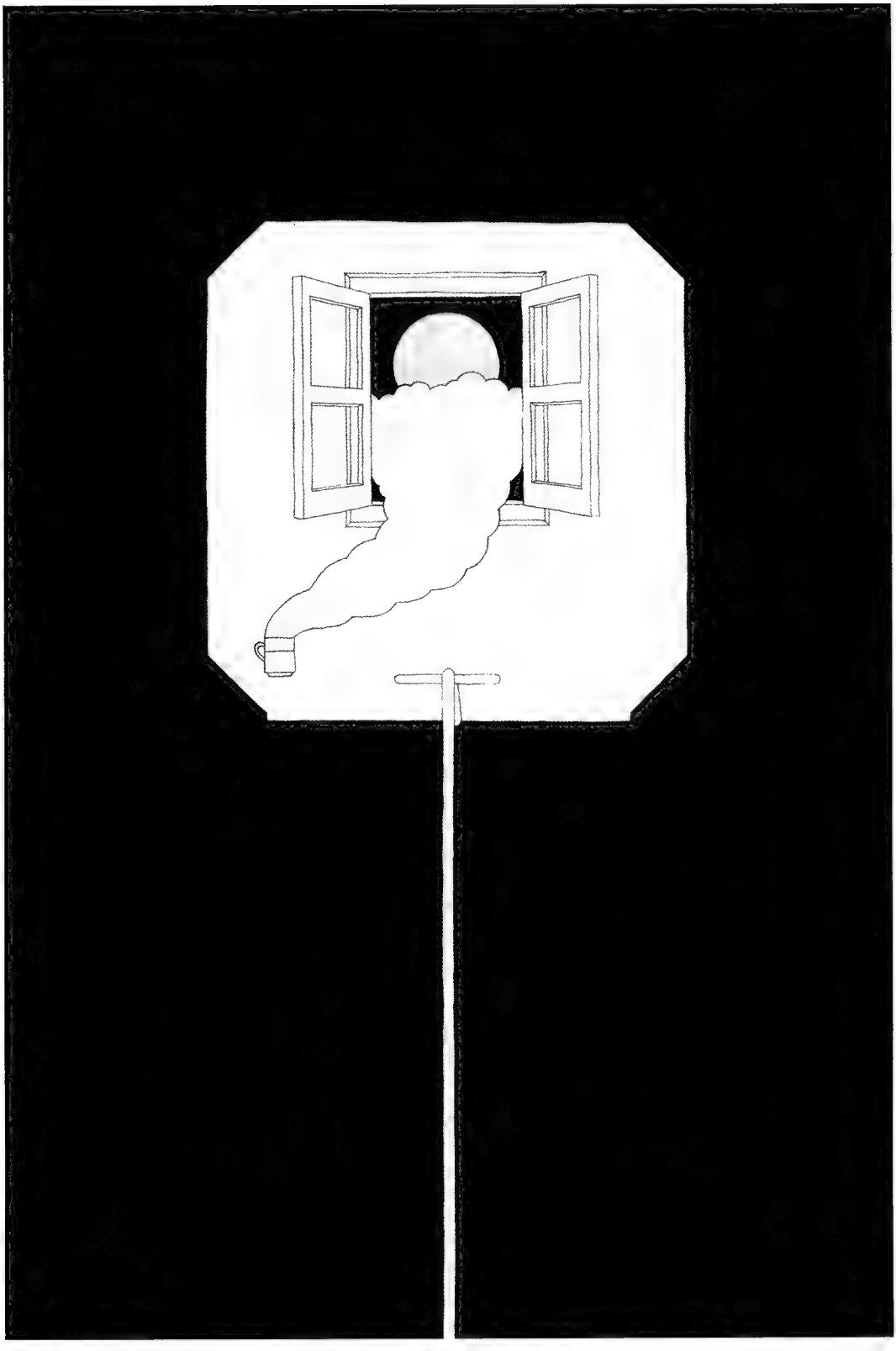
GLING GLING GLING GLING GLING GLING GLING GLING GLING GLING GLING GLING GLING GLING

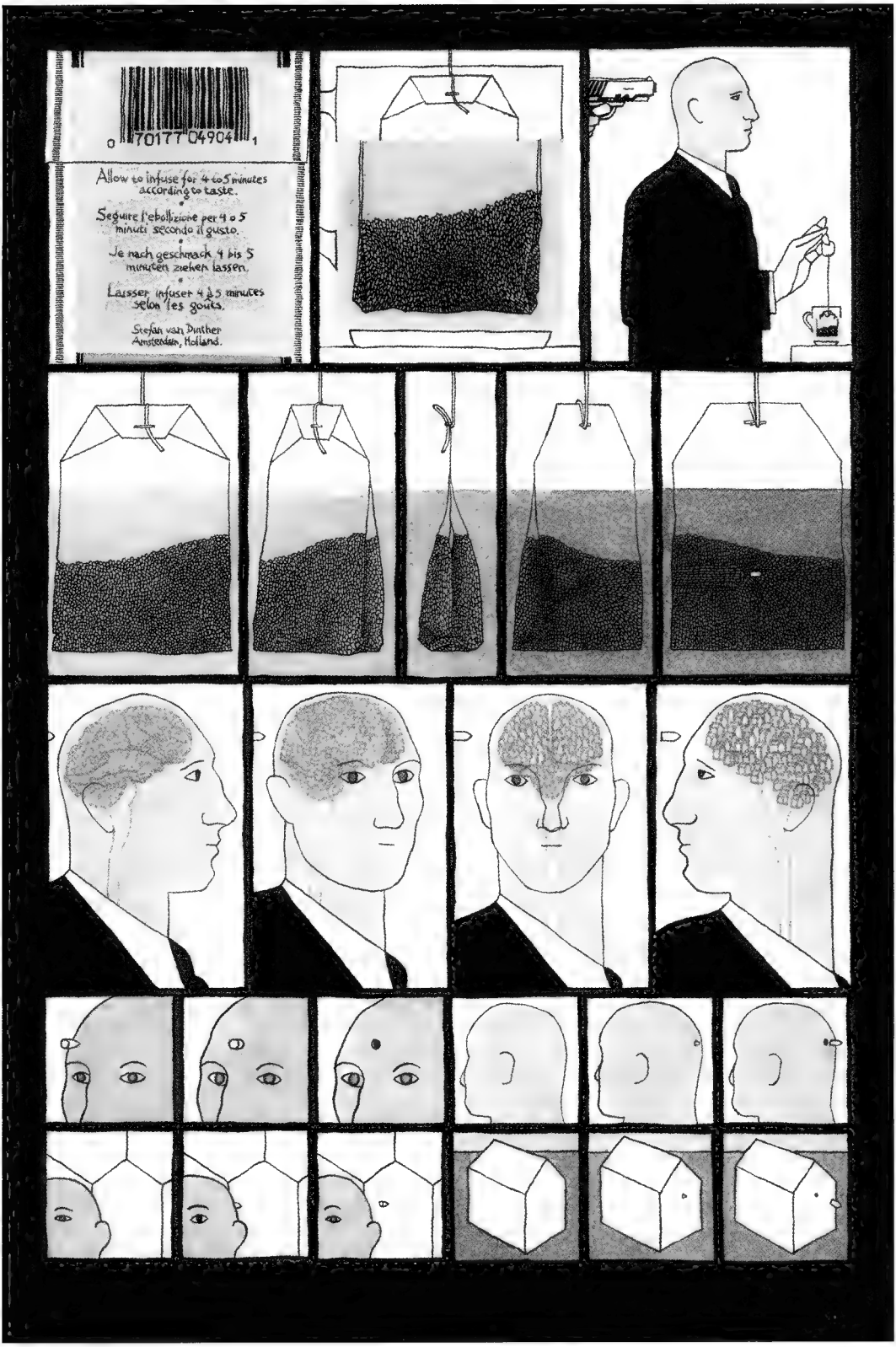

"They expected a son.." by Anne Van der Linden

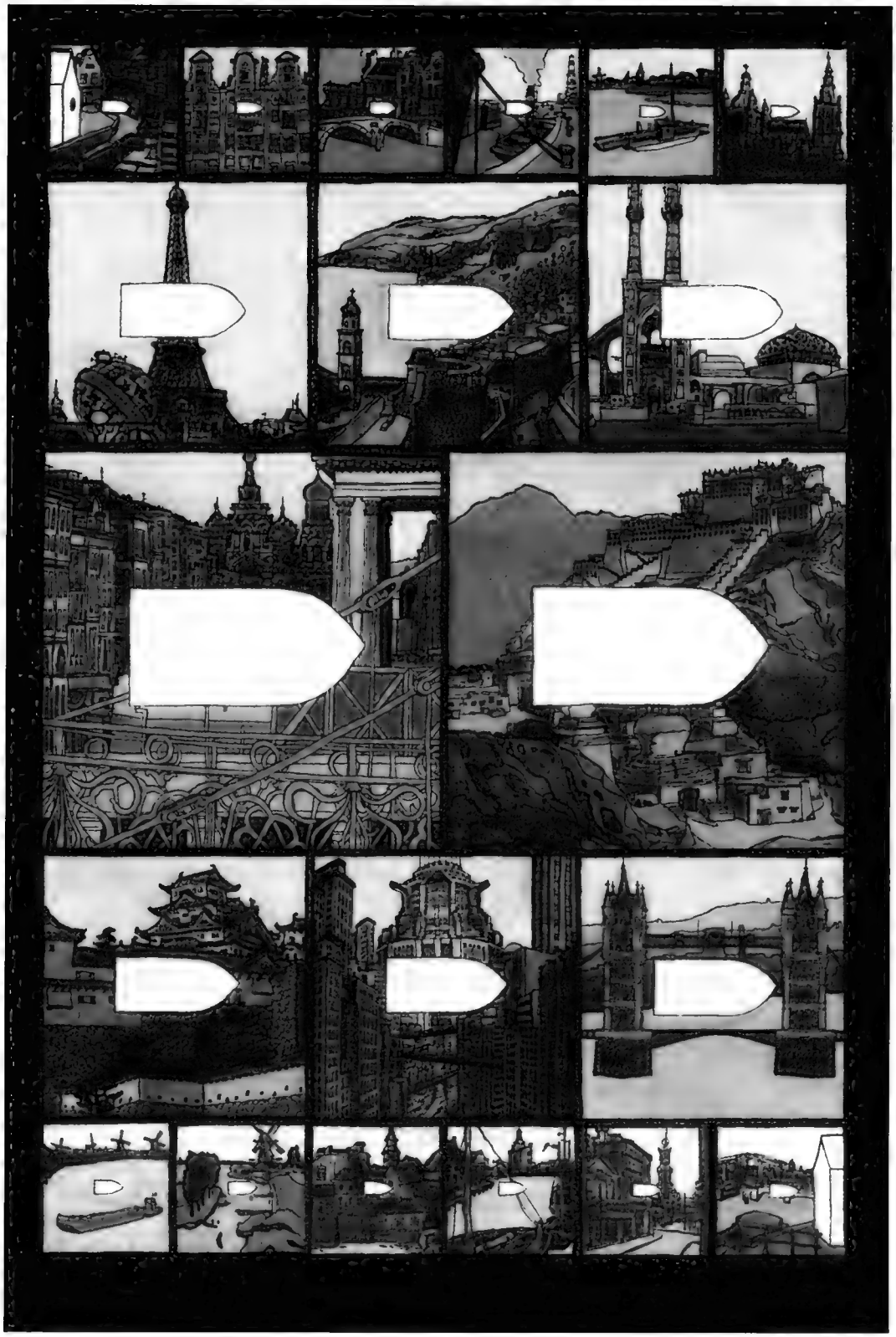


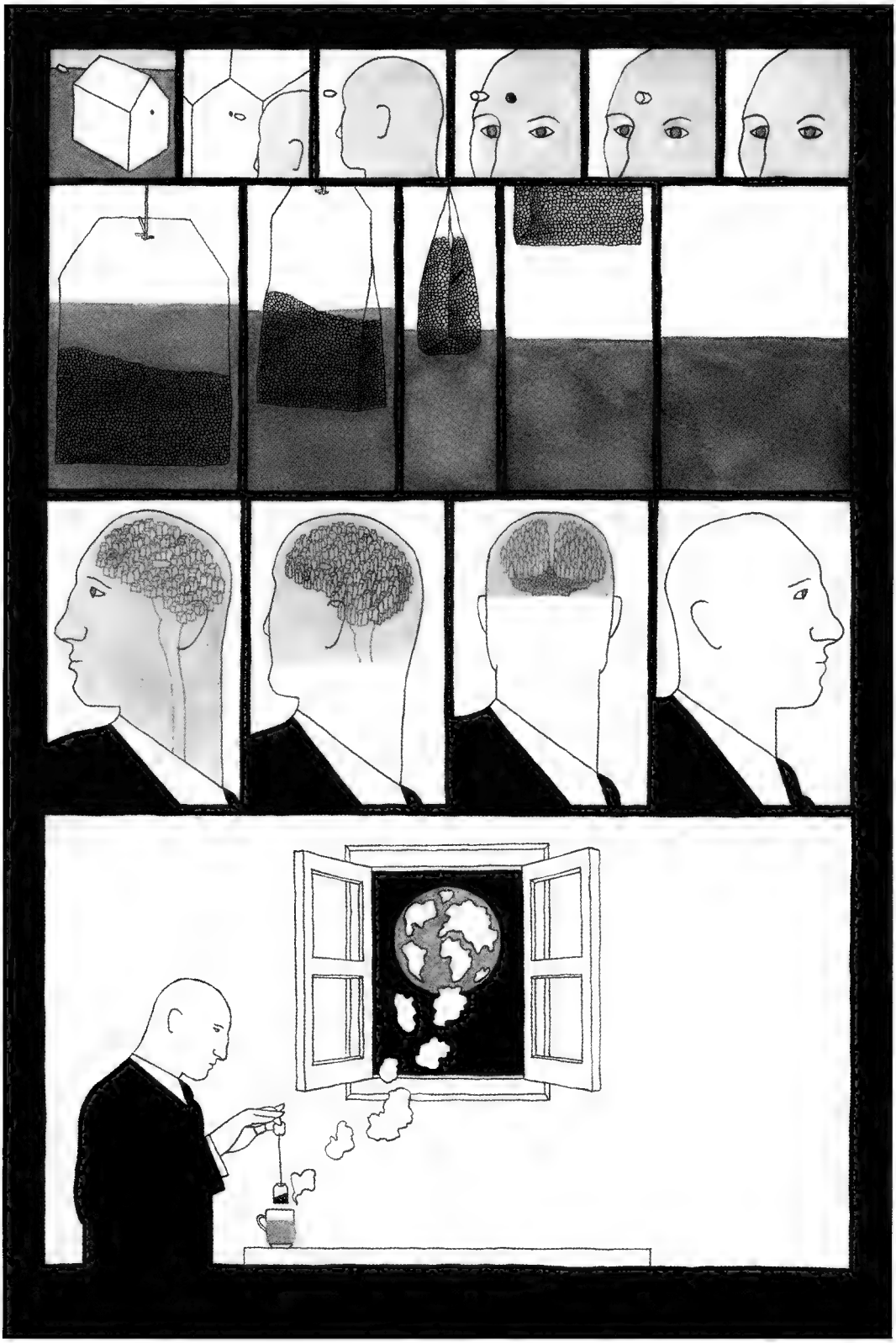




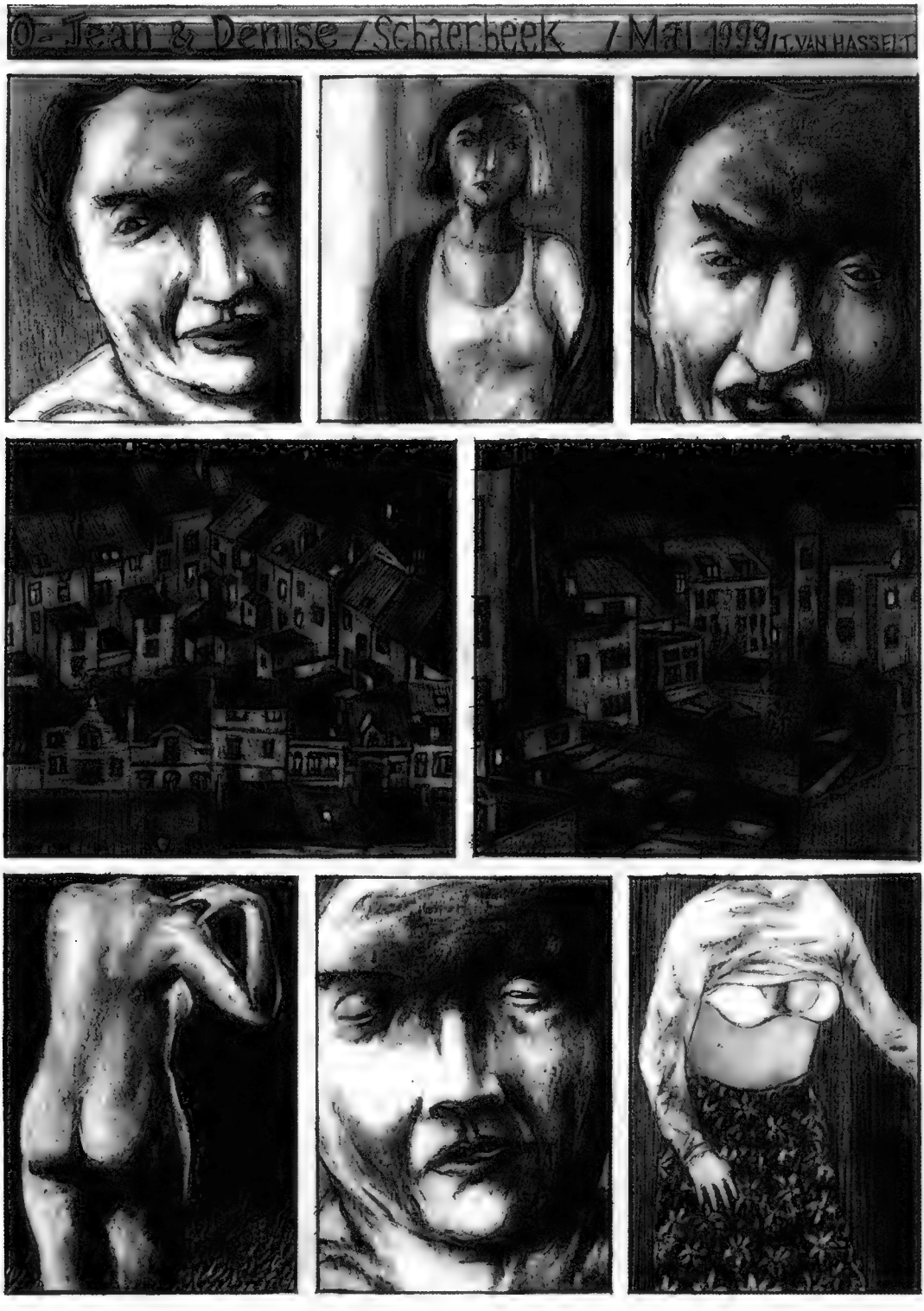


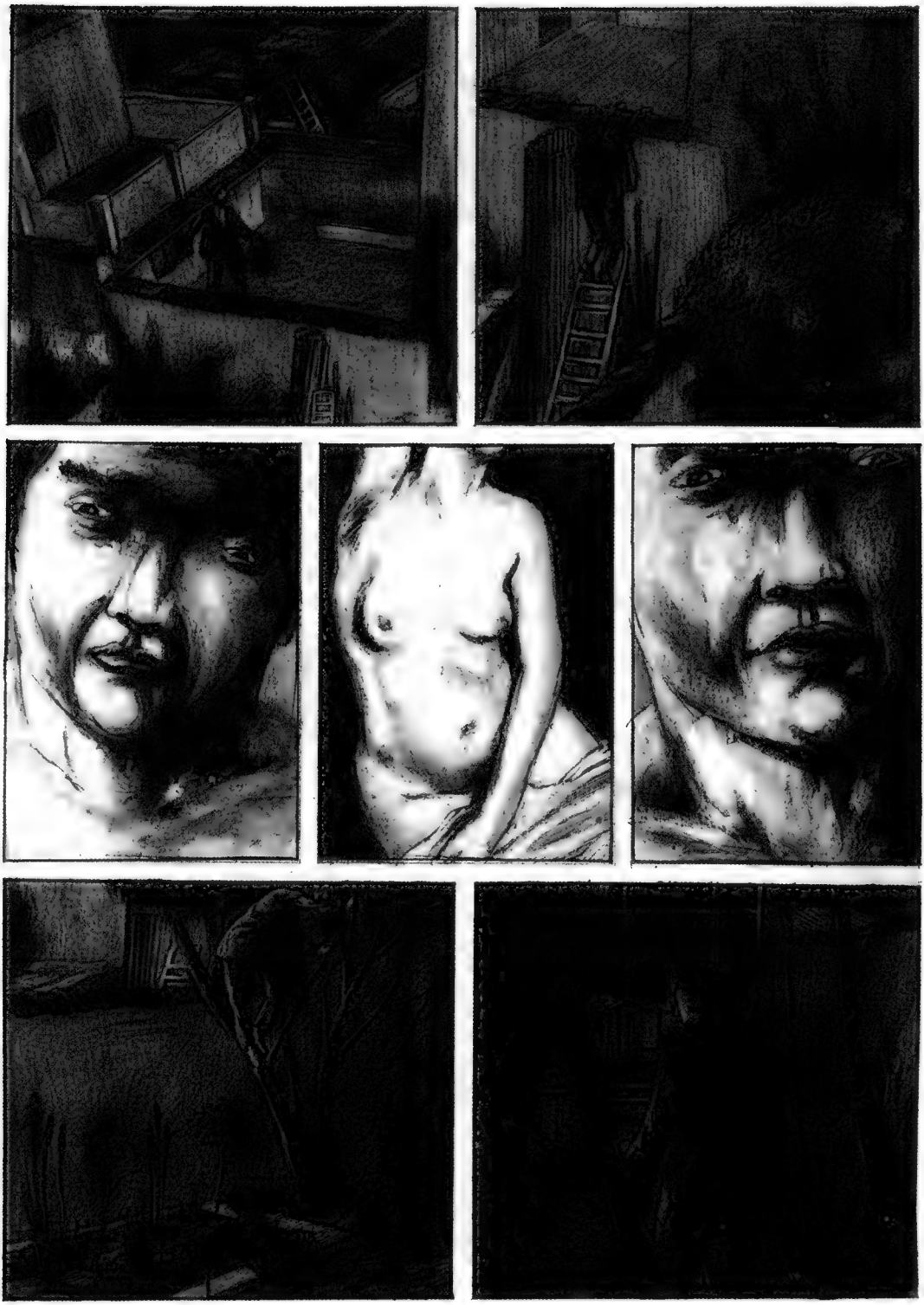

0 70177 04904 1
Allow to infuse for 4 to 5 minutes according to taste.
Seguire l'ebollizione per 4 o 5 minuti secondo il gusto.
Je nach geschmack 4 bis 5 minuten ziehen lassen.
Laisser infuser 4 à 5 minutes selon les goûts.
Stefan van Dinther
Amsterdam, Holland.

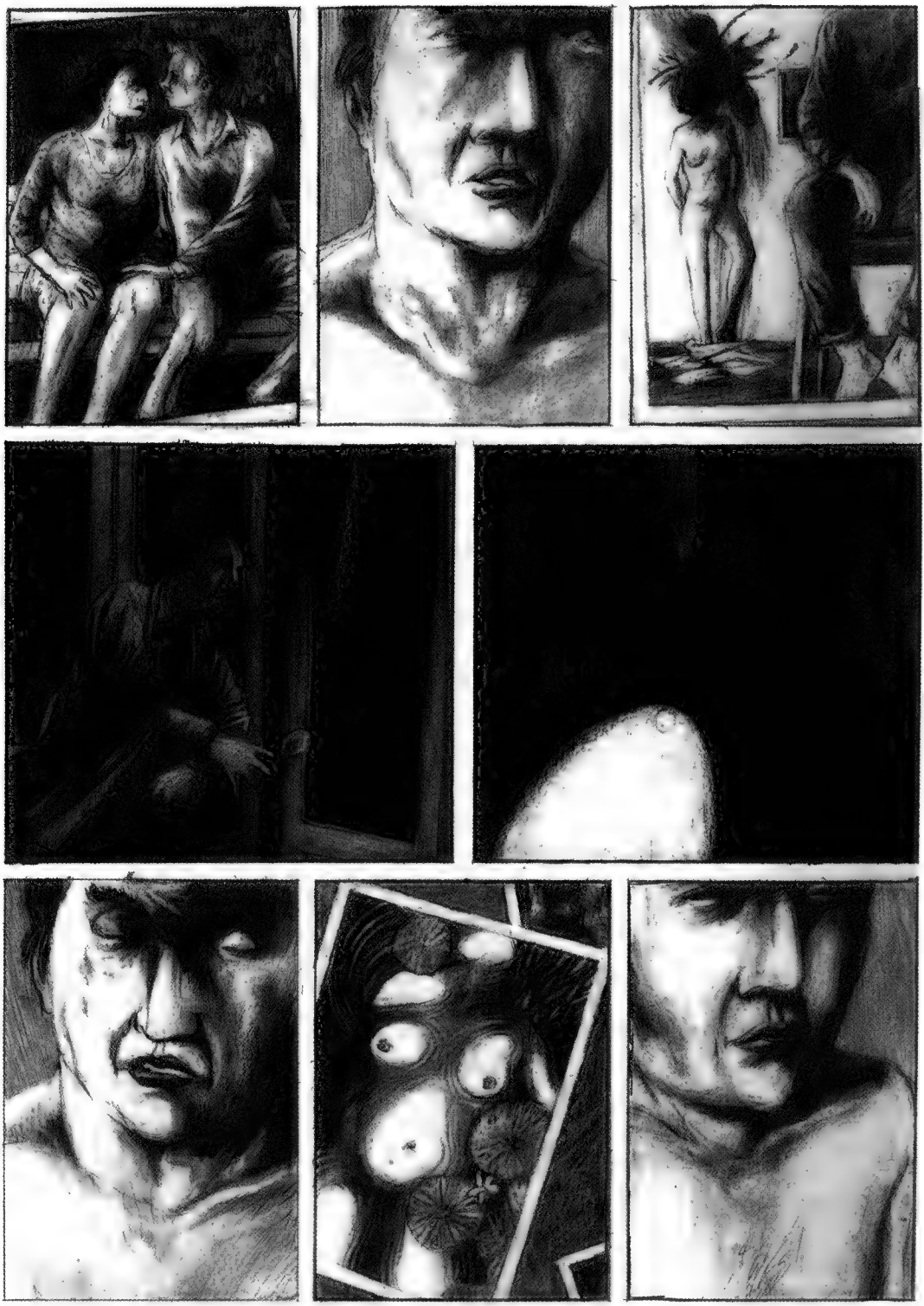


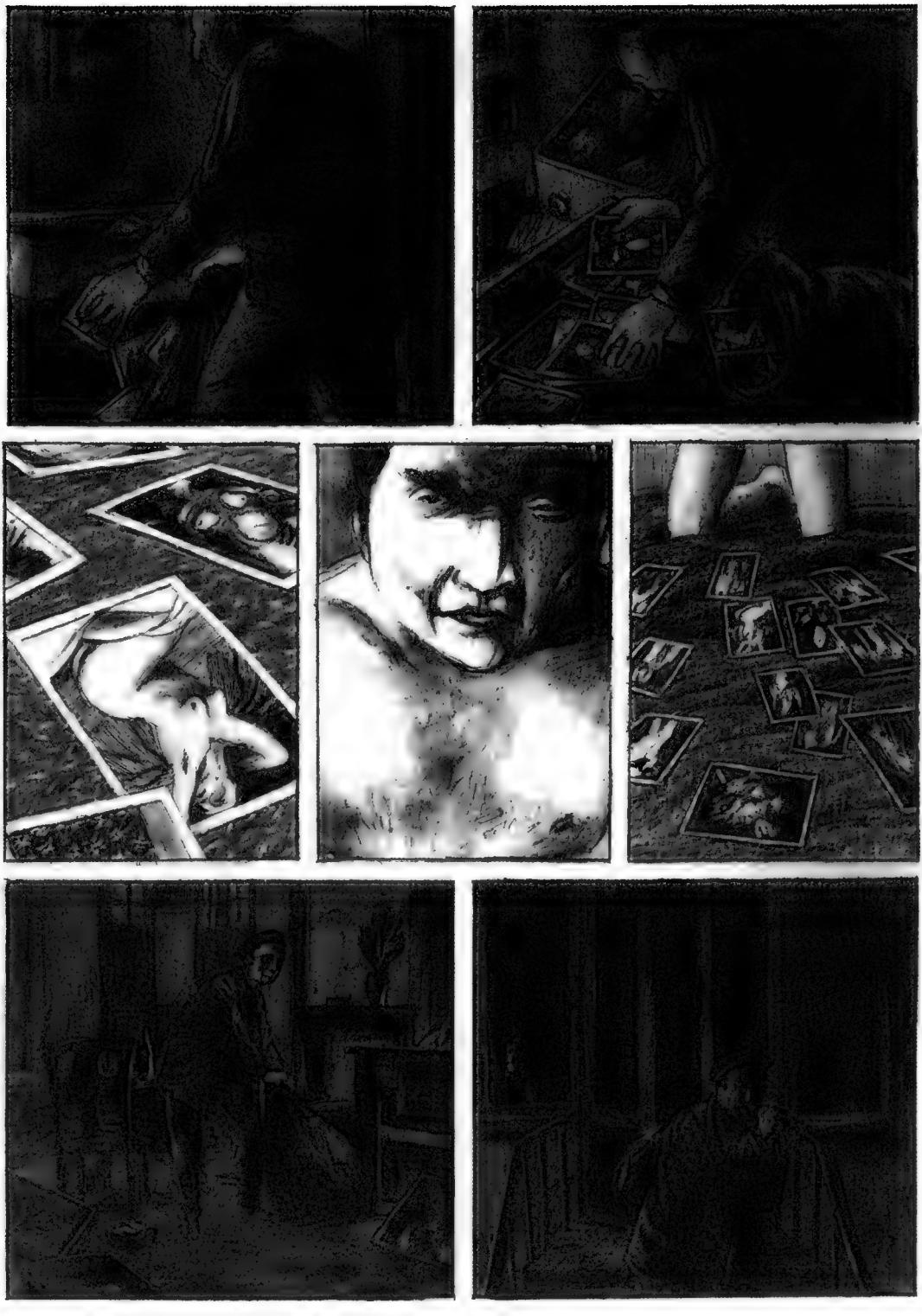


VAN DRIEL, PETER GUIDO AMSTERDAM (NEDERLAND) 1844

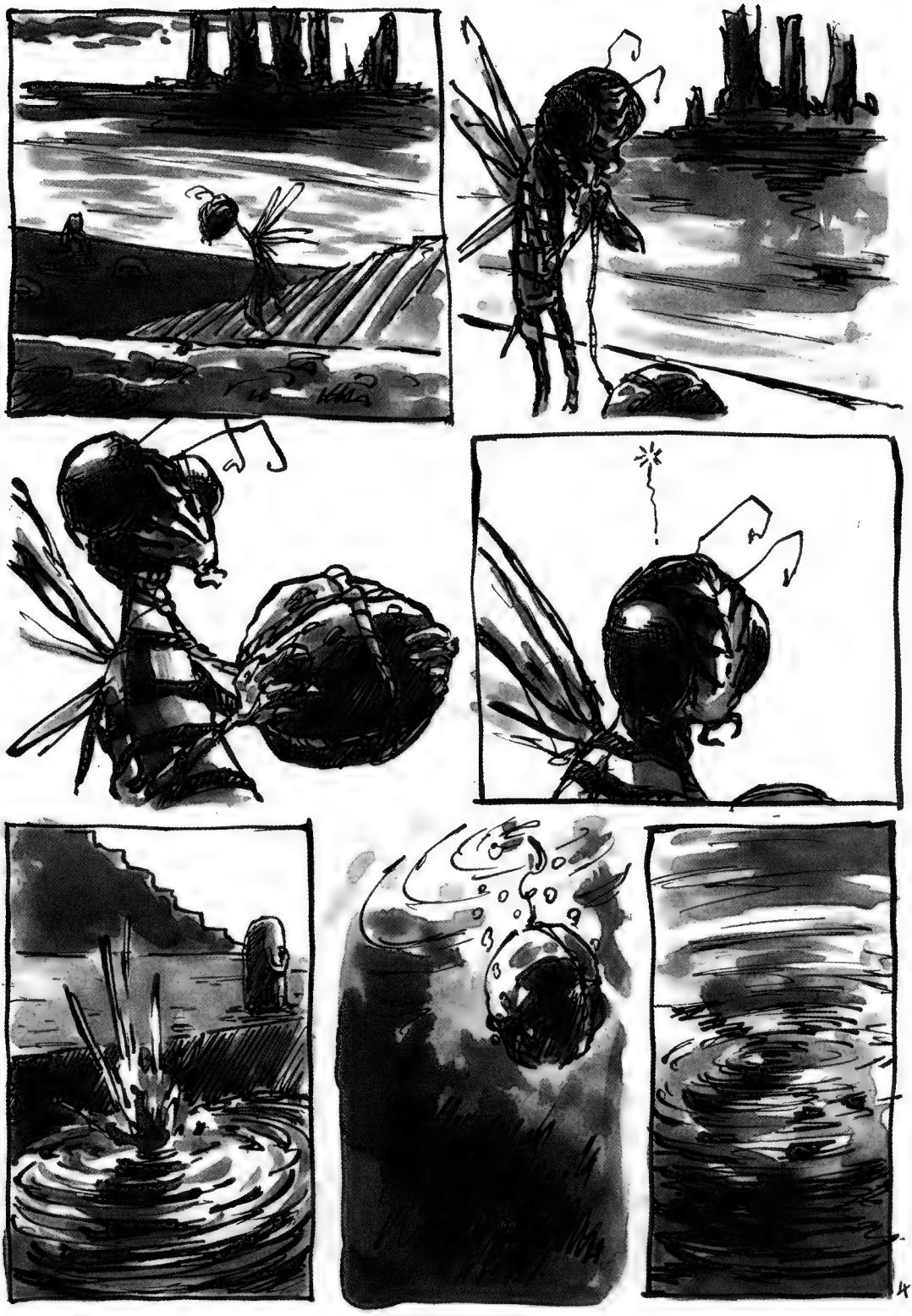

0- Jean & Denise / Schaerbeek / Mai 1999 / T. VAN HASSELT







M.
?
MR JONES
HOLLYWOOD



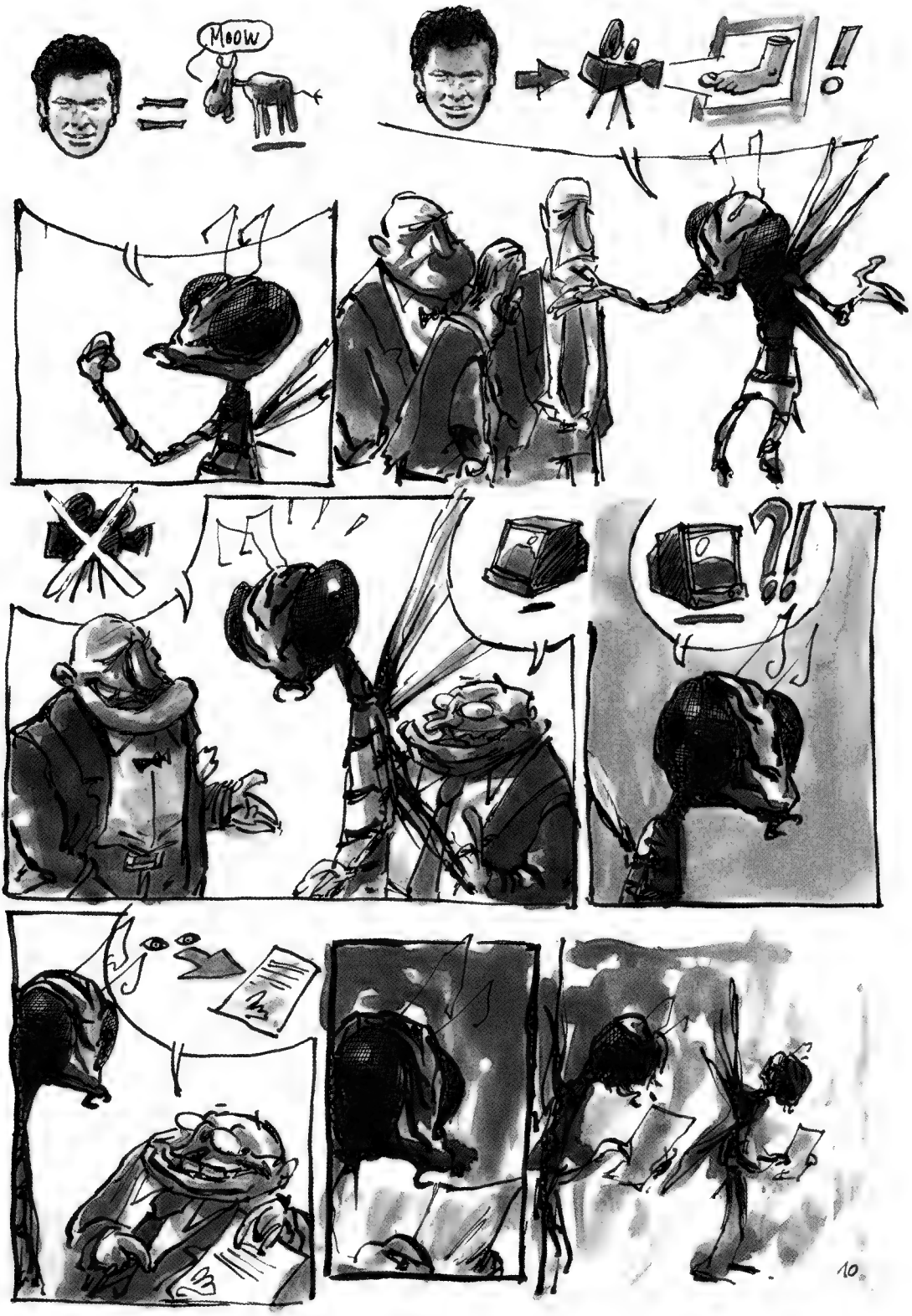
Hollywood

BOM
B22
AWARD
AWARD

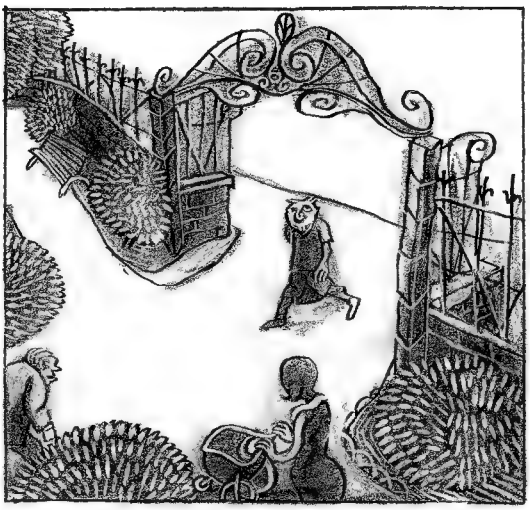
HA! HA! HA!
CLAP
CLAP
CLAP
CLAP
HA! HA!
!?
CLAP
CLAP
CLAP
HA! HA! HA!
CLAP CLAP CLAP
HA! HA!
CLAP CLAP
CLAP
CLAP
?
7

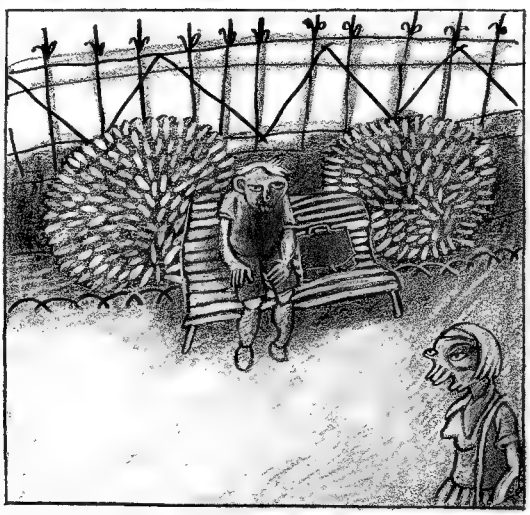
CLAP CLAP CLAP
CLAP CLAP
CLAP CLAP CLAP
CLAP
?
= $$$

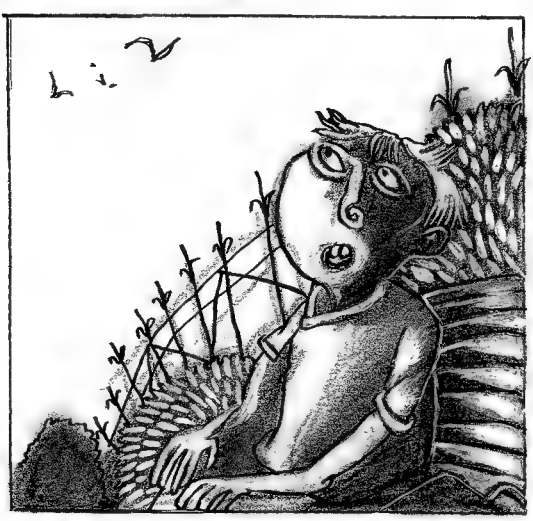
DAVID ASSELOF
DAVID ASSELOF
DAVID ASSELOF

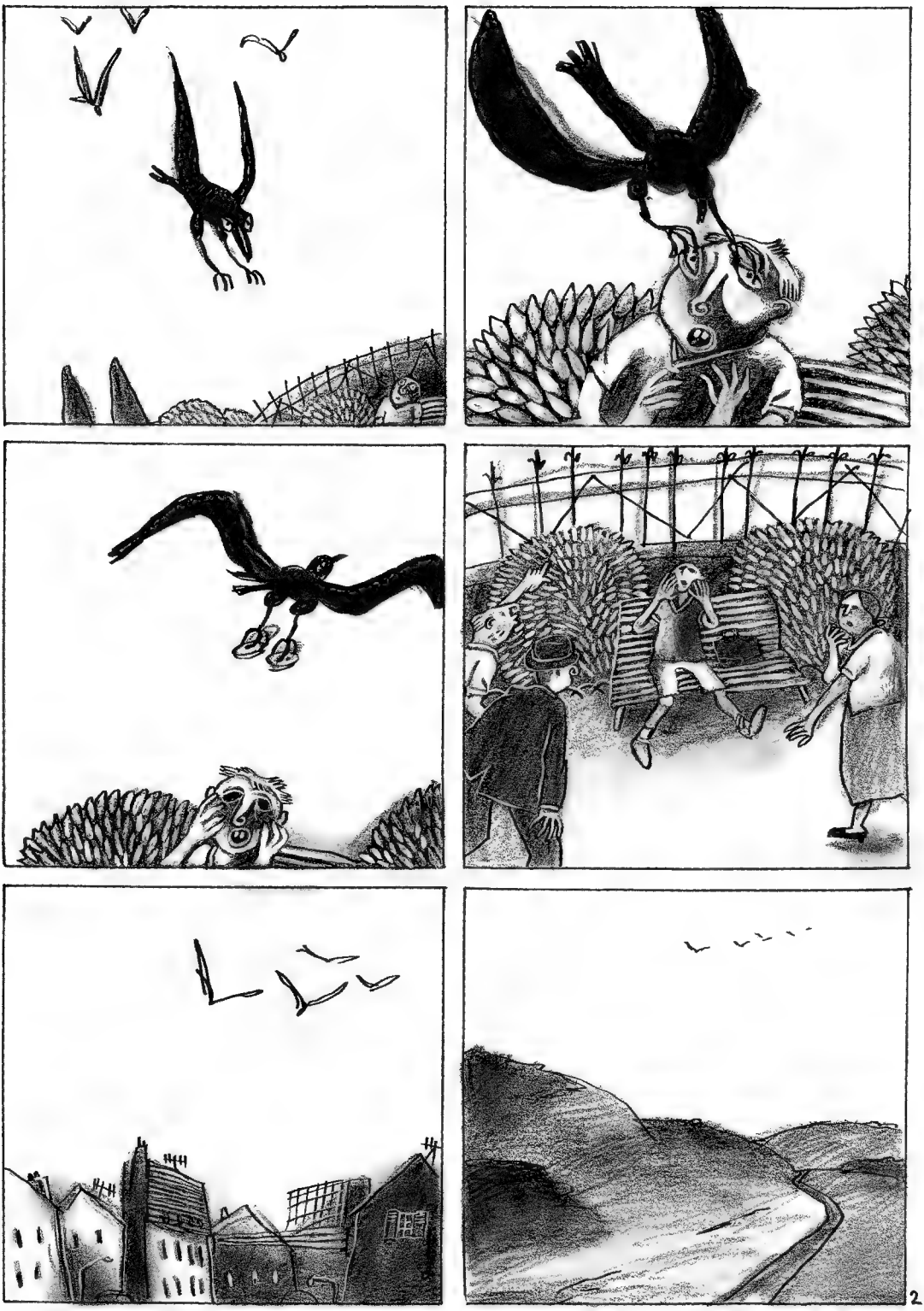

Meow
!
?!
10.

$ $ $
?
WOAW.
DAVID VANDERMEULEN 12









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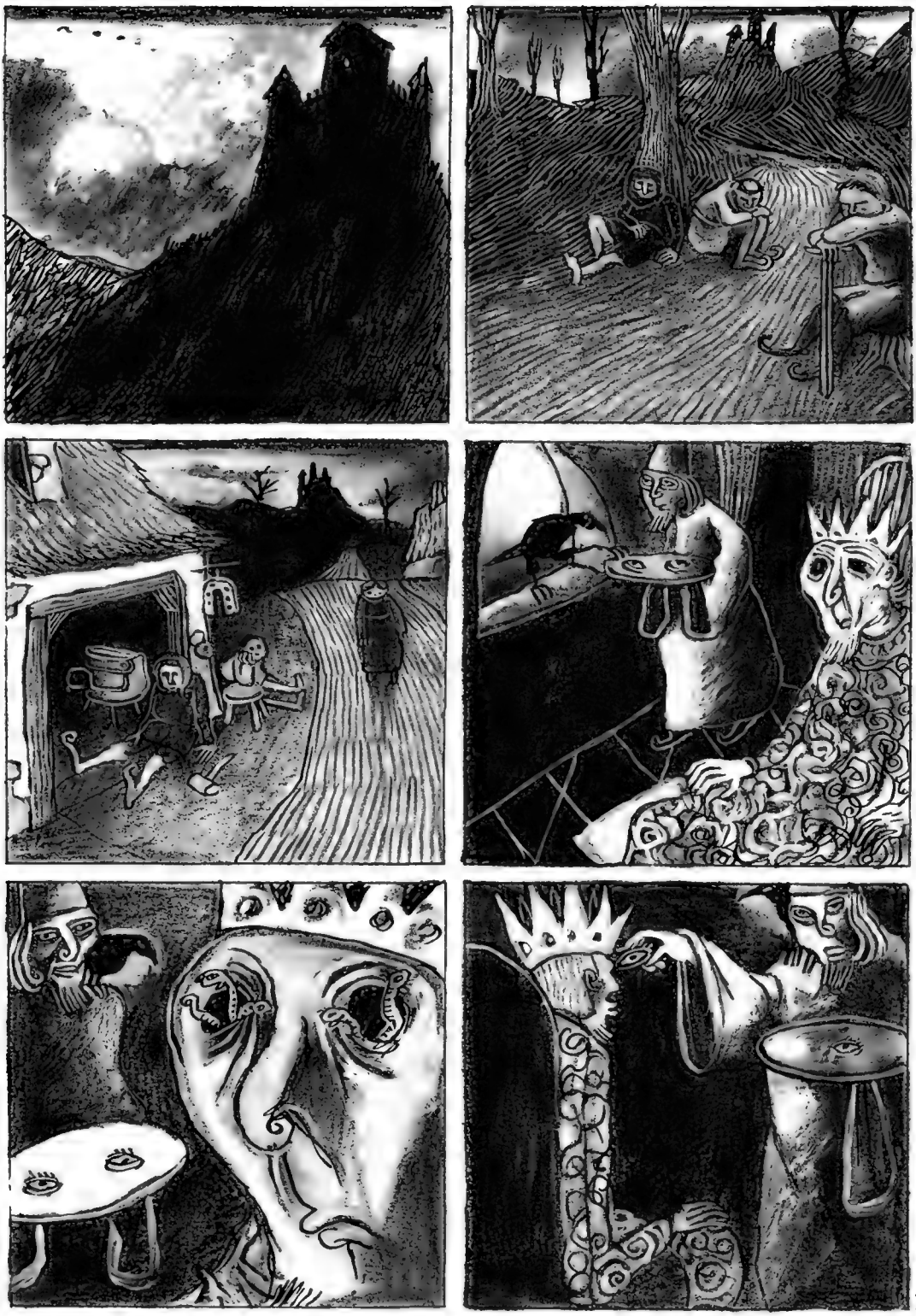
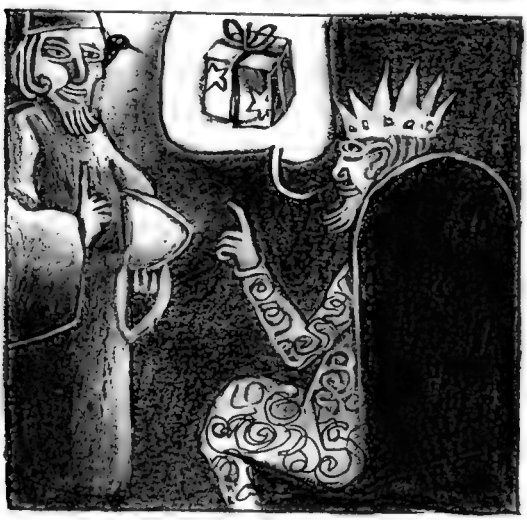
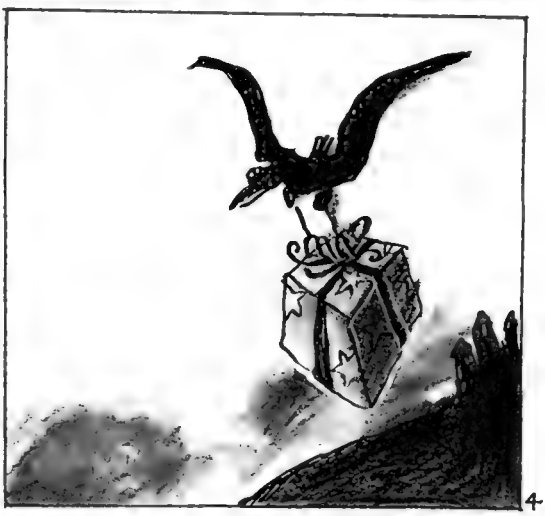
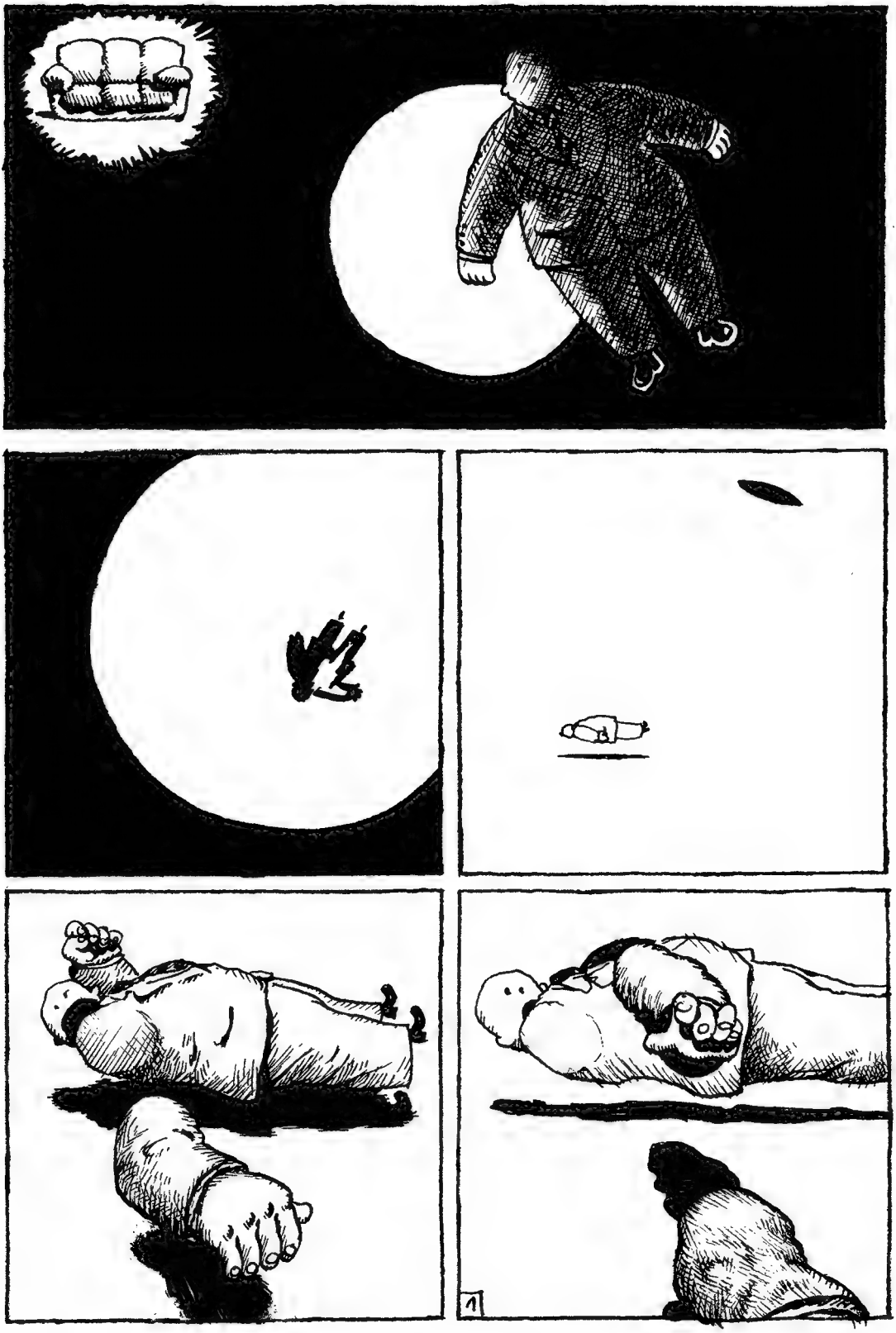


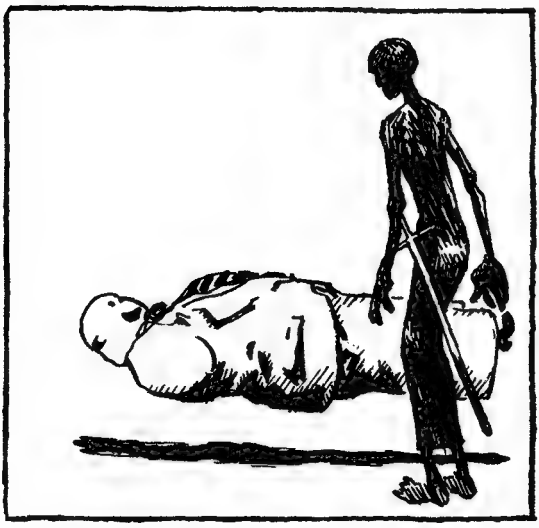


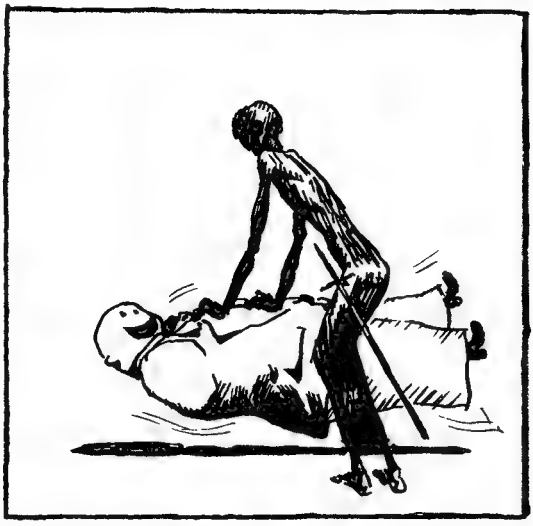


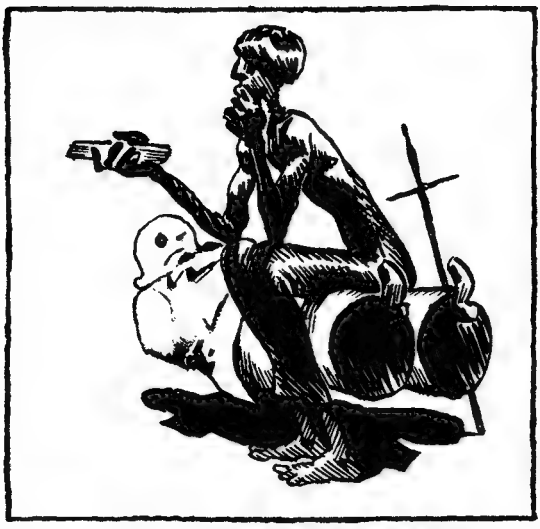
THANKS
Vanoli

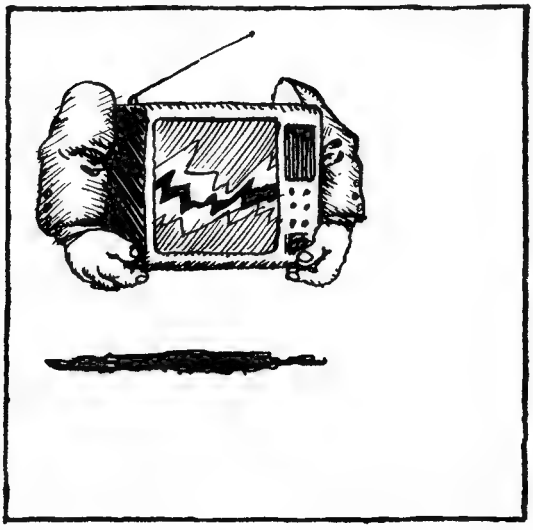
1873 ANGOULÊME (FRANCE) J-E. VERMOT-DESROCHES

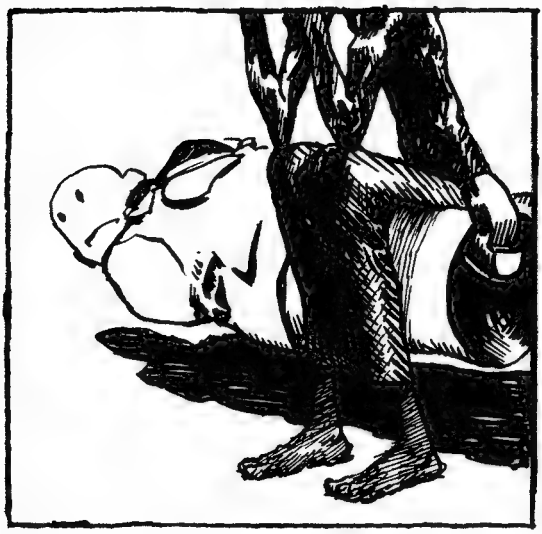


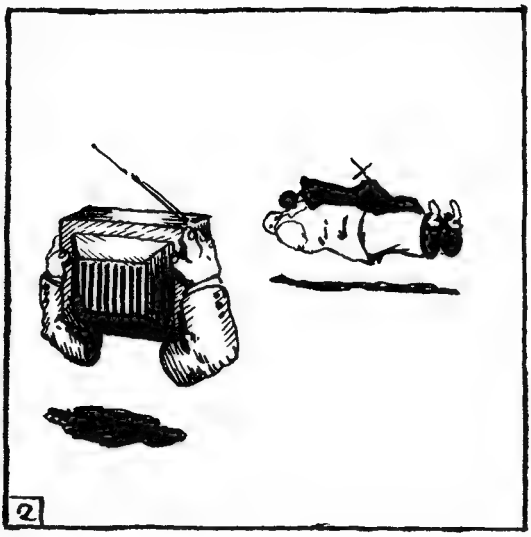


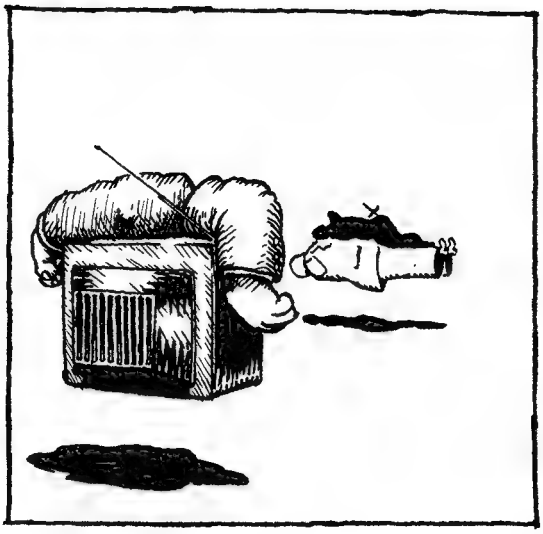


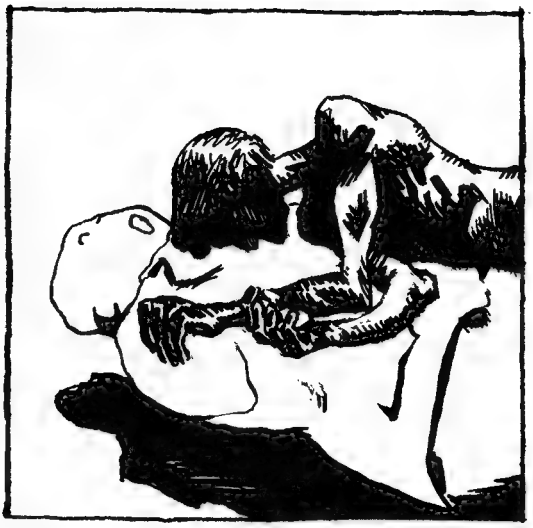


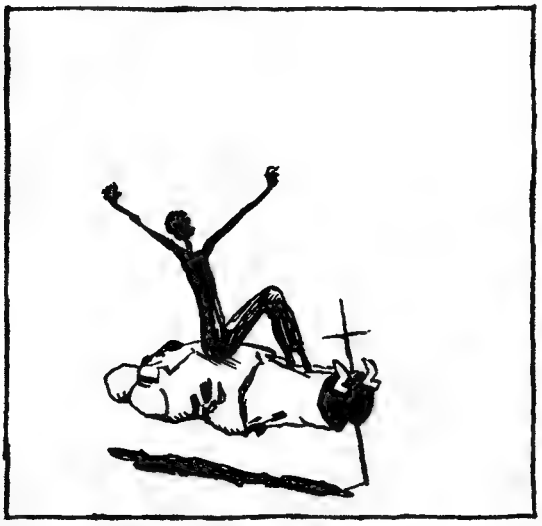


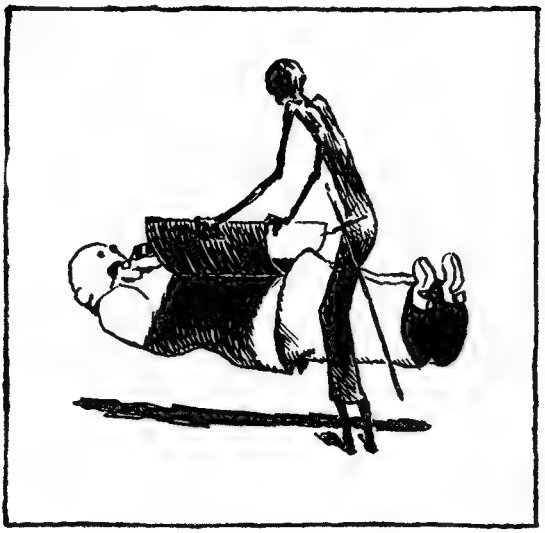


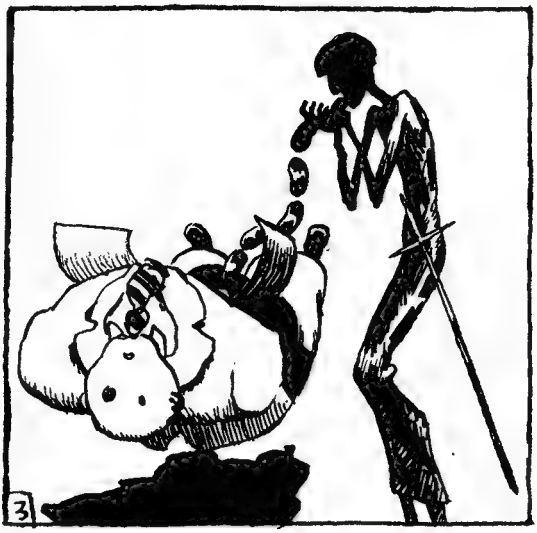








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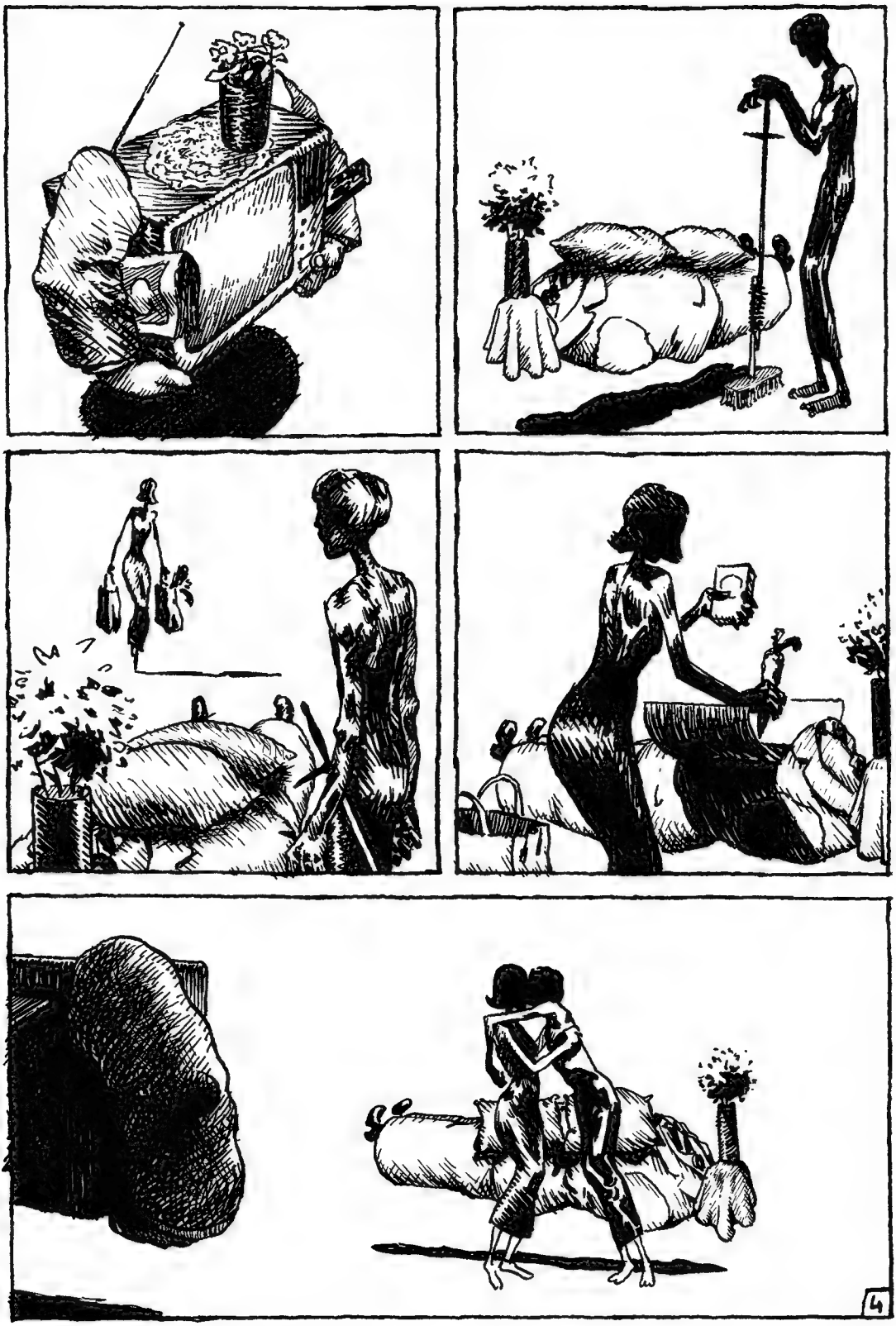
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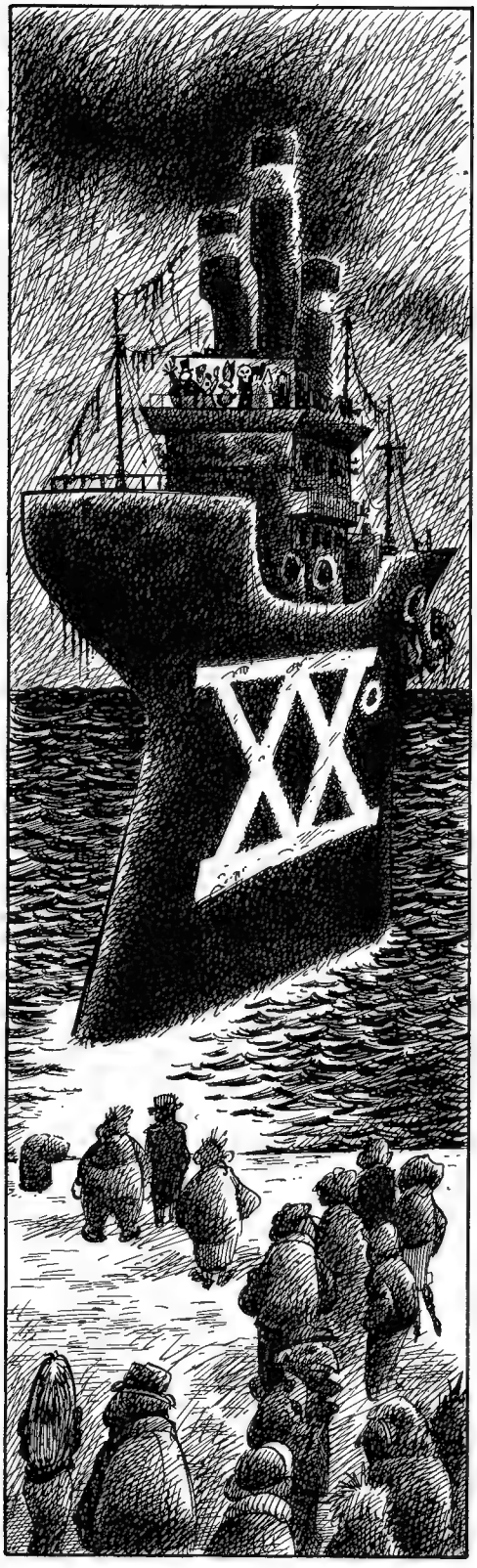
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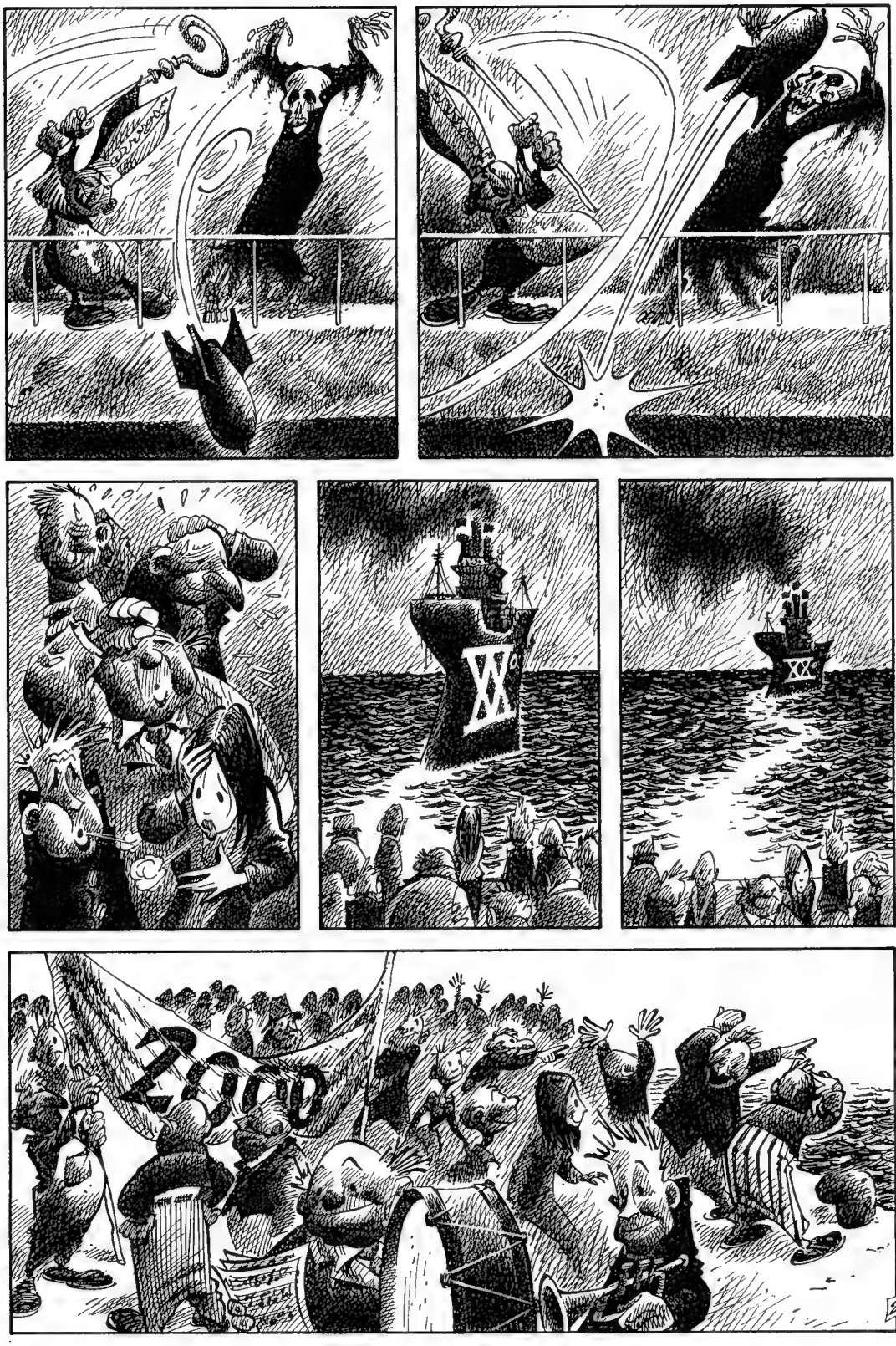

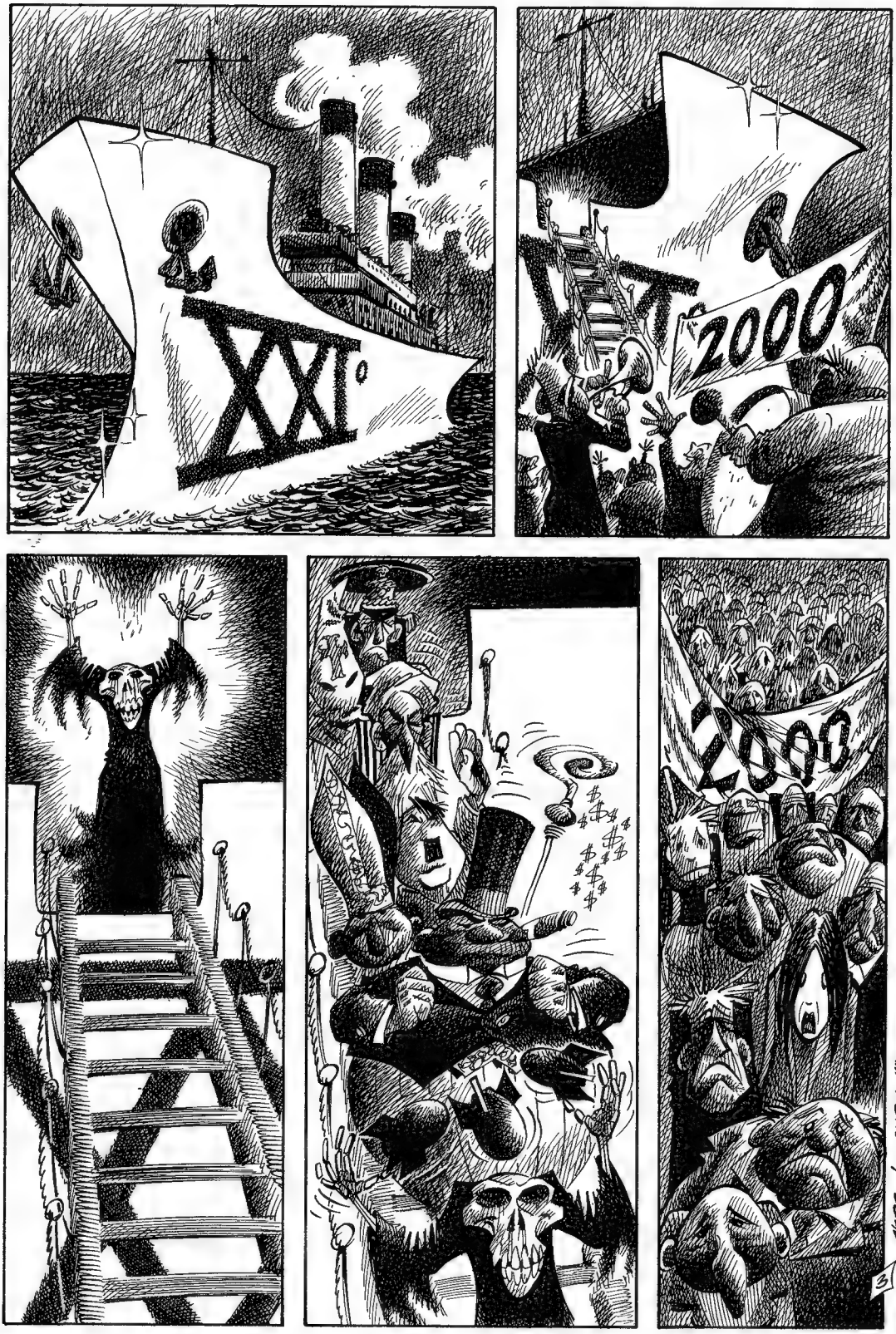
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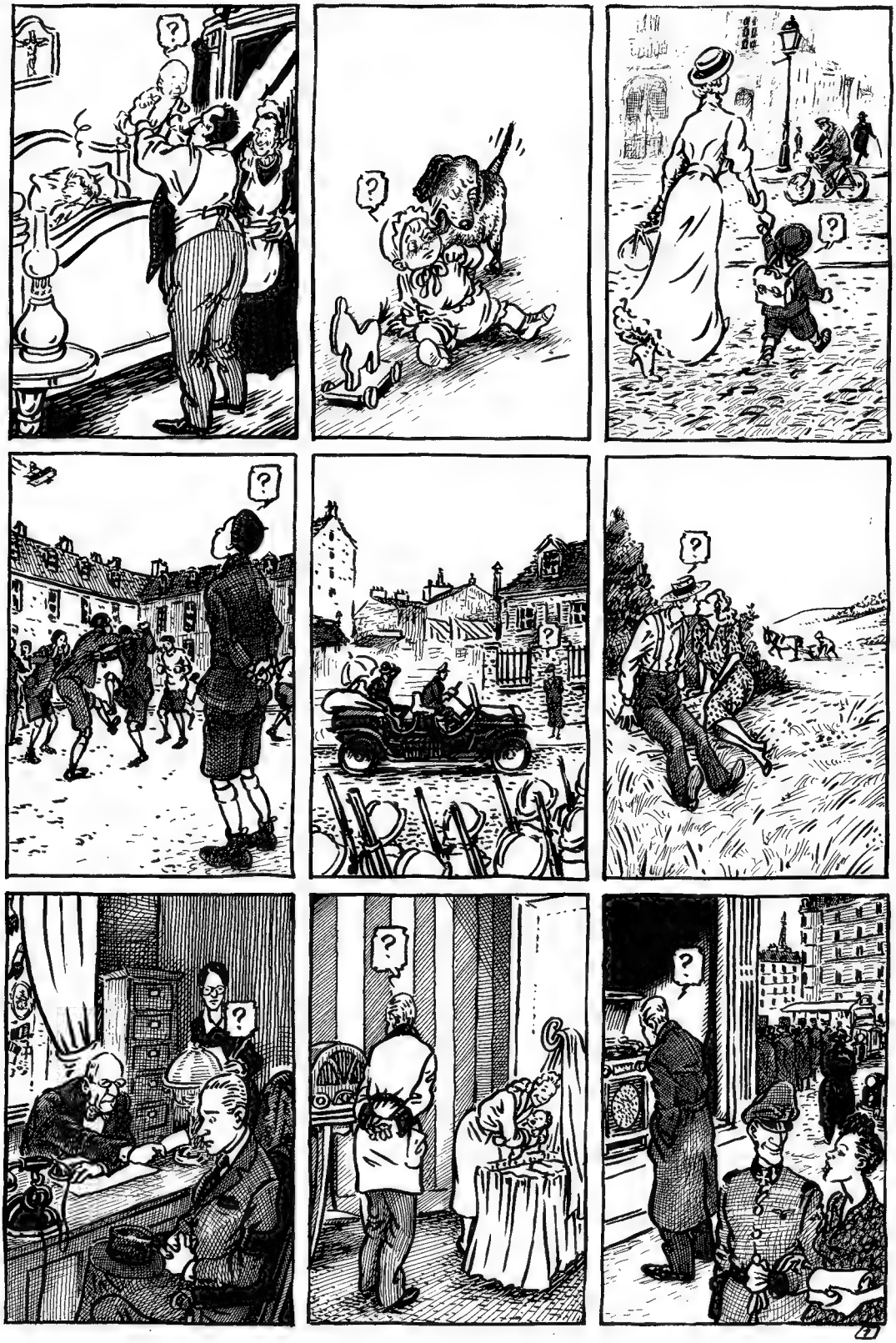

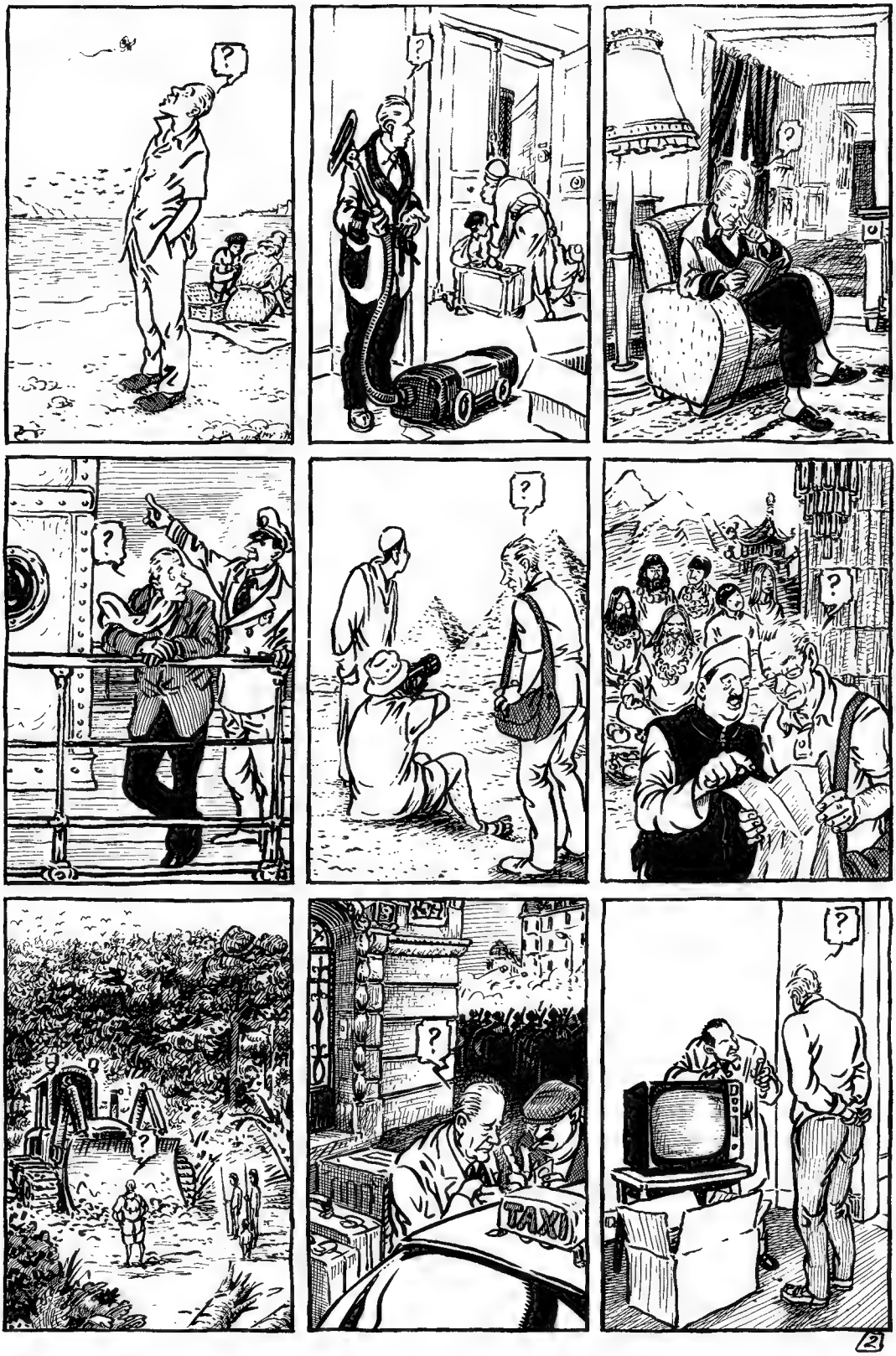
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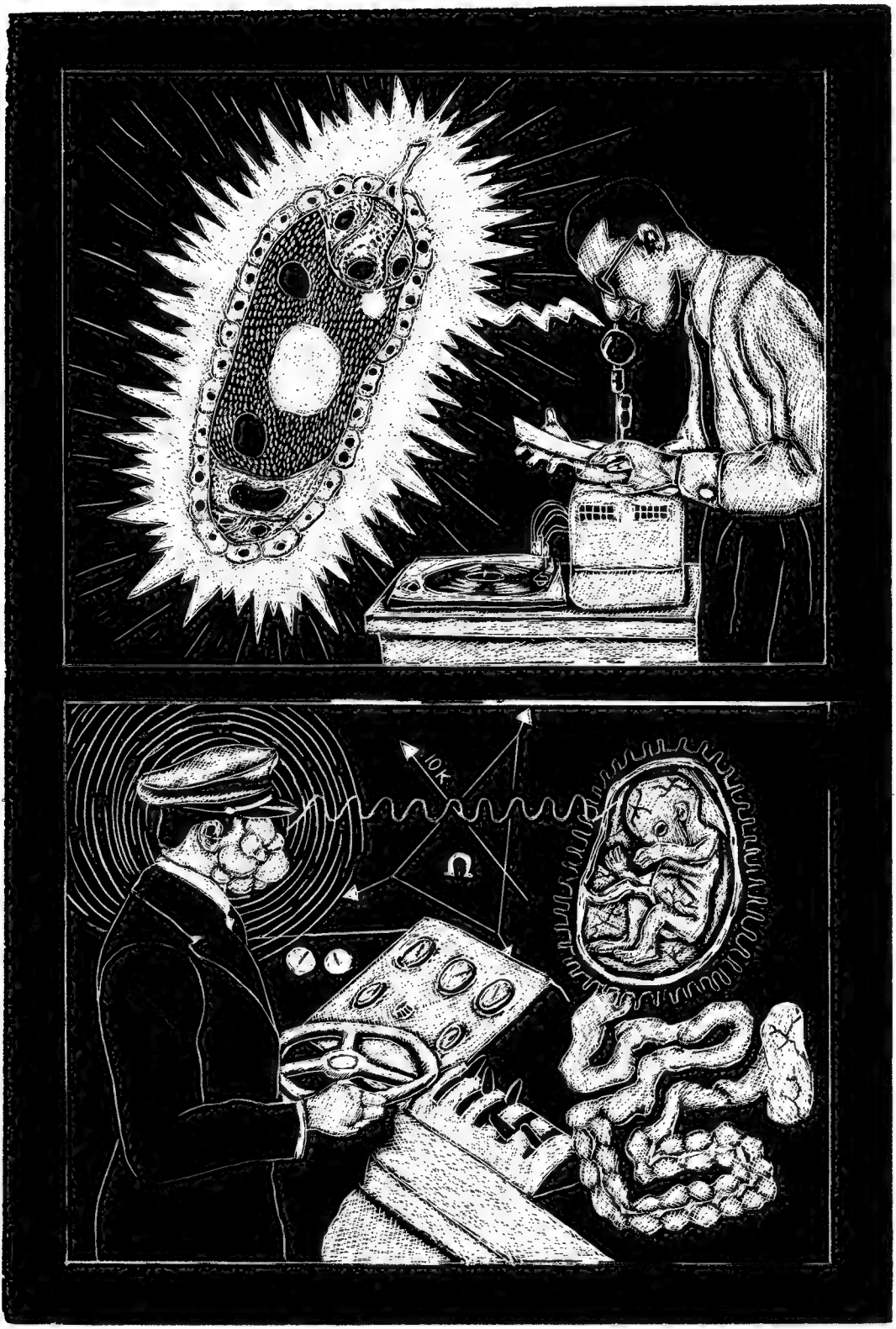
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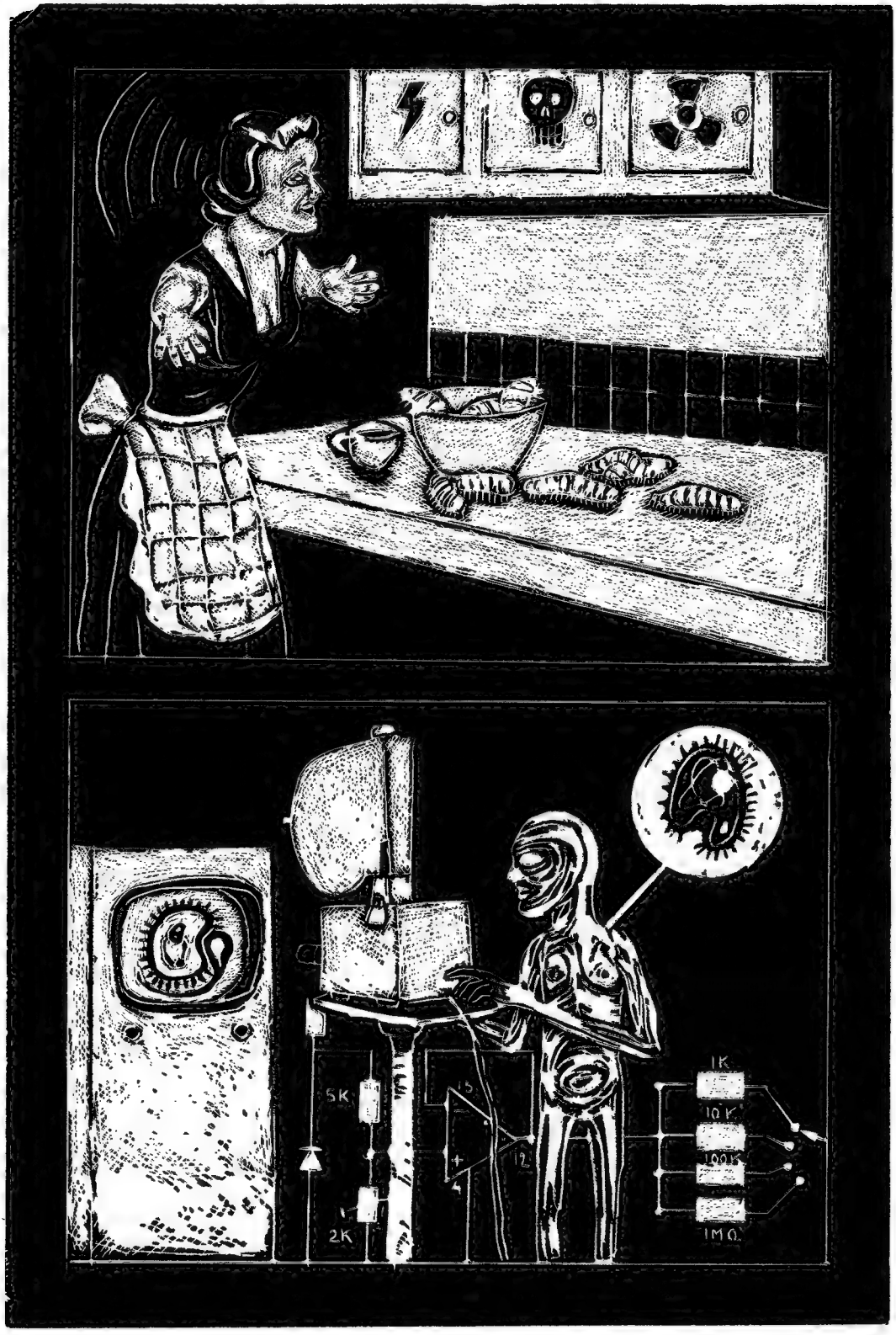
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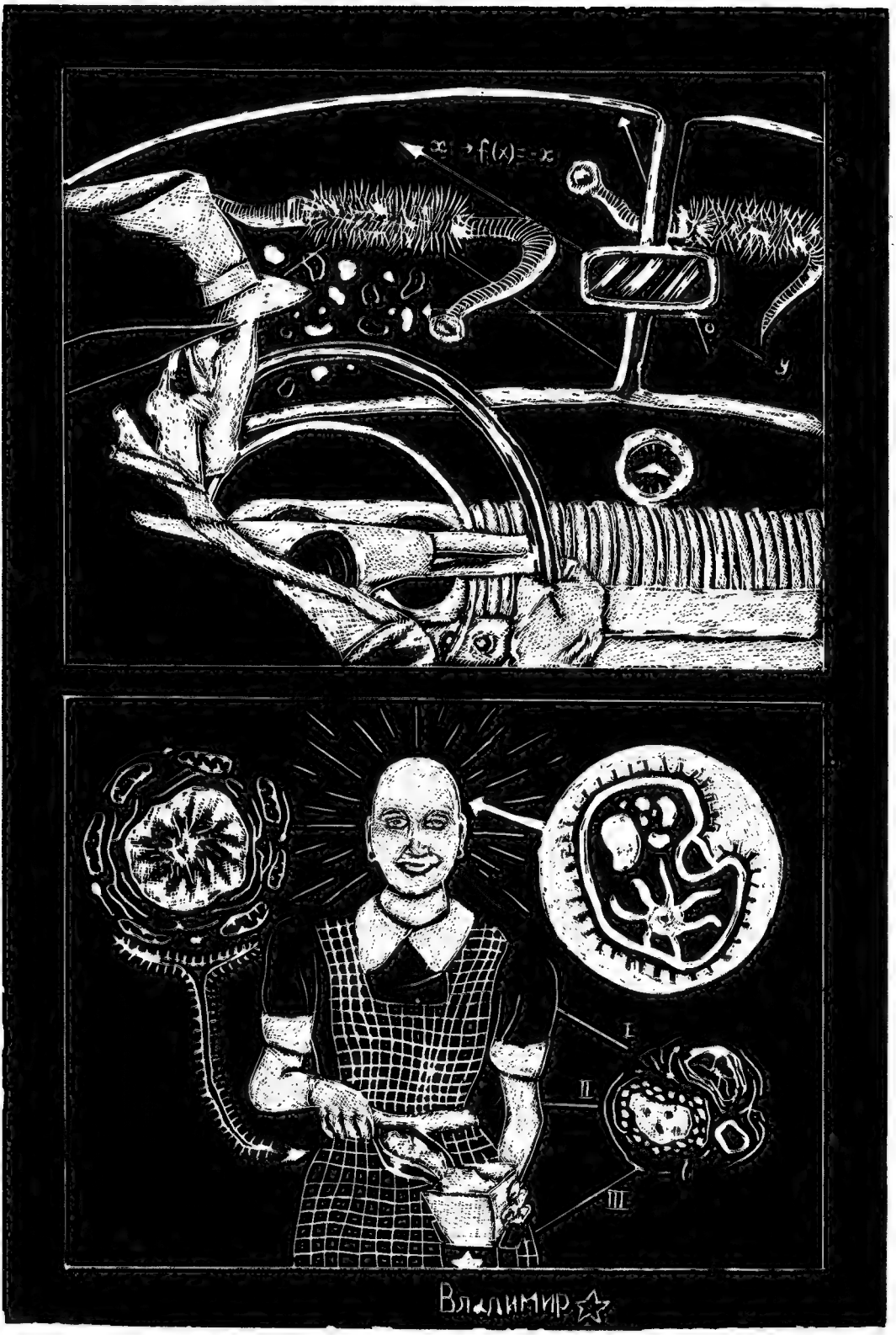
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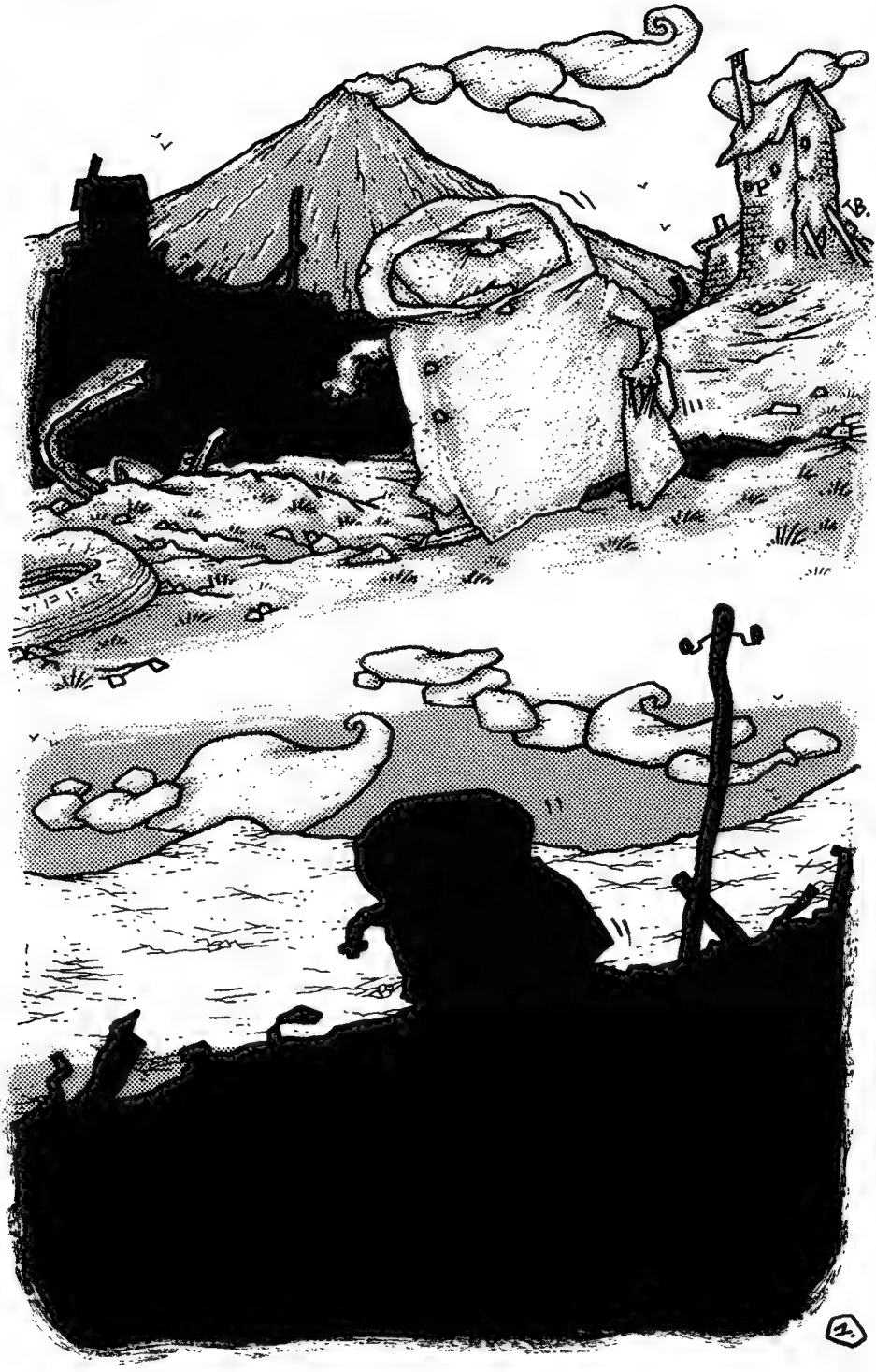

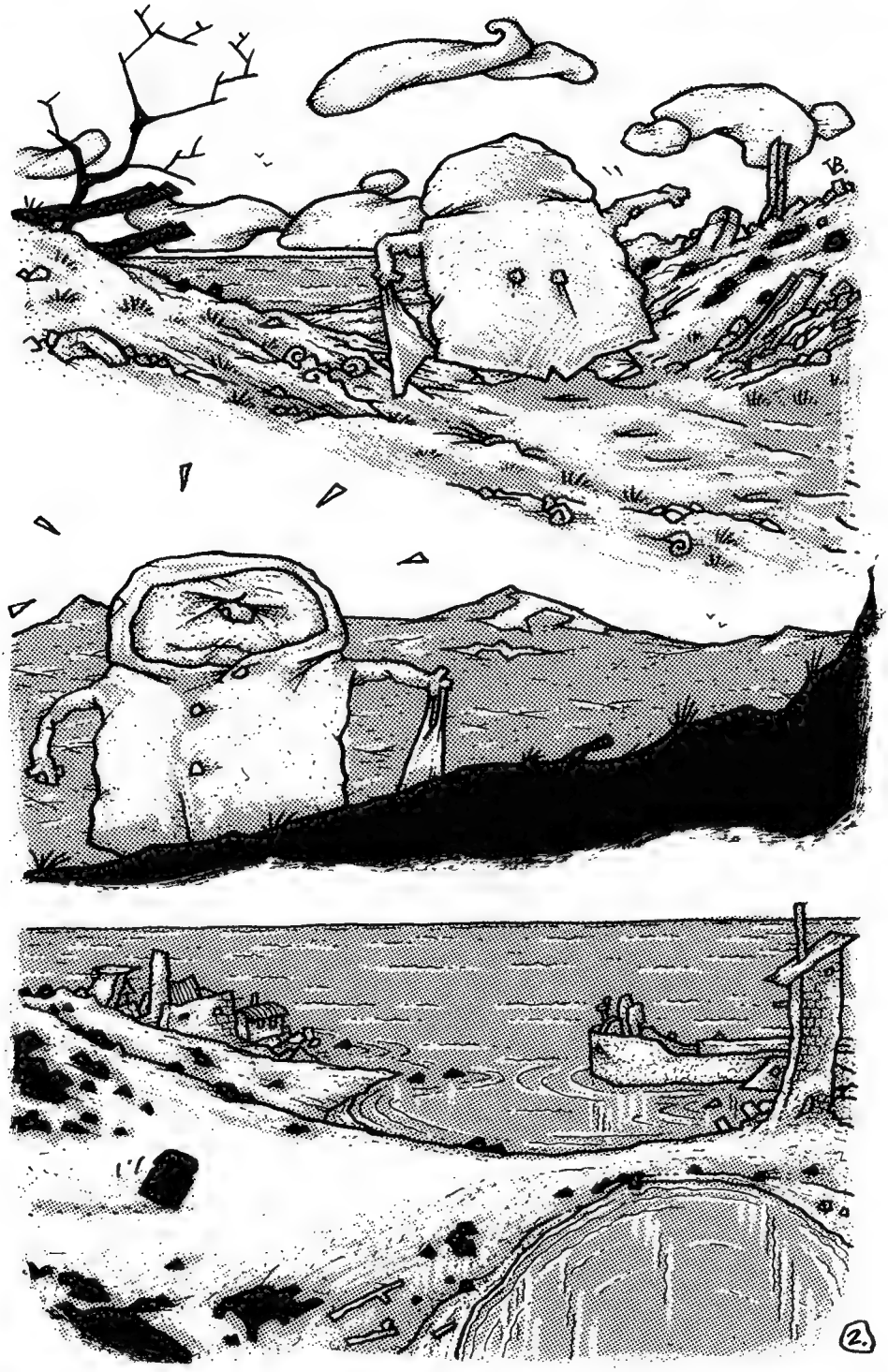
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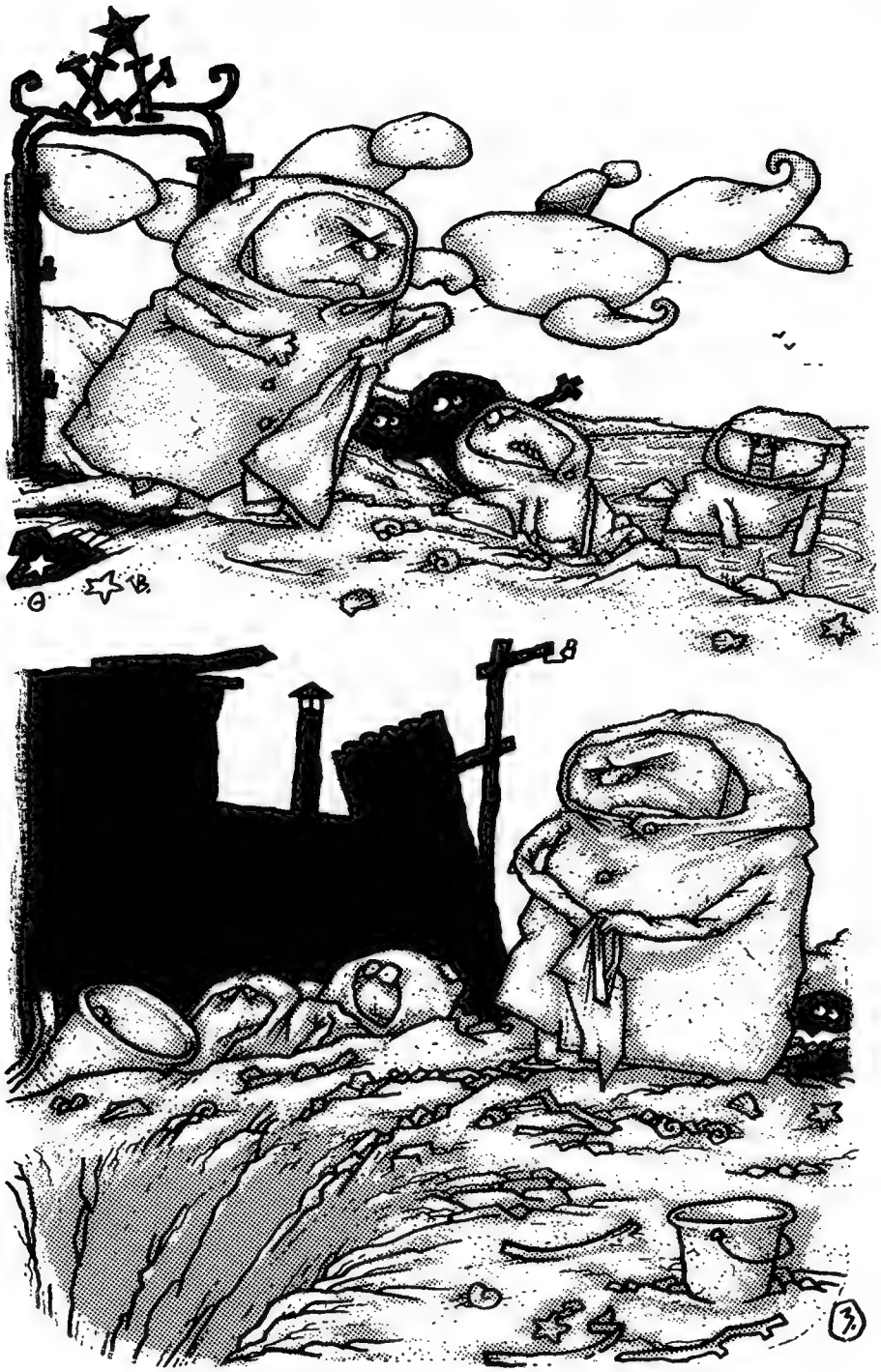

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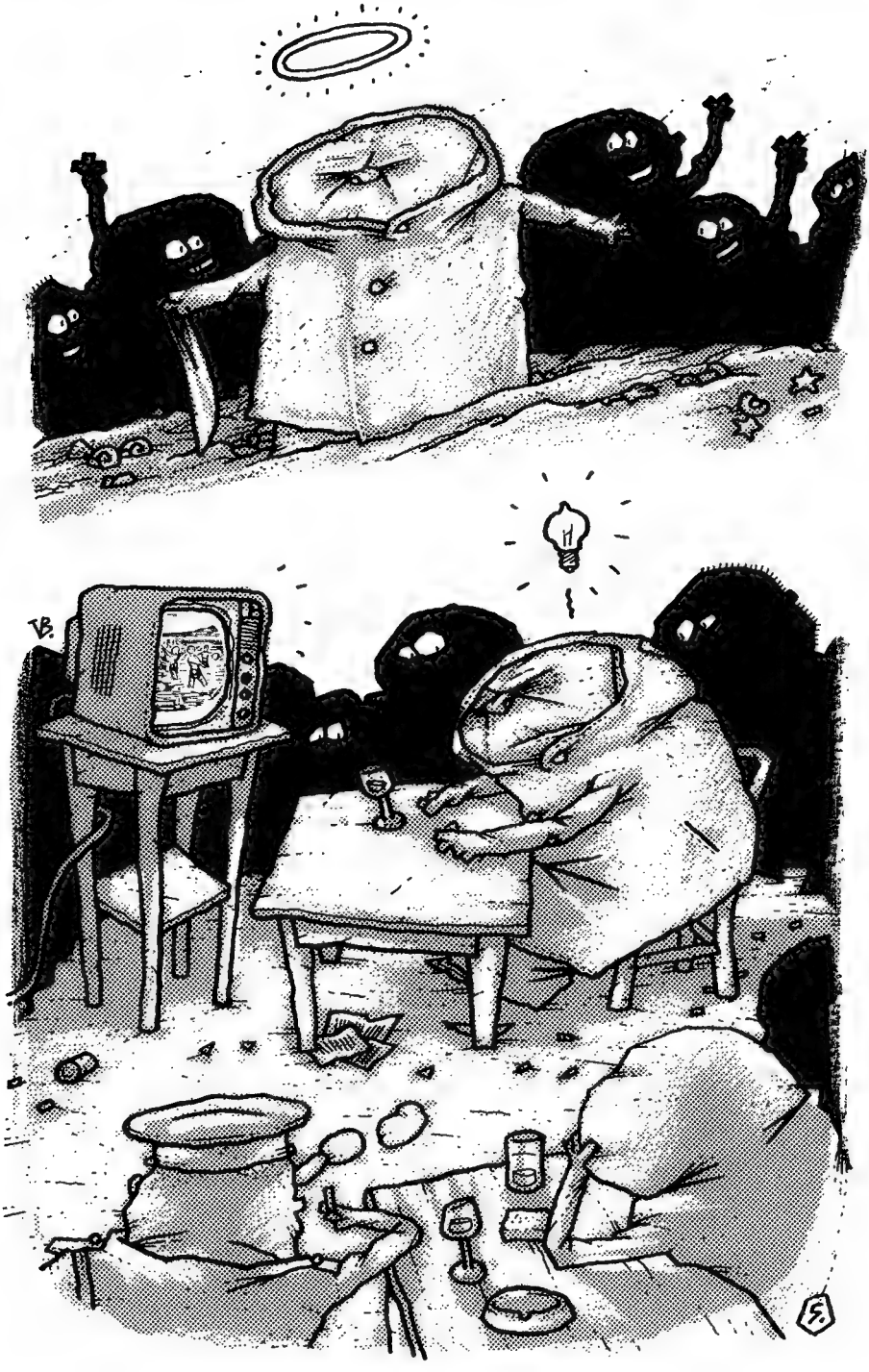
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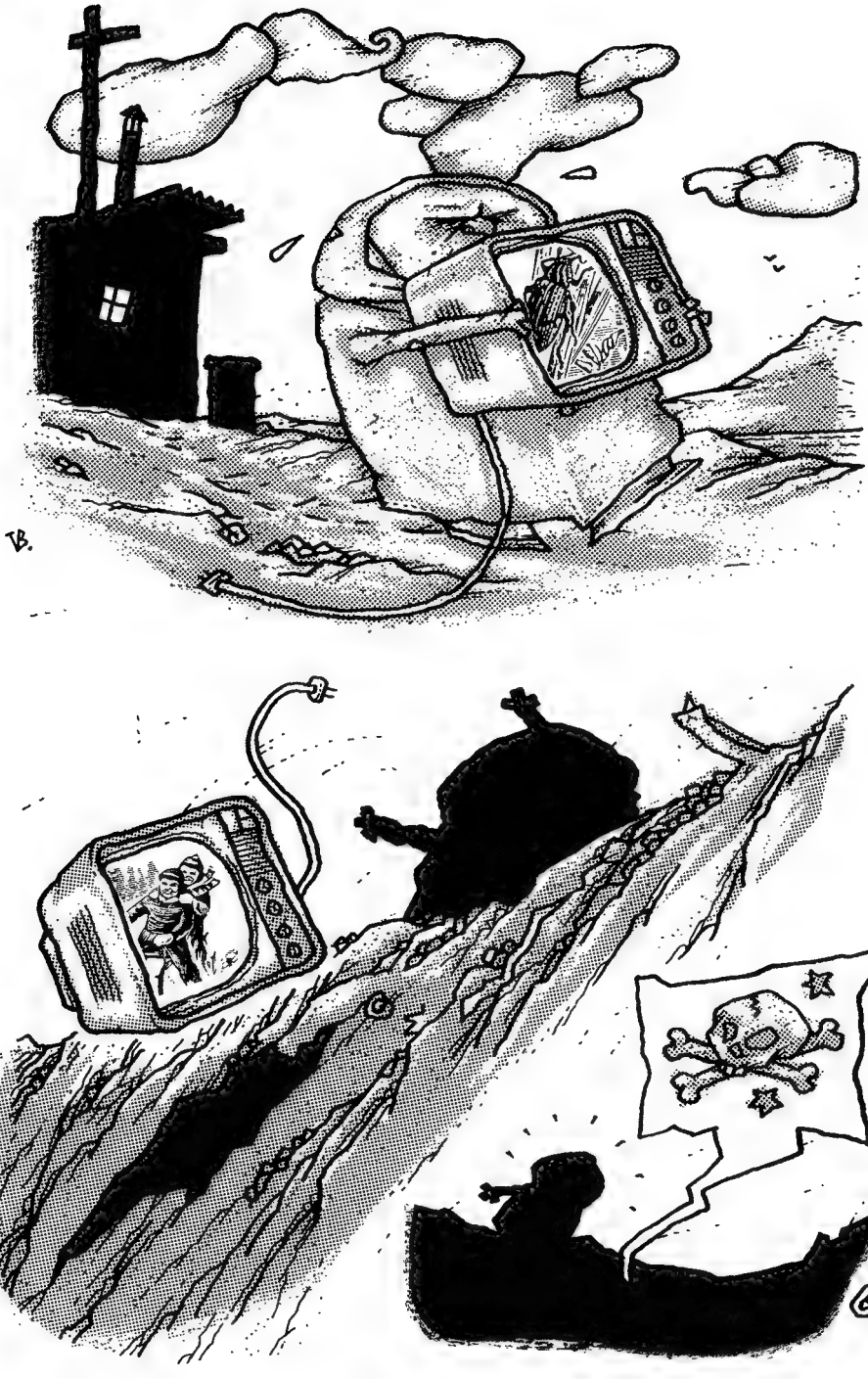
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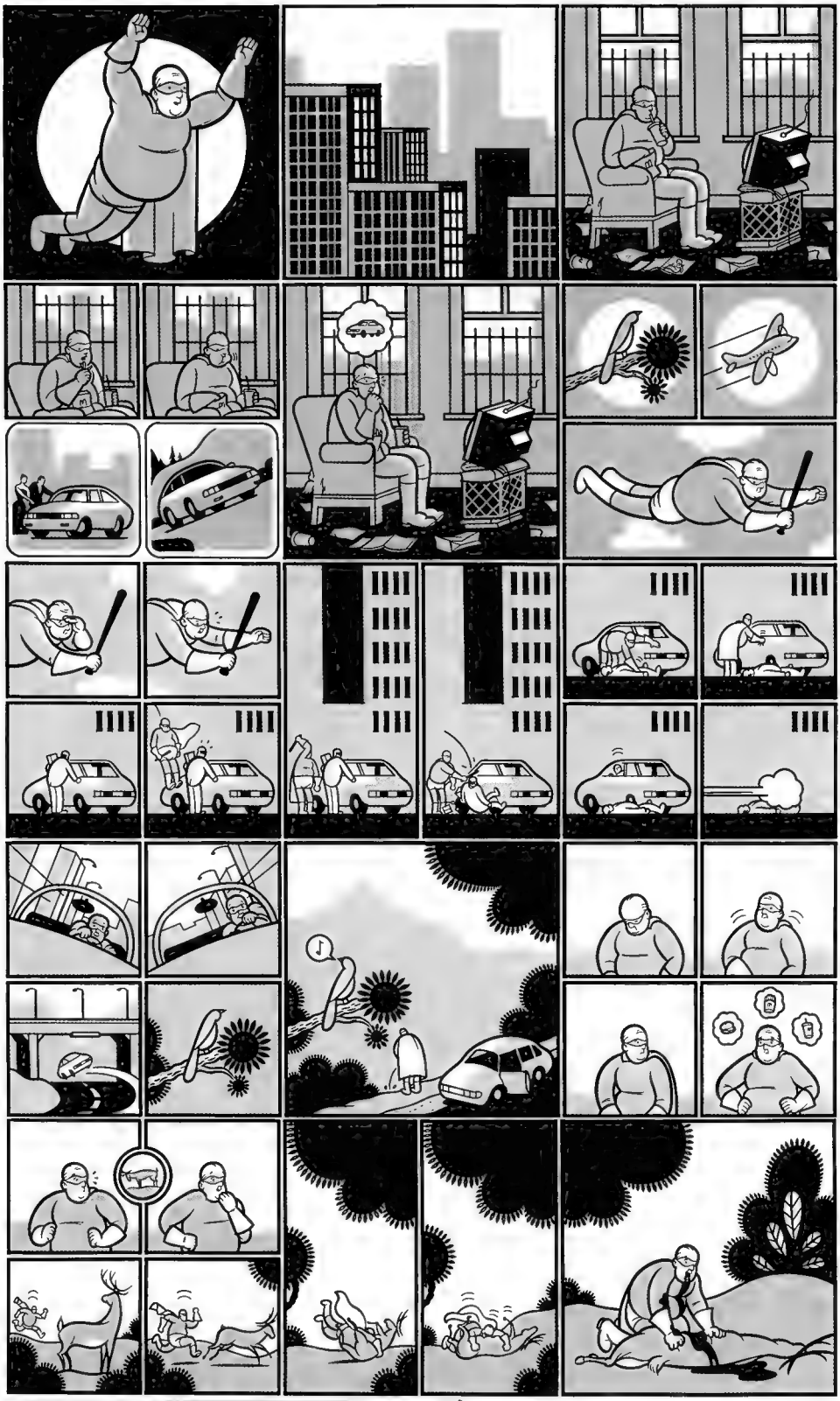

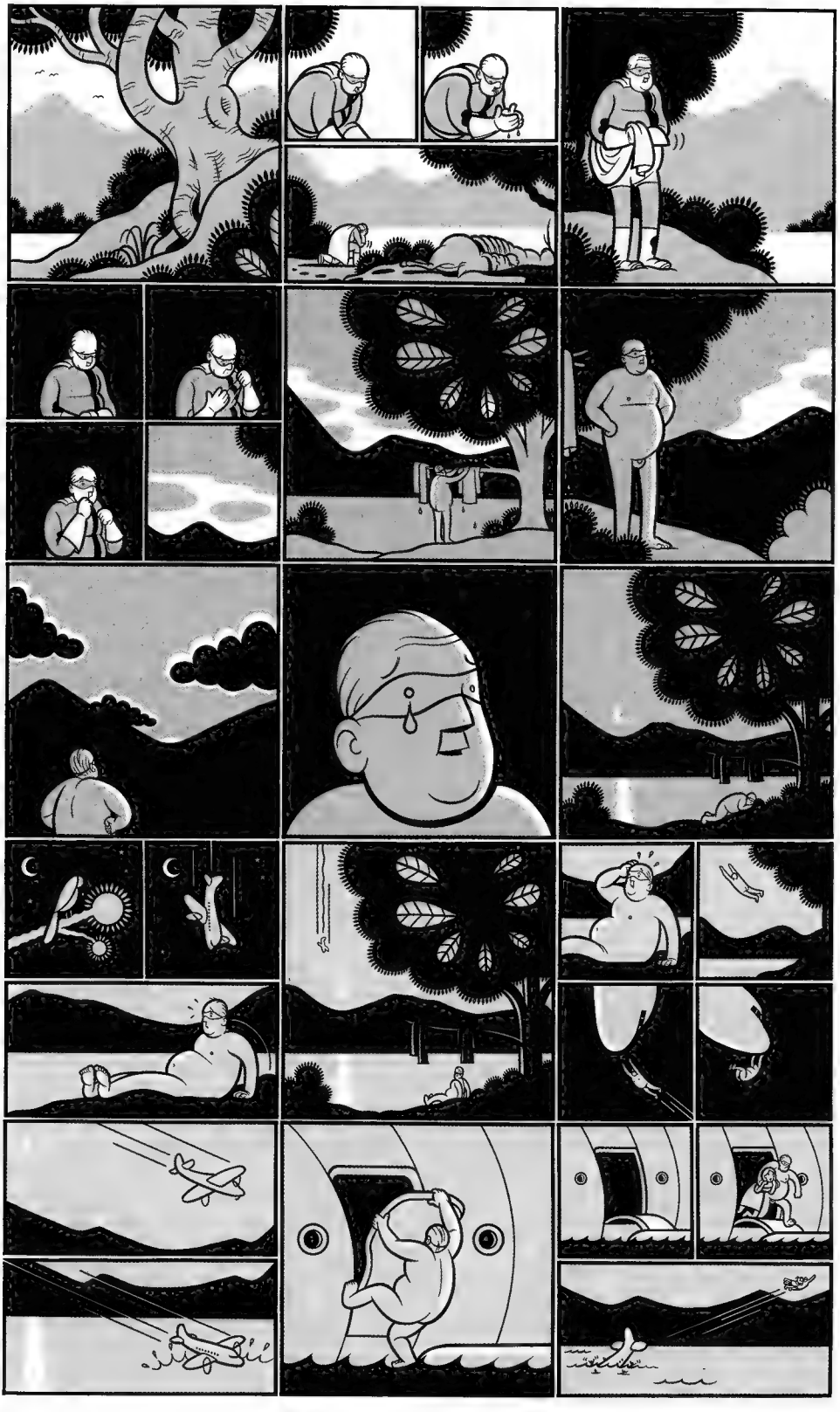

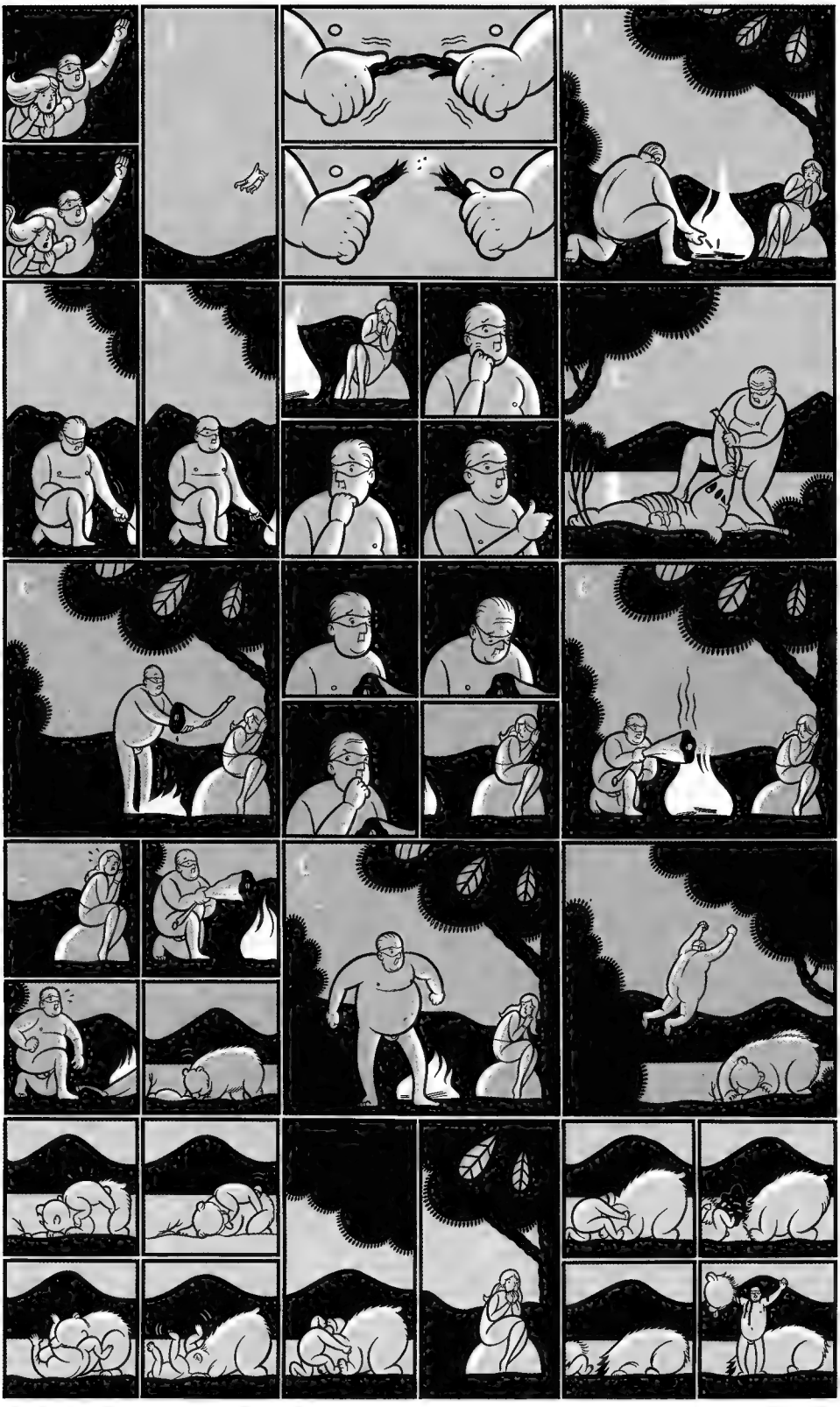

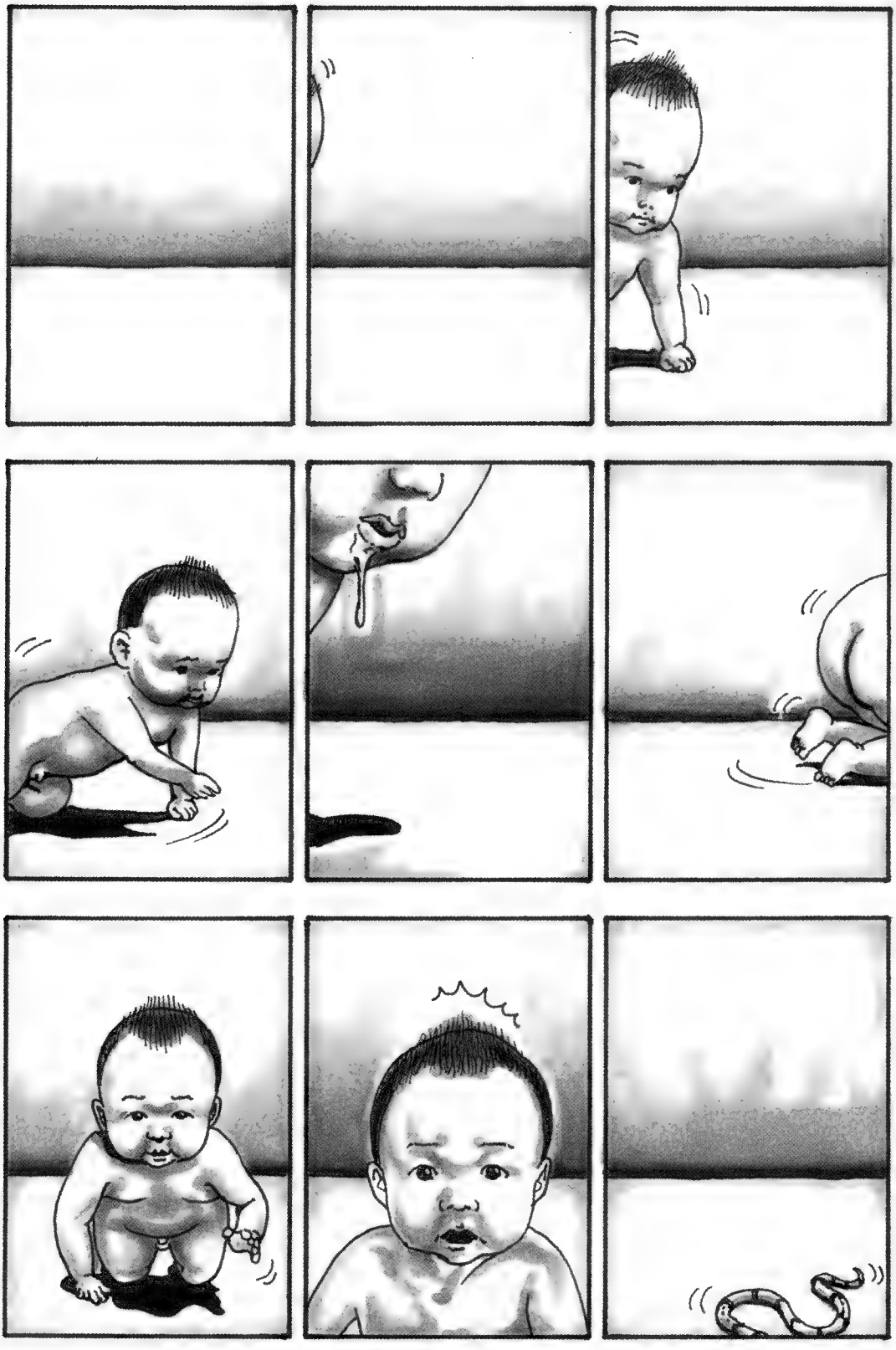

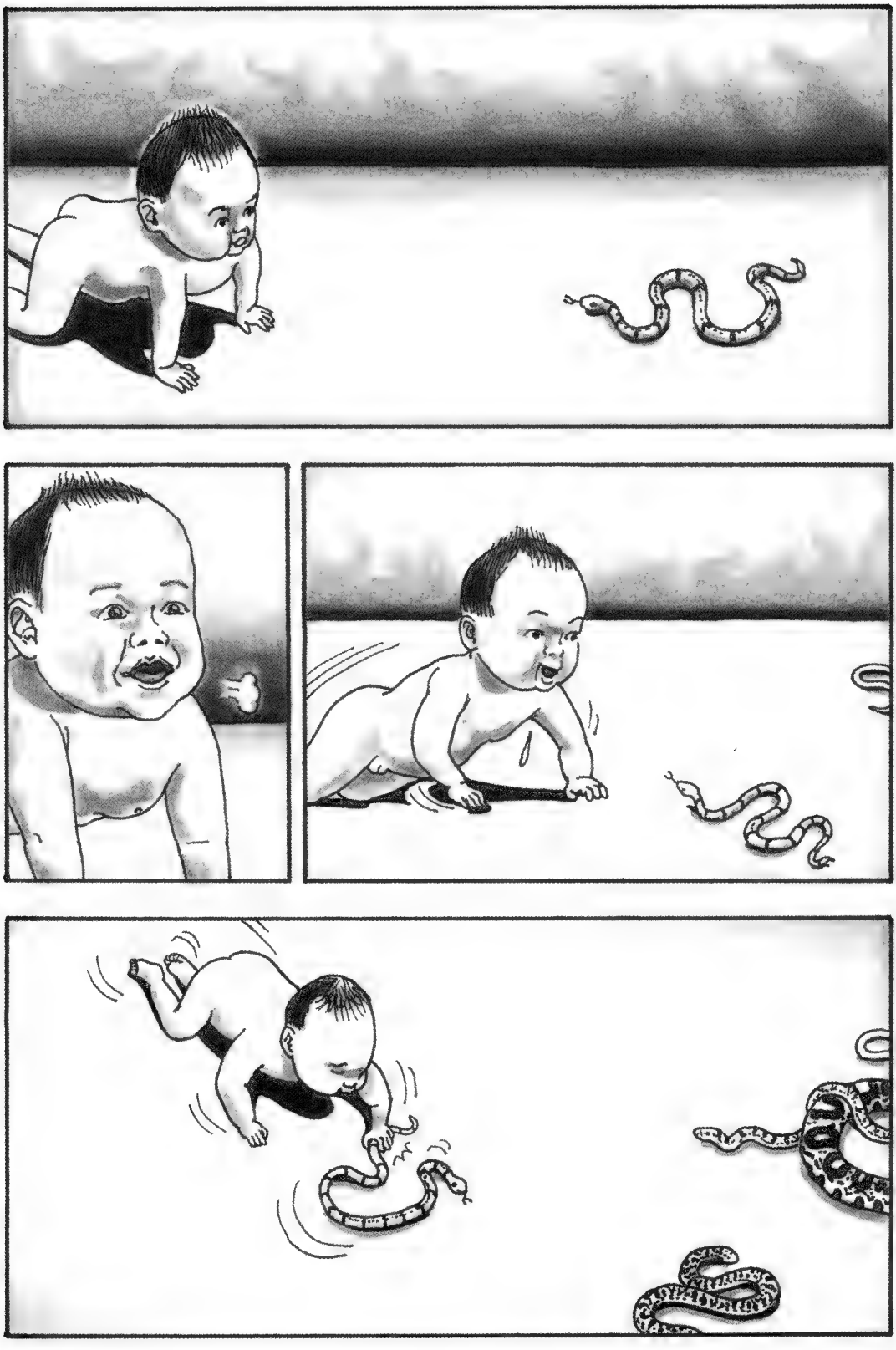

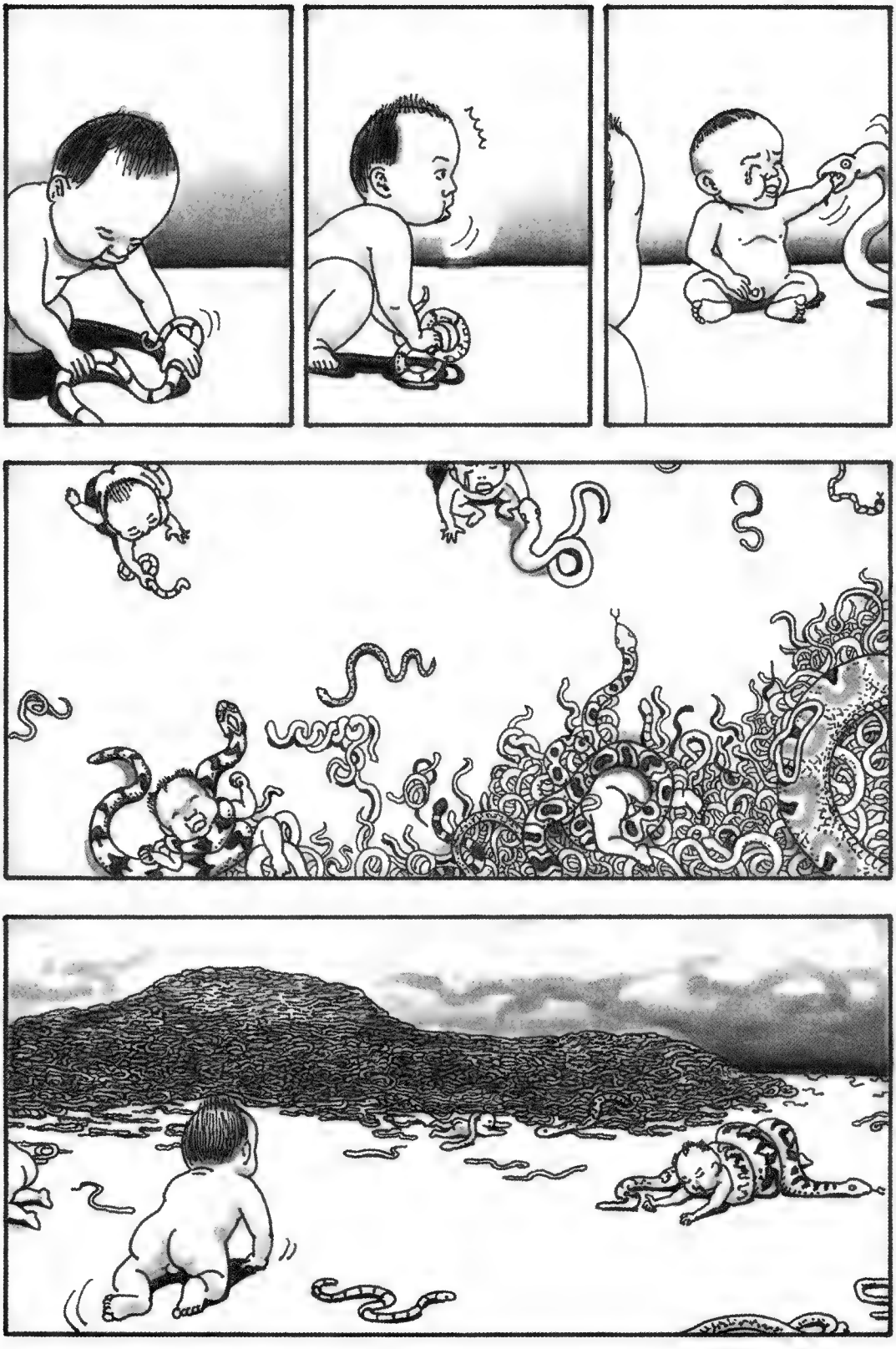

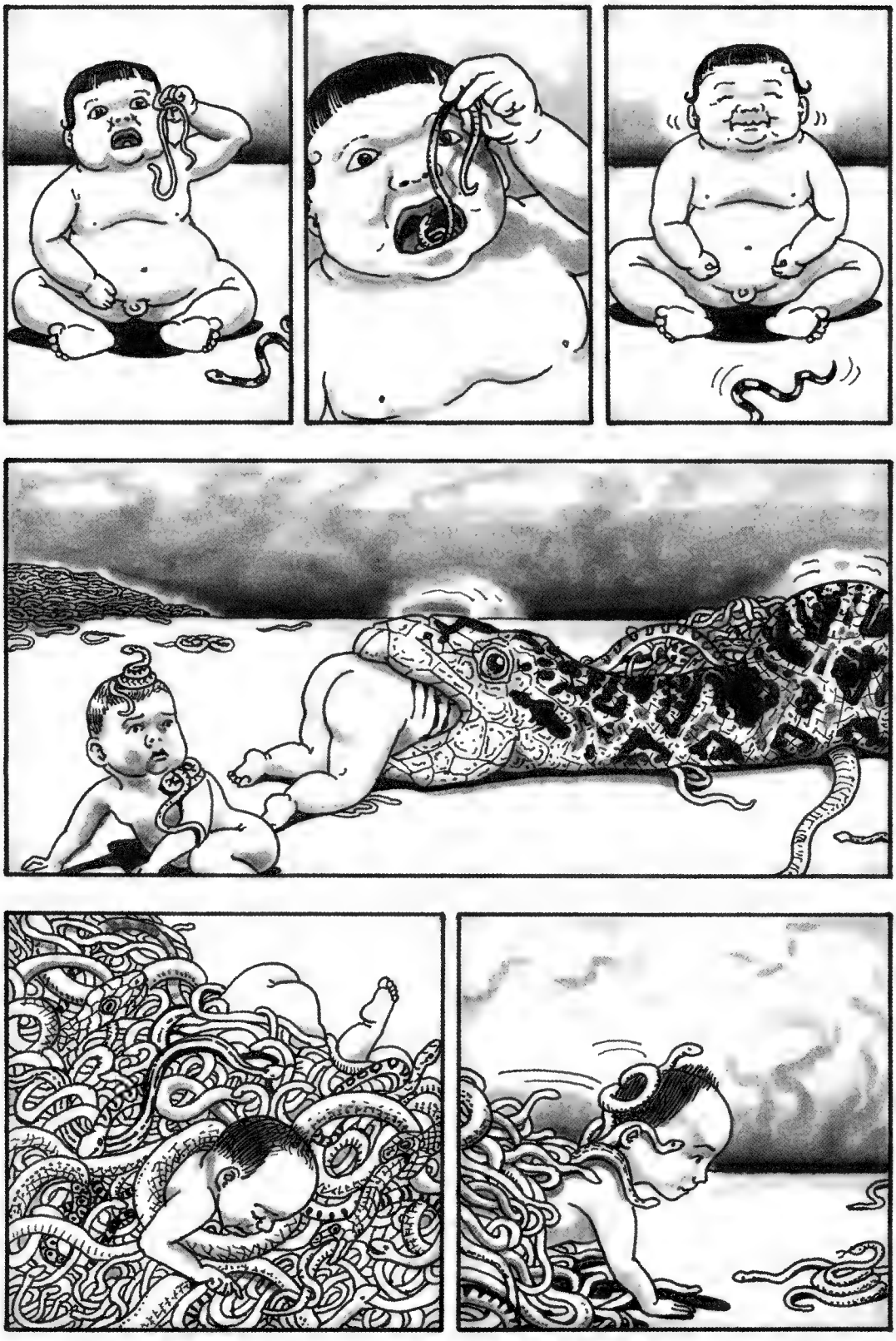

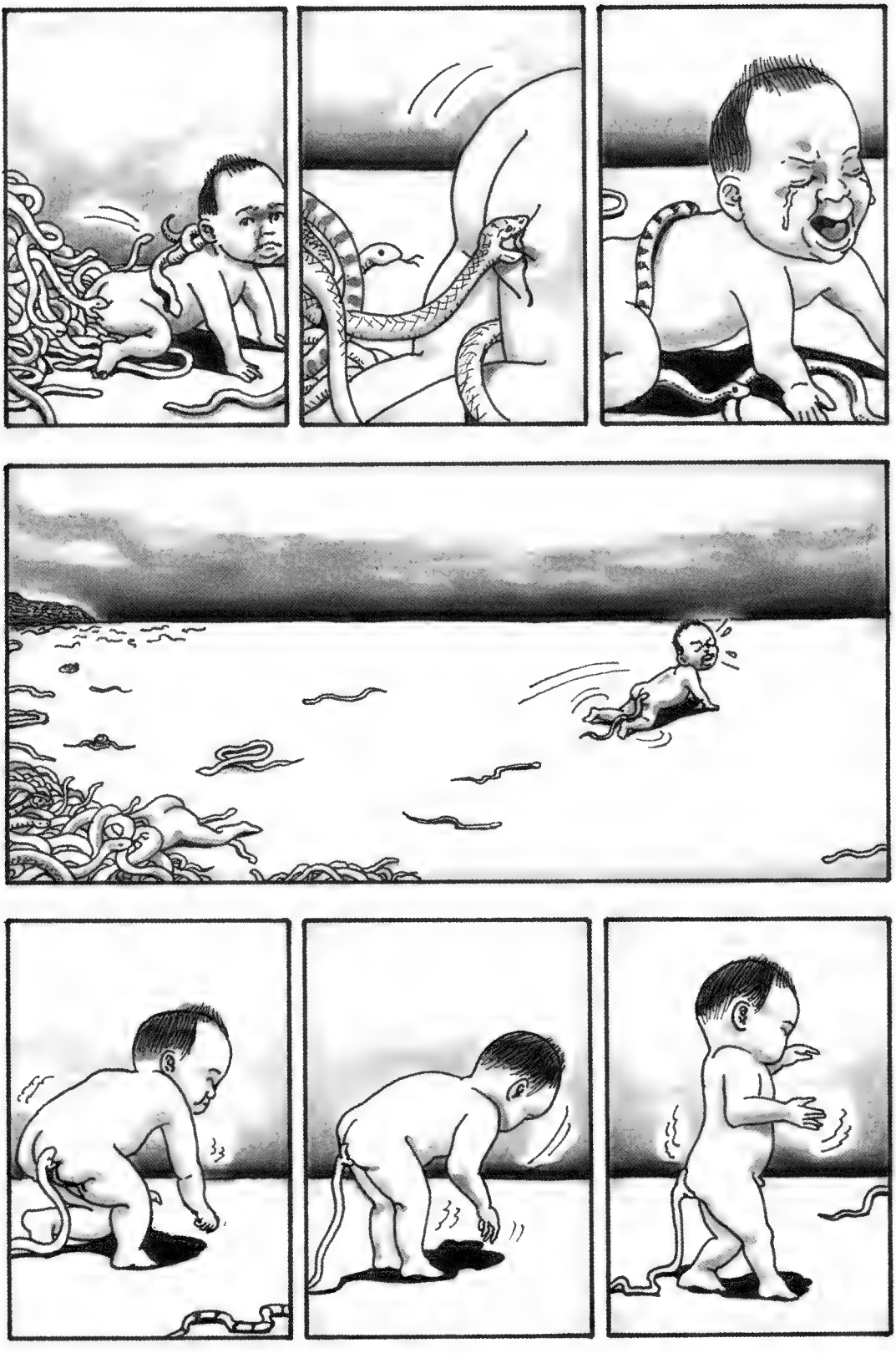

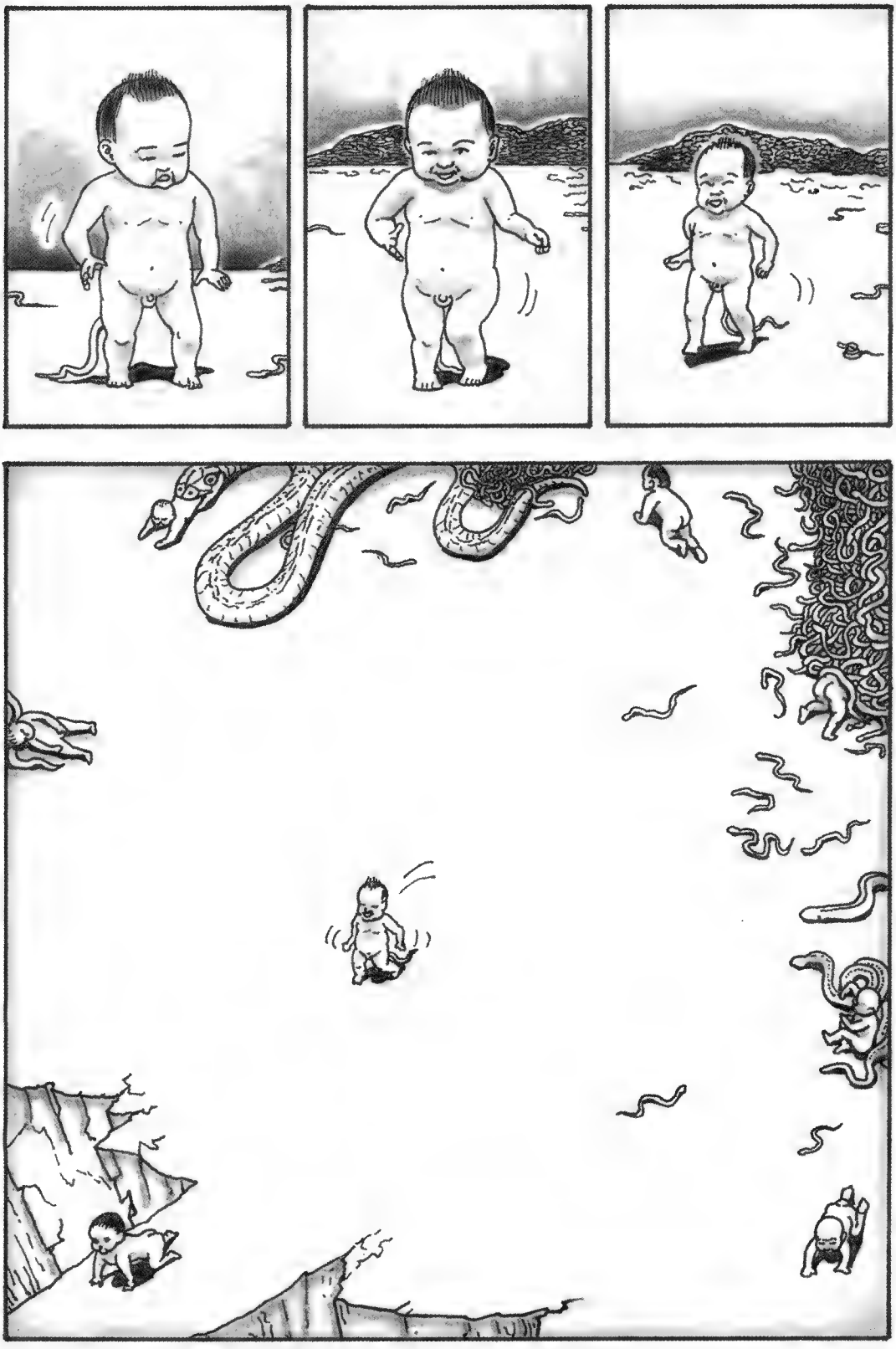

TO BE CONTINUED FOR 21CENTURY?

THE BABY & SNAKES

BY MUDDY WEHALLA

19990425

KING LIZARD and the EMERALD WOMAN
BY LORCAN WHITE
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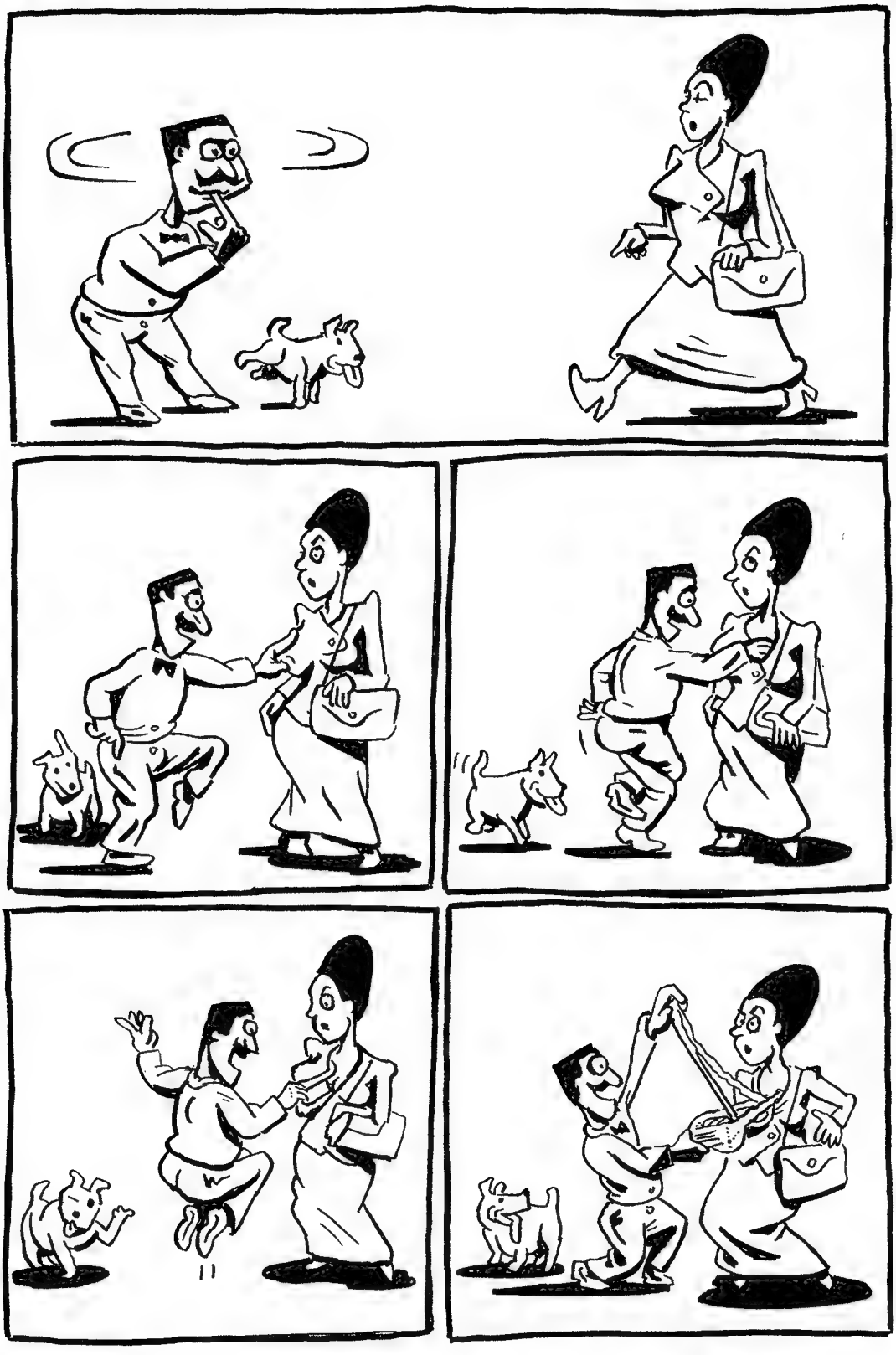

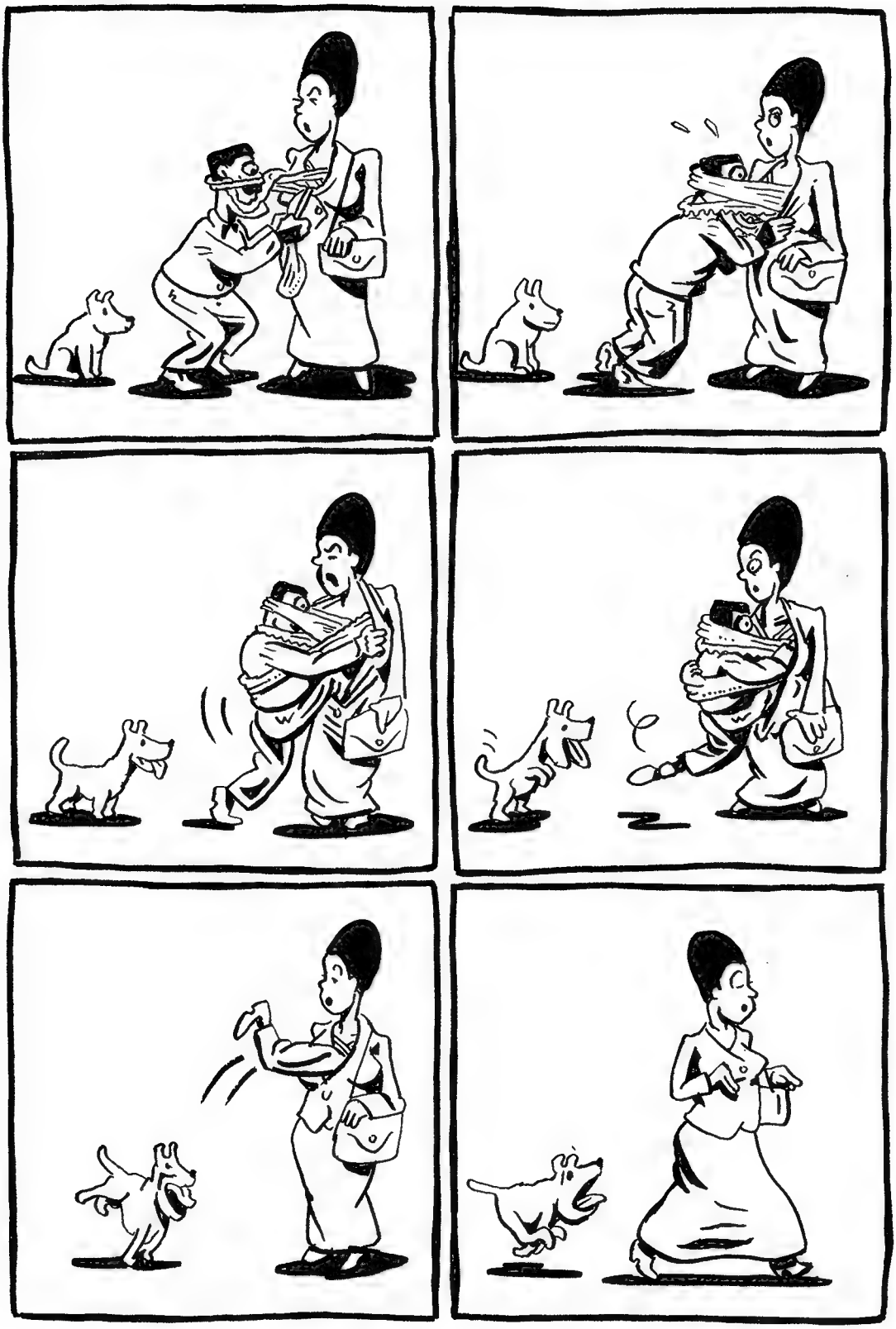

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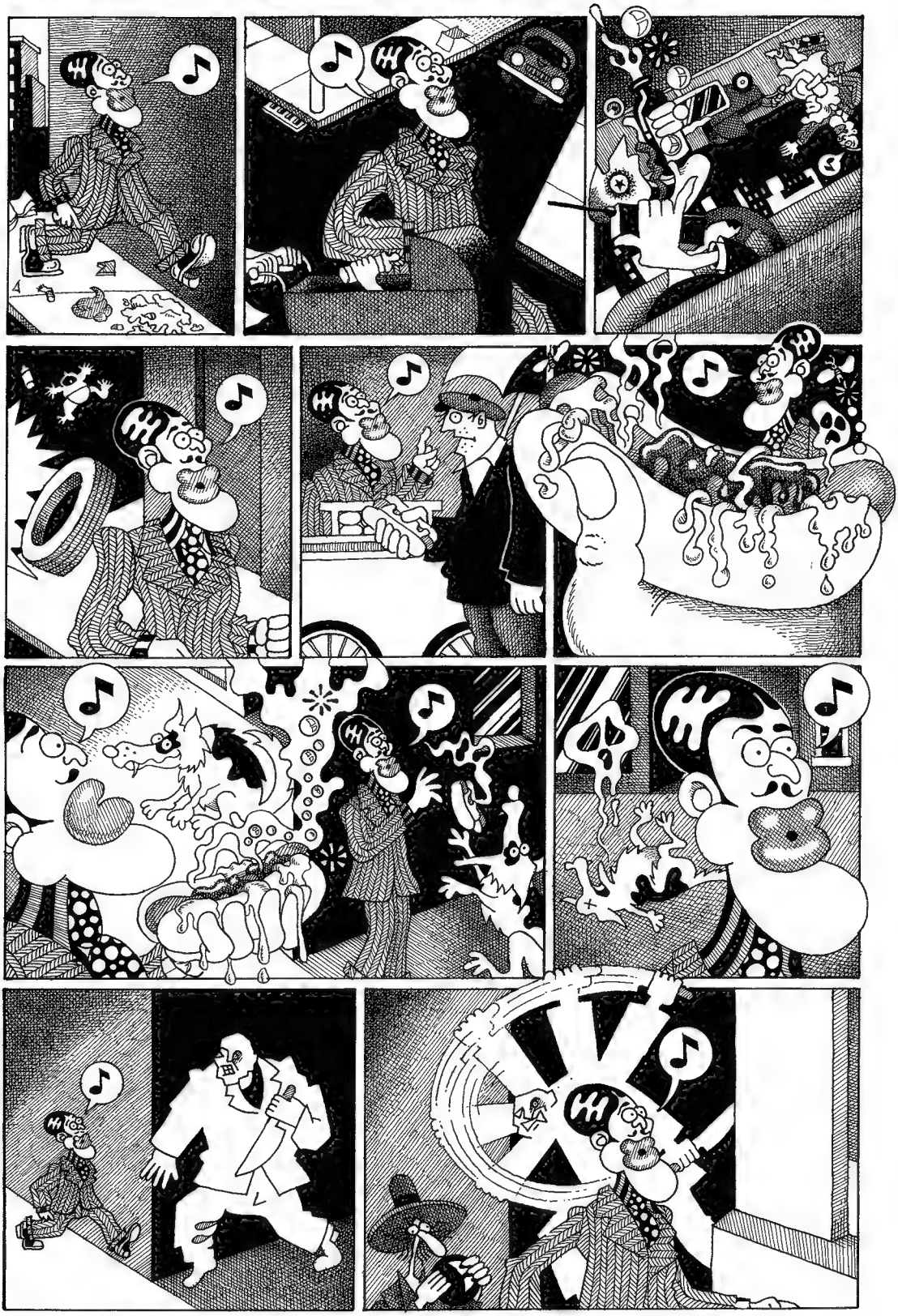

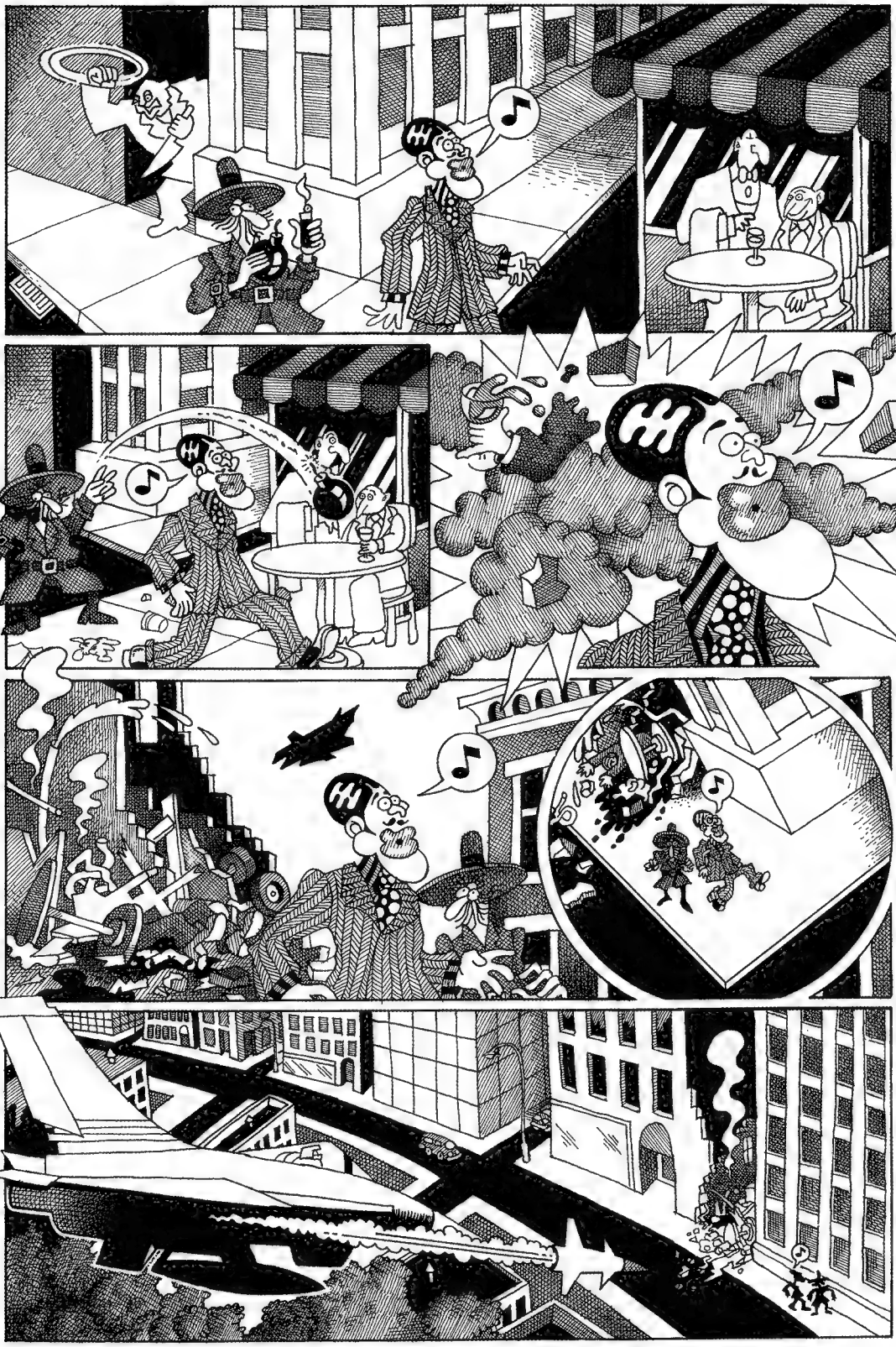

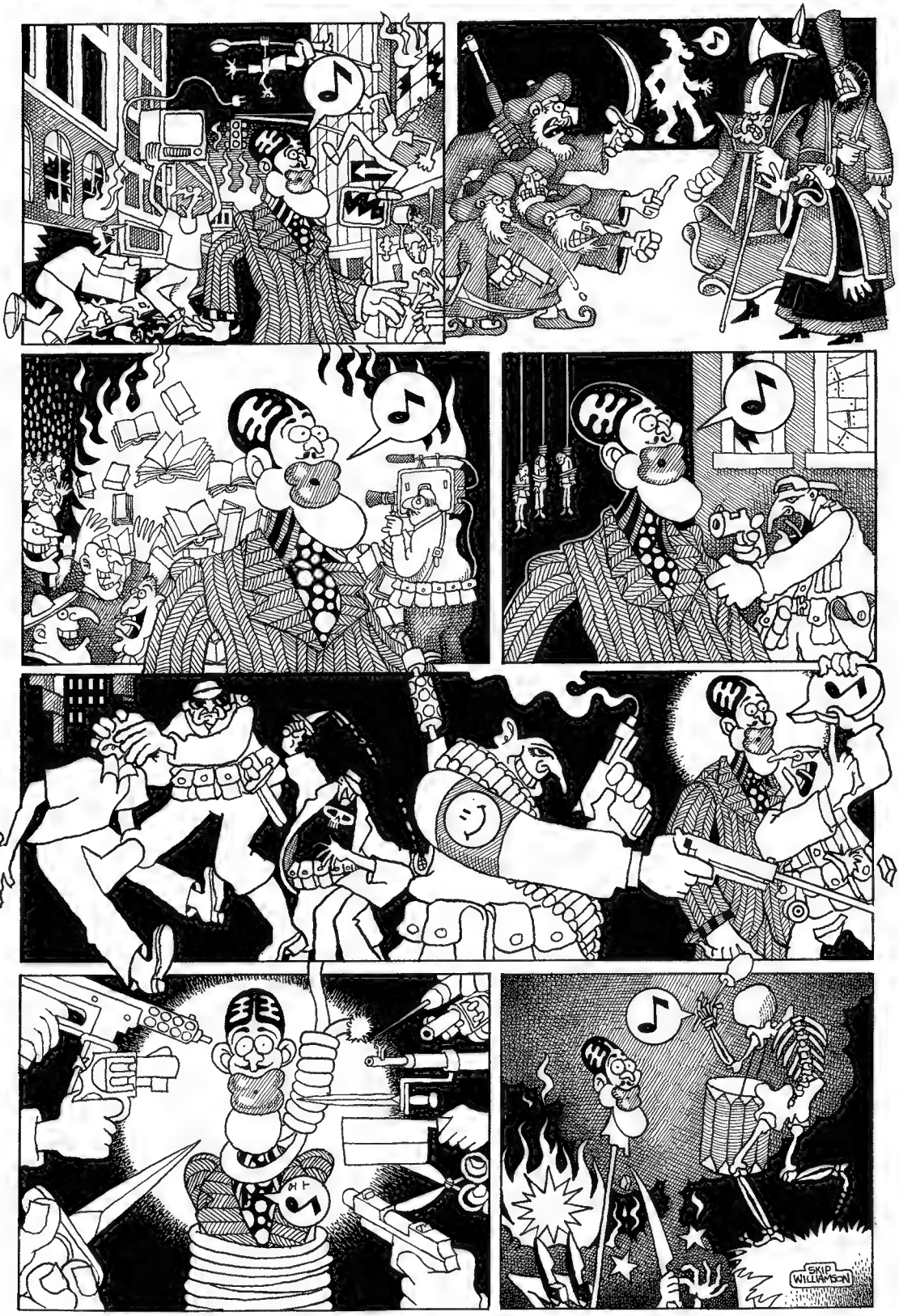
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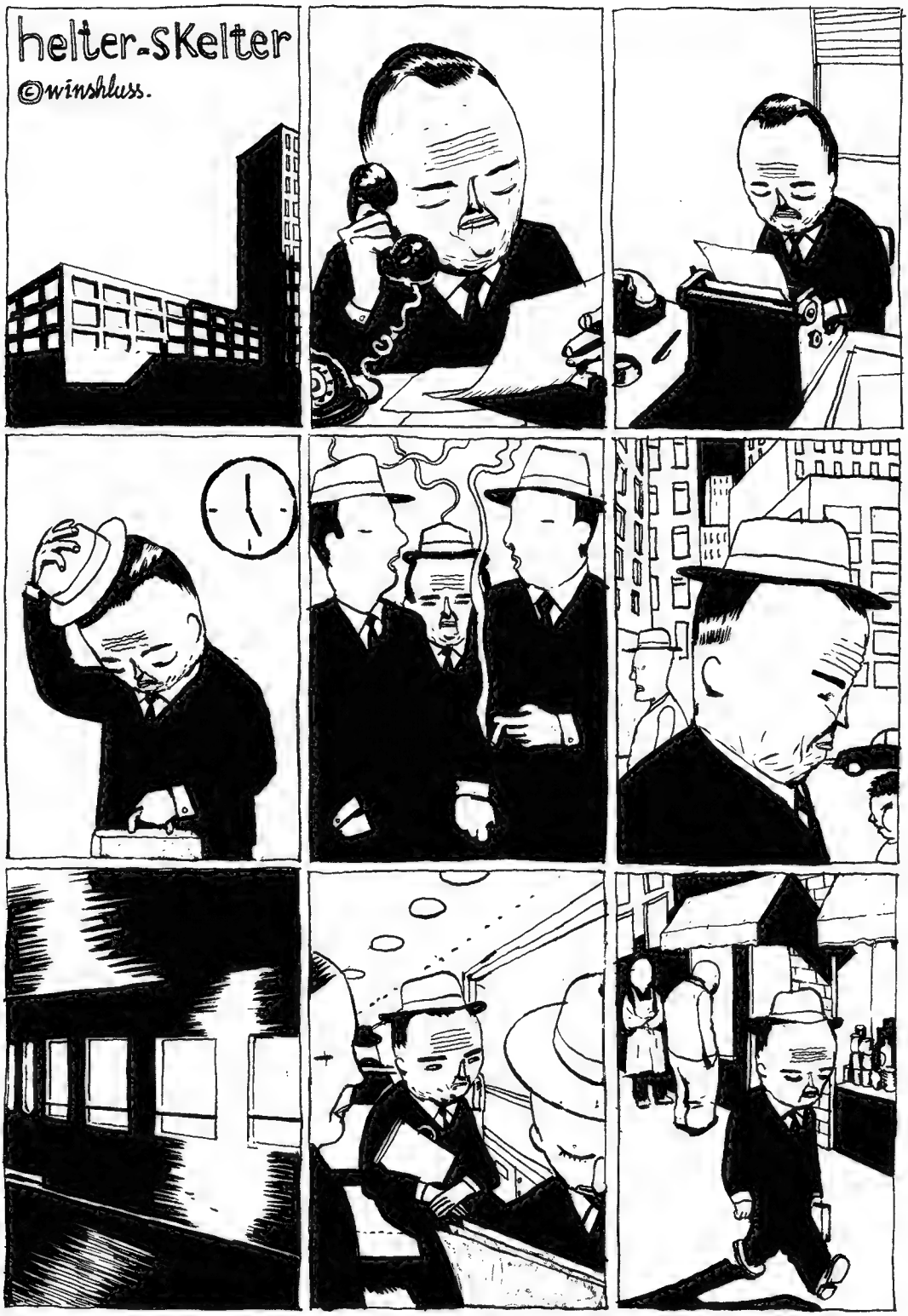
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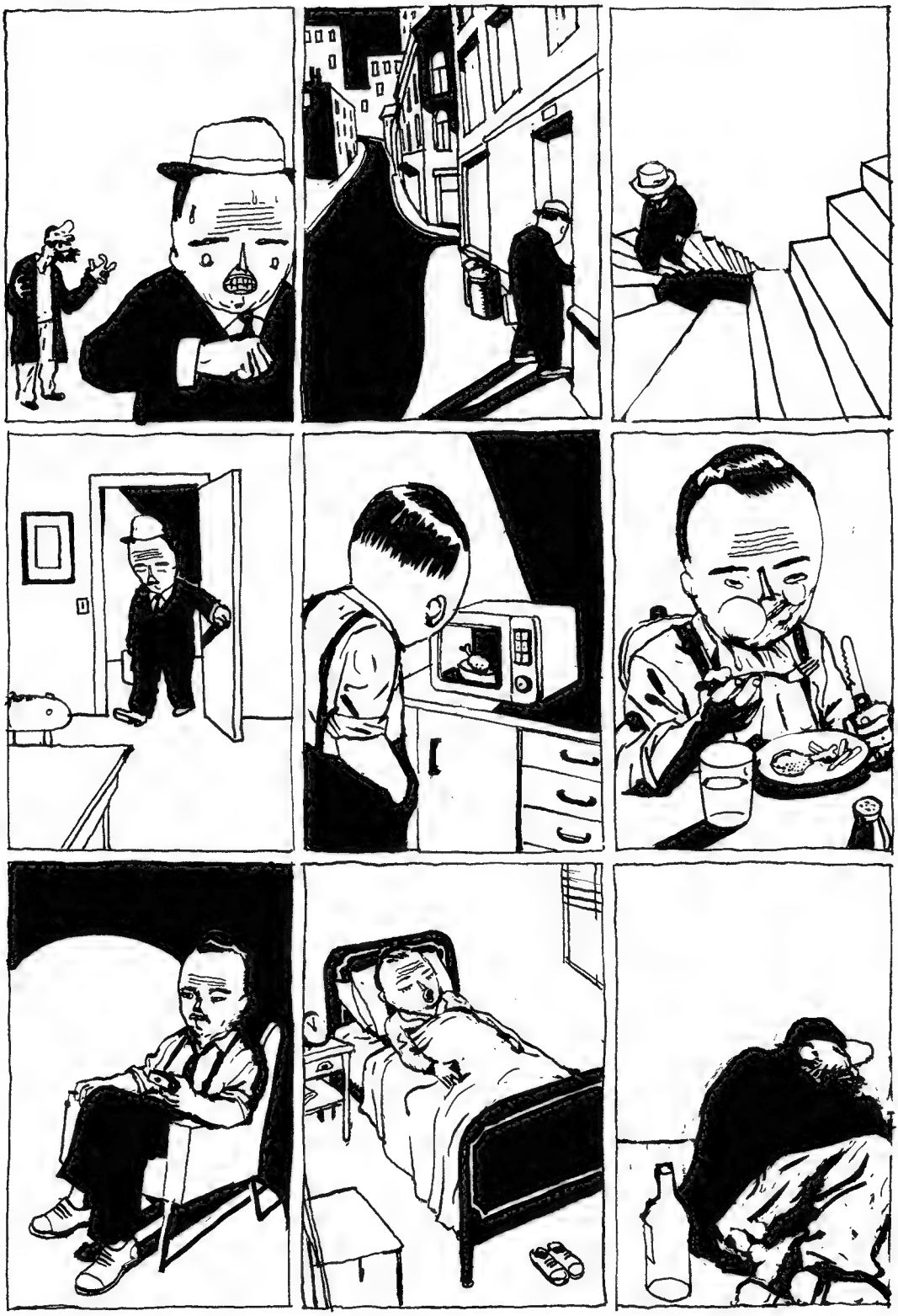

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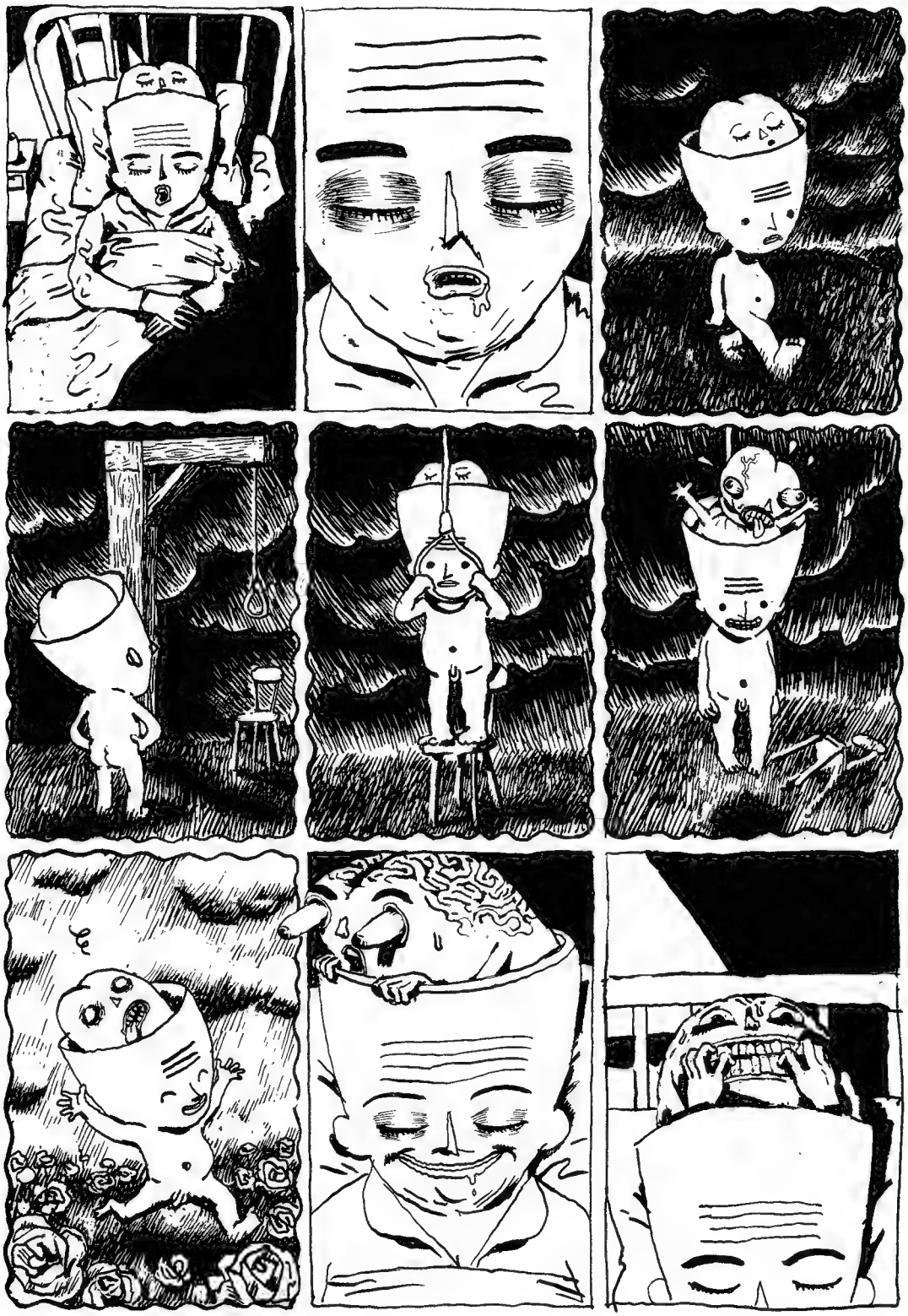

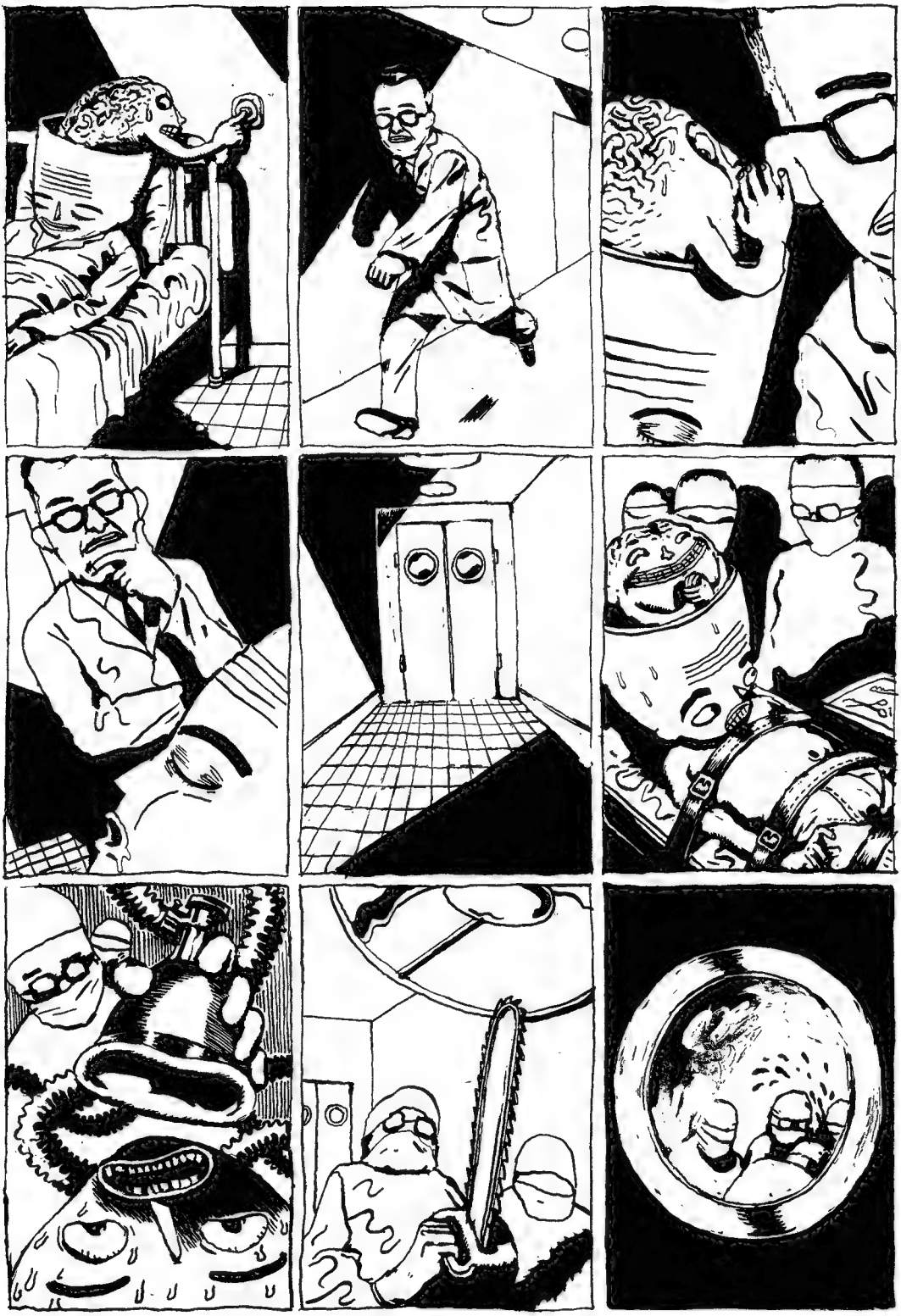

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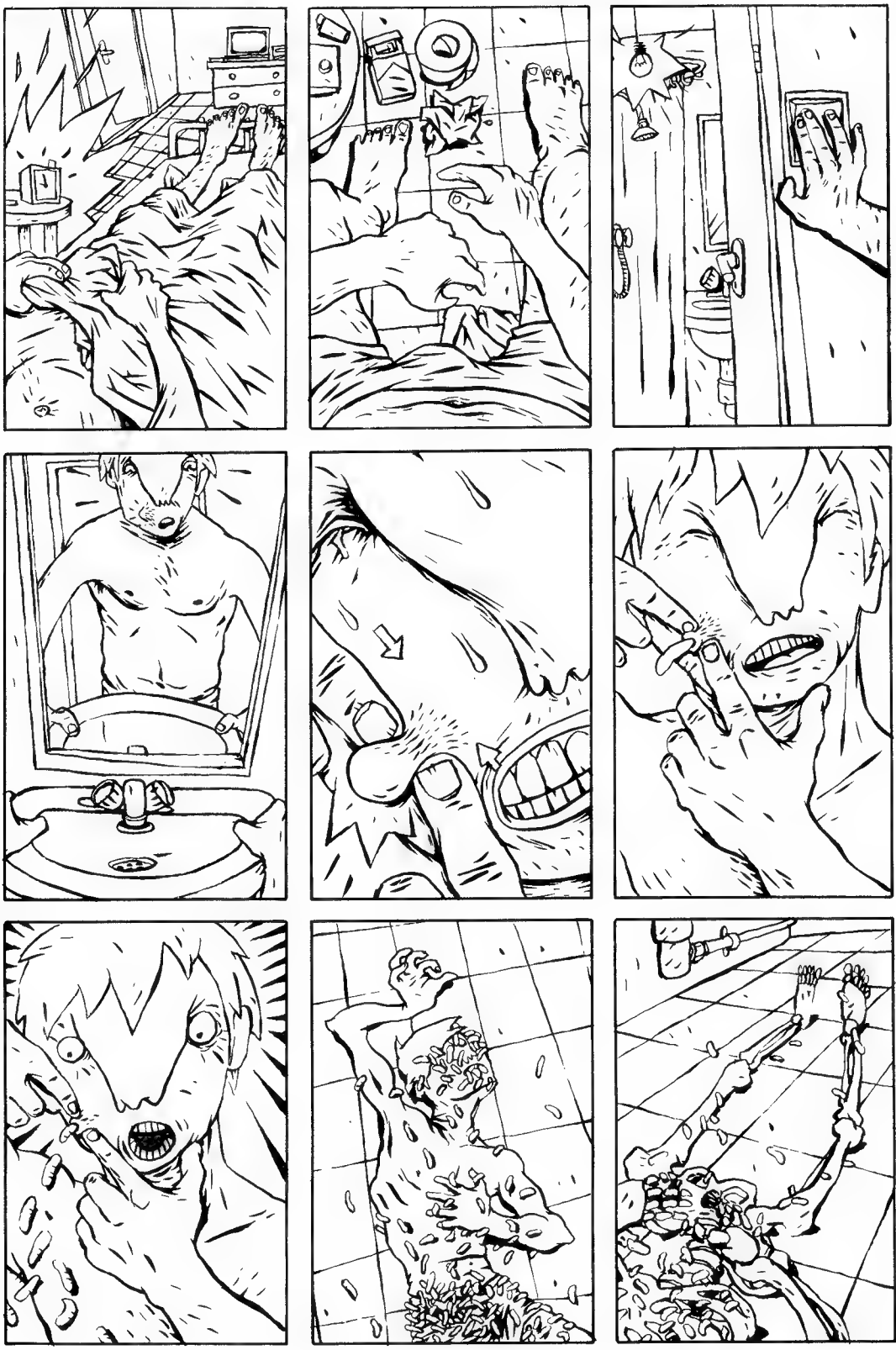

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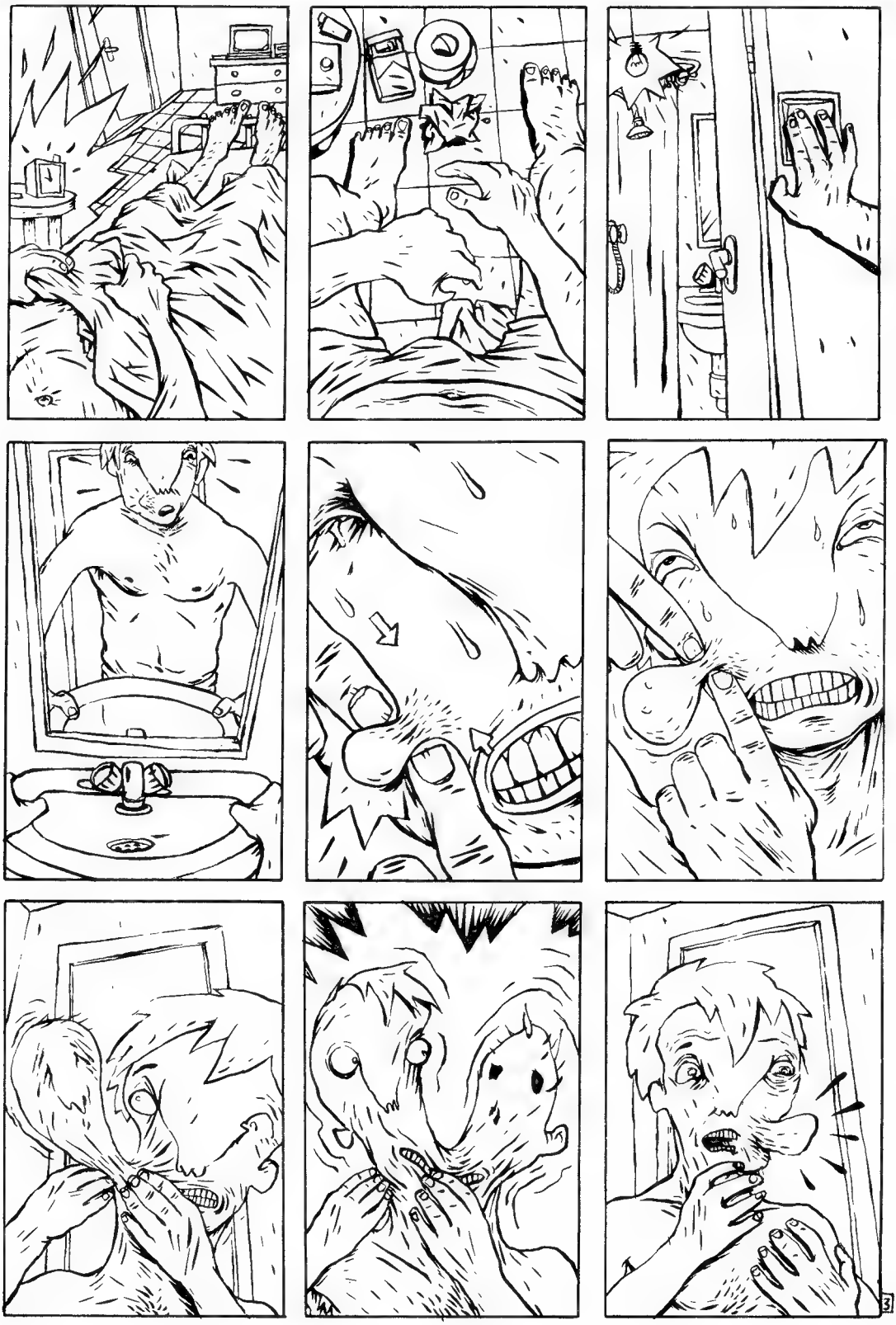

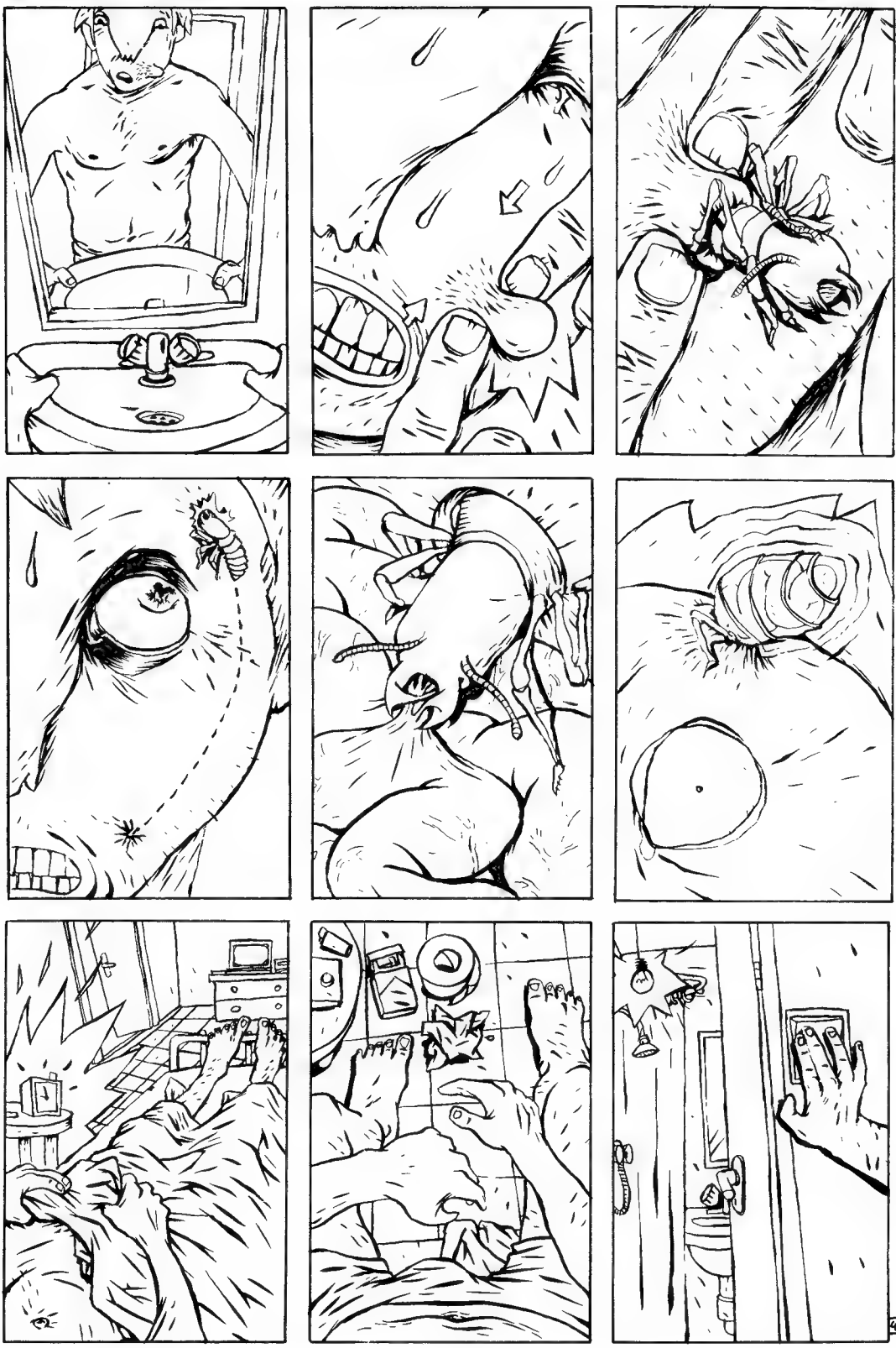

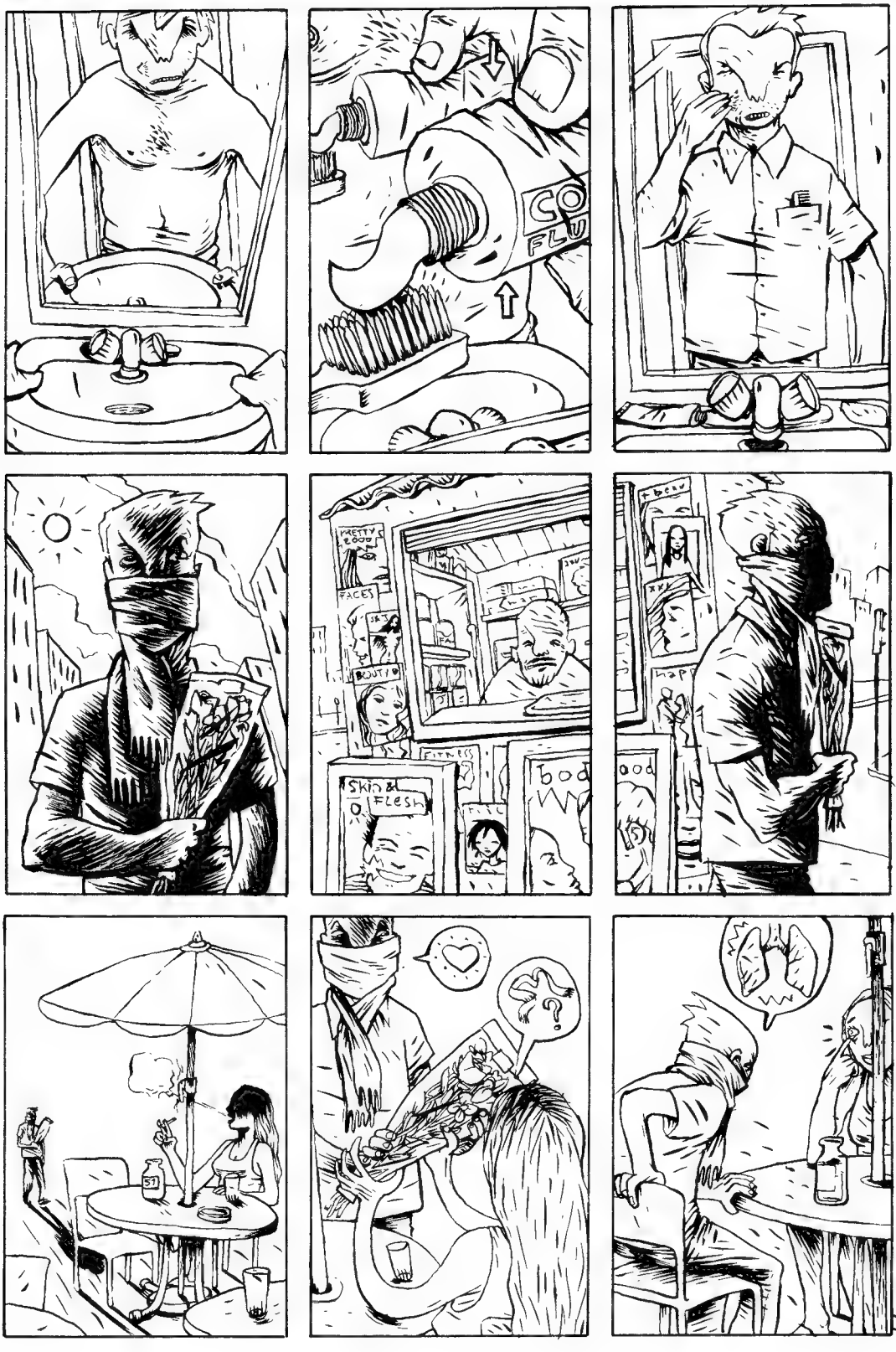
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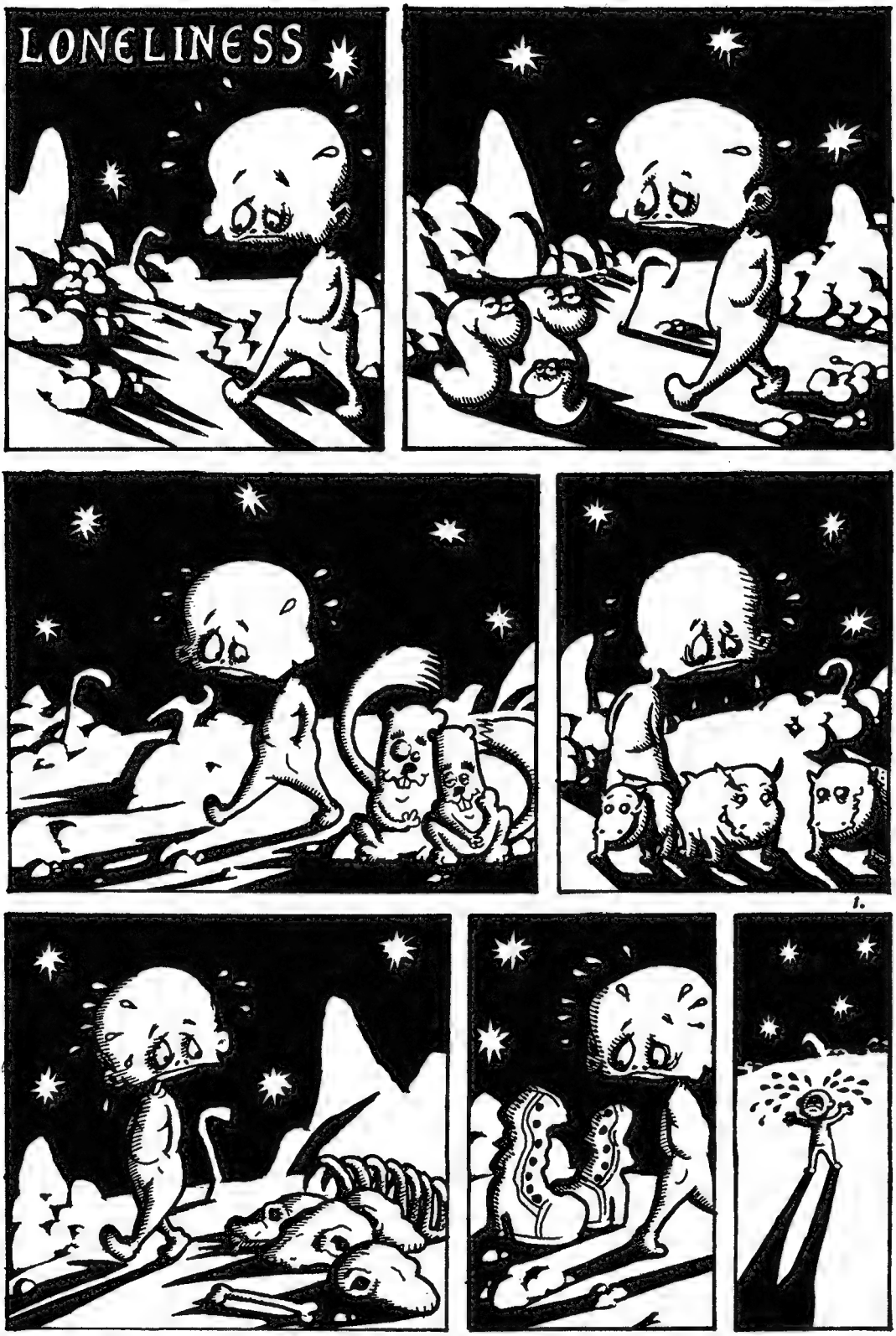
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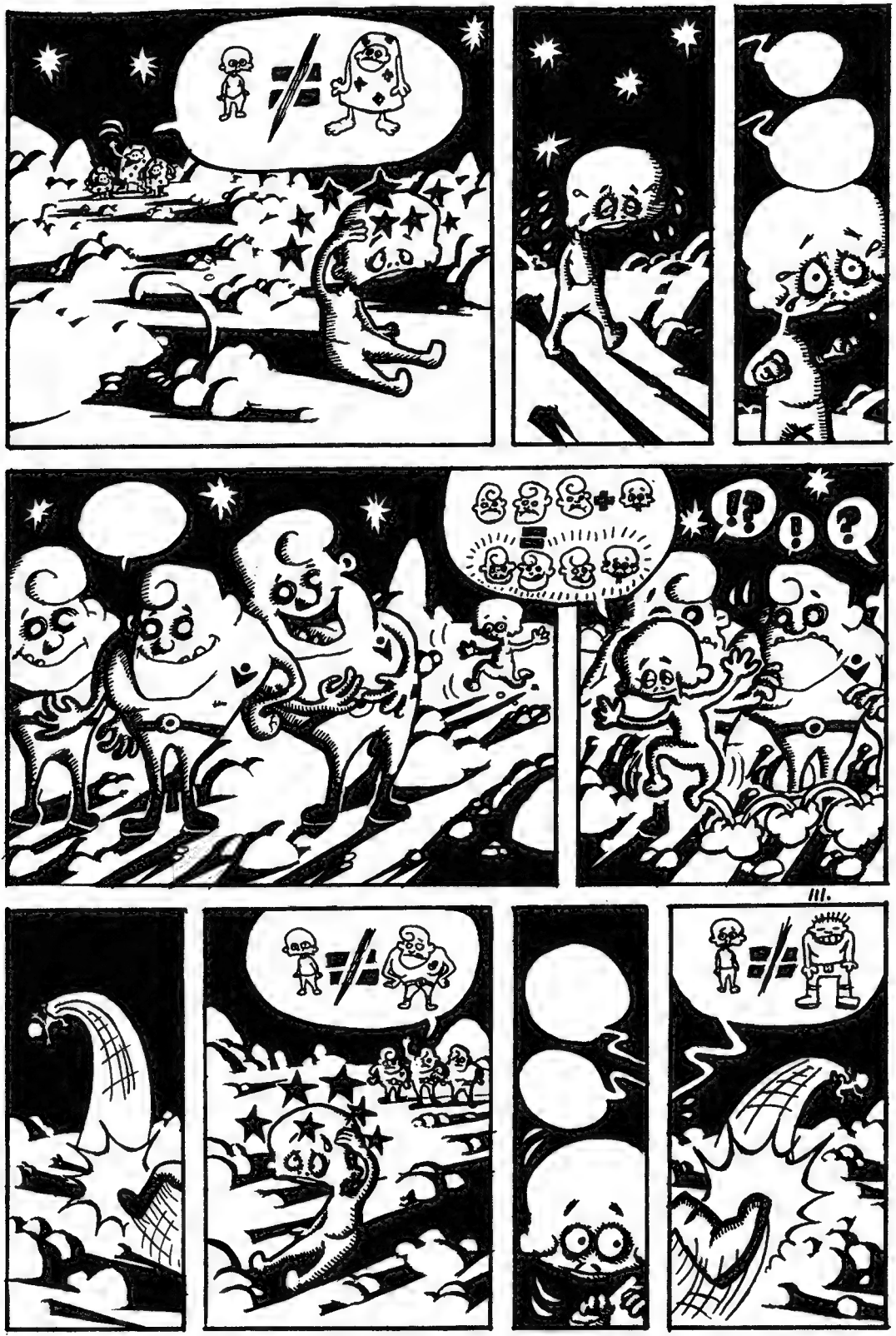
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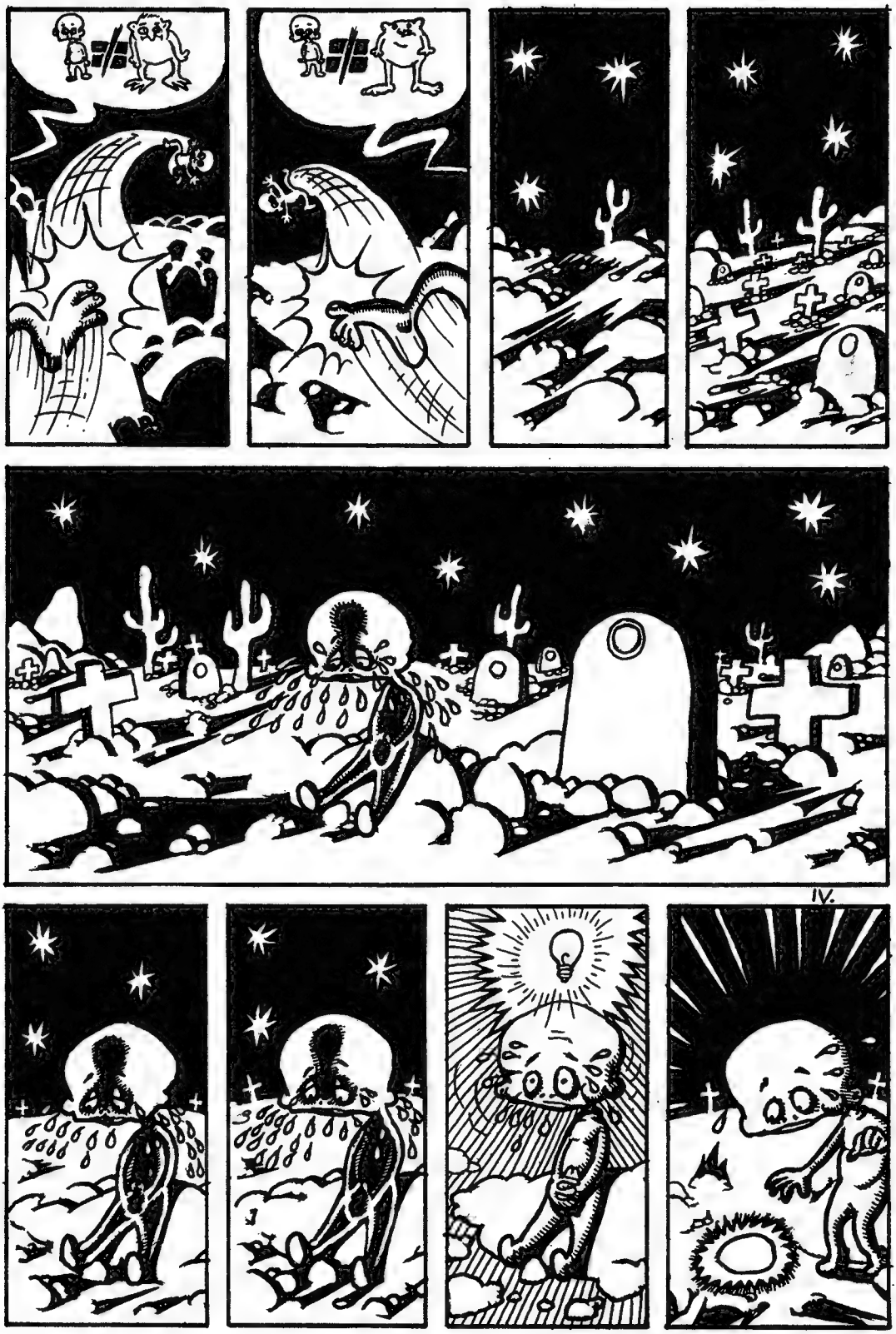
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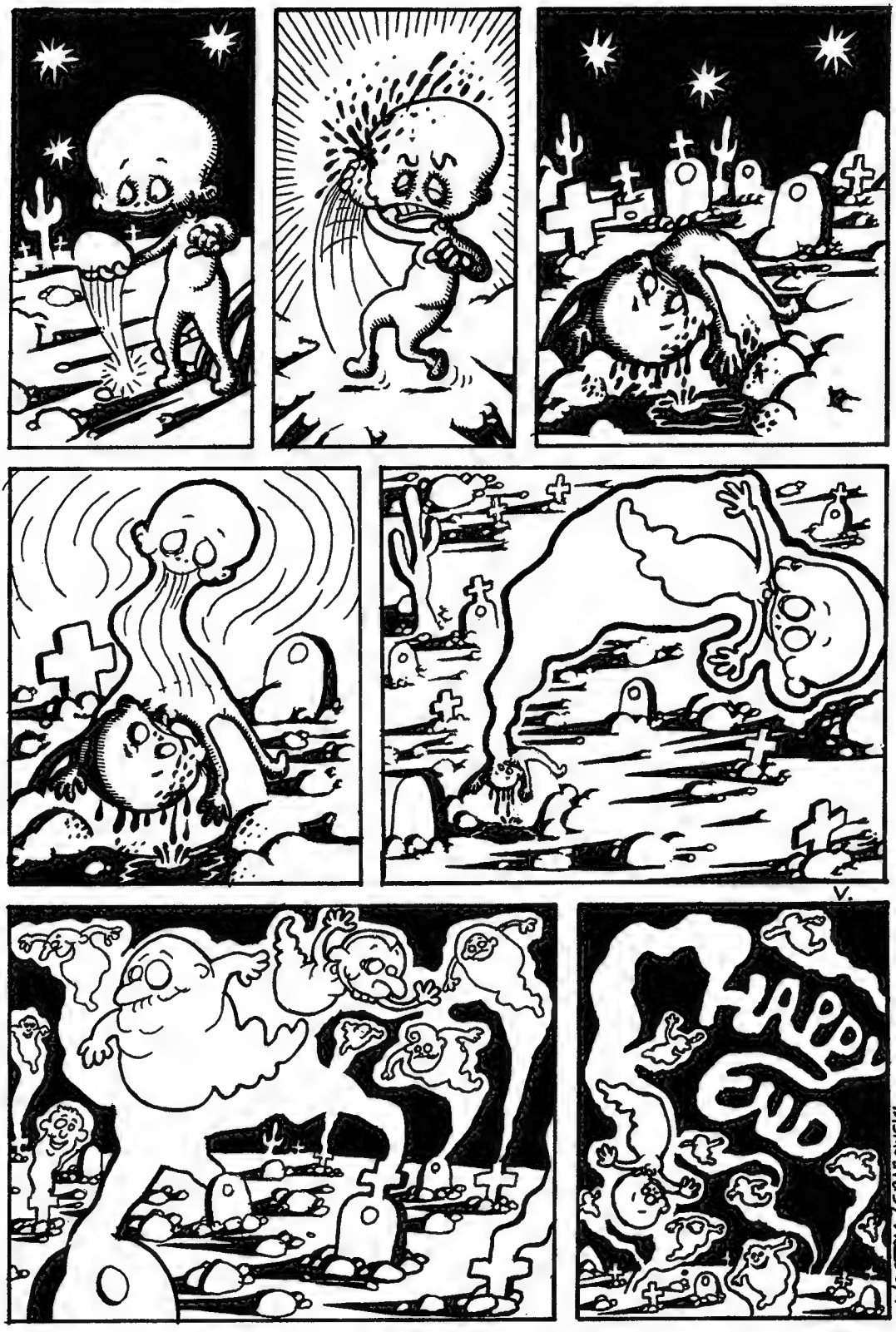
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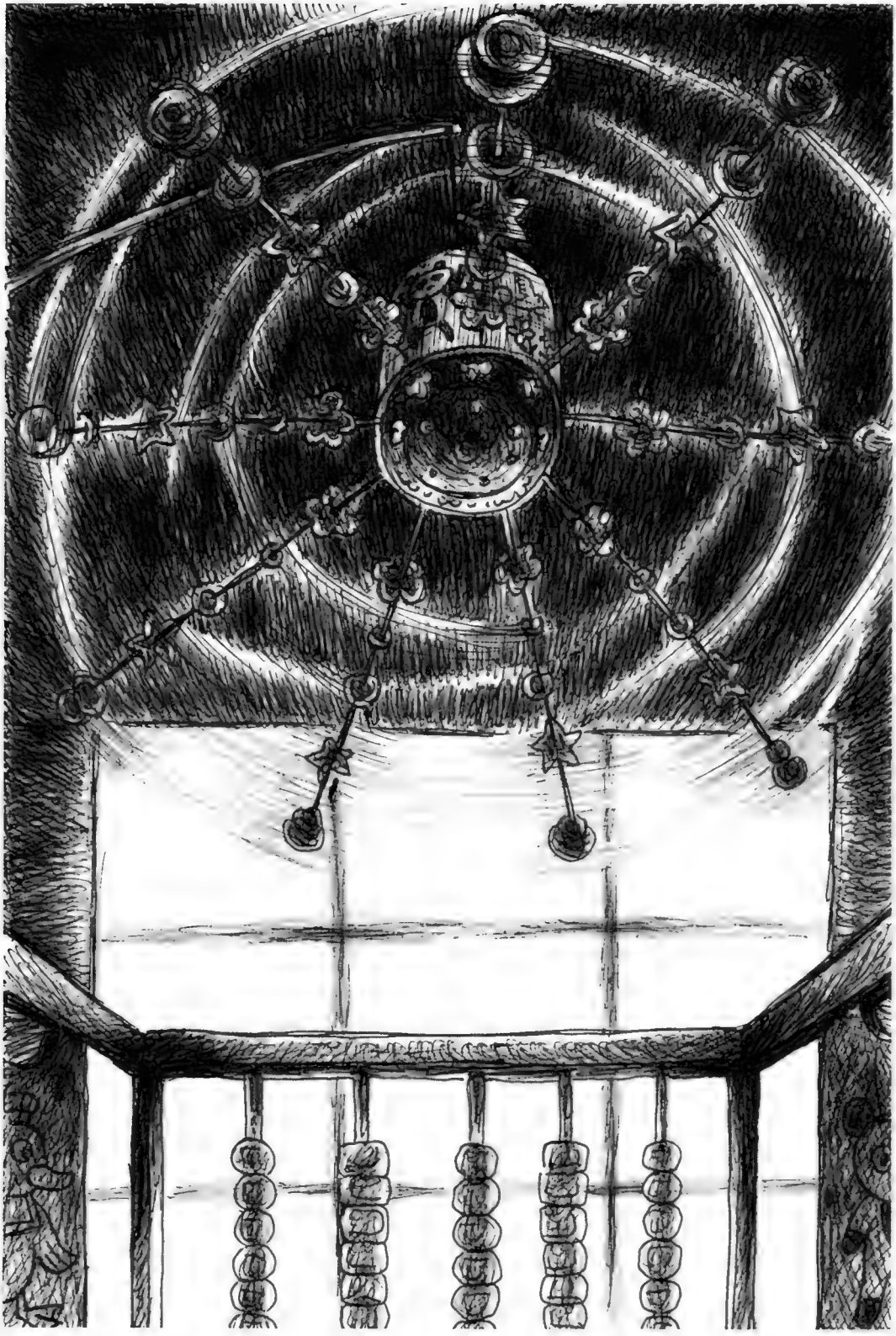
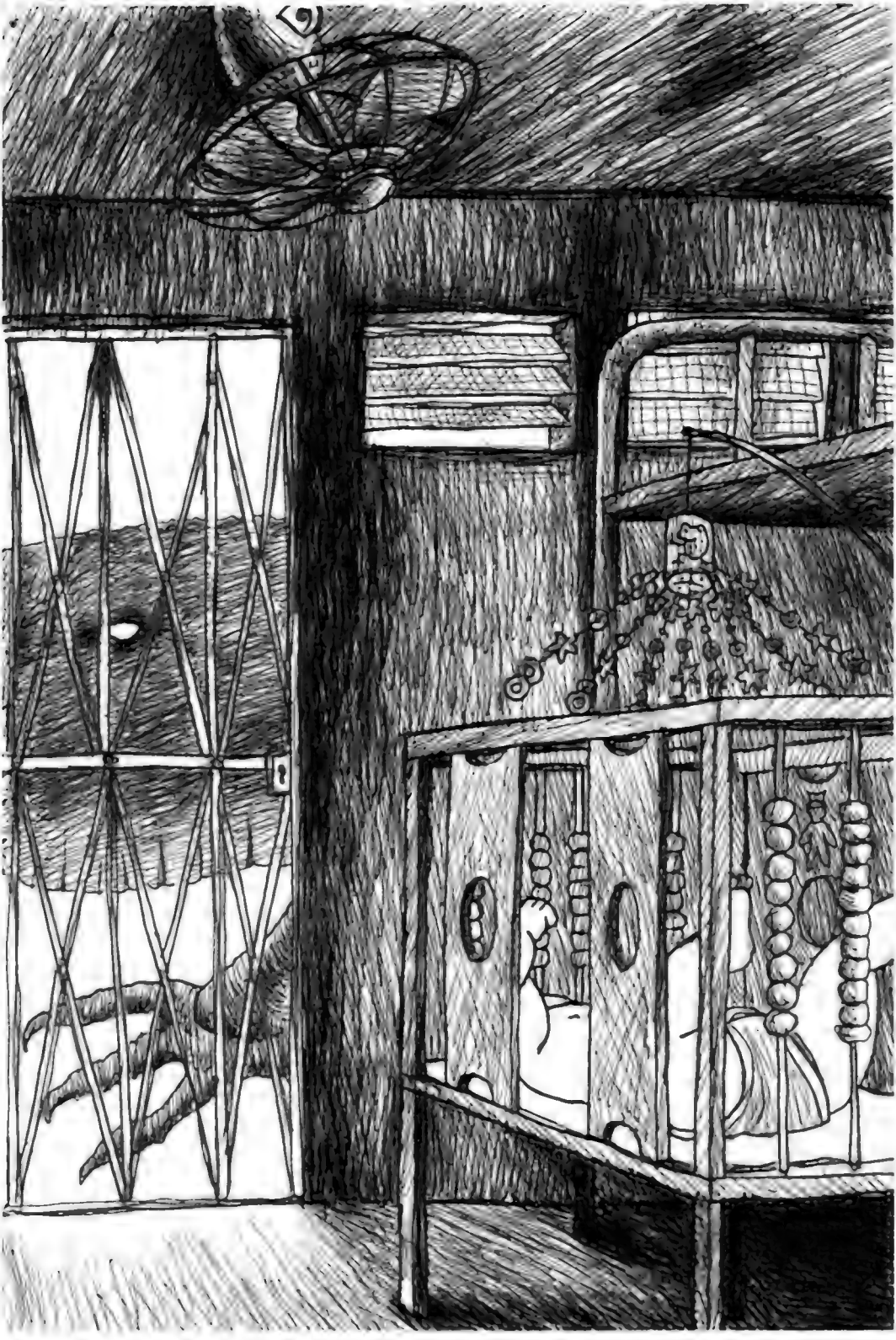
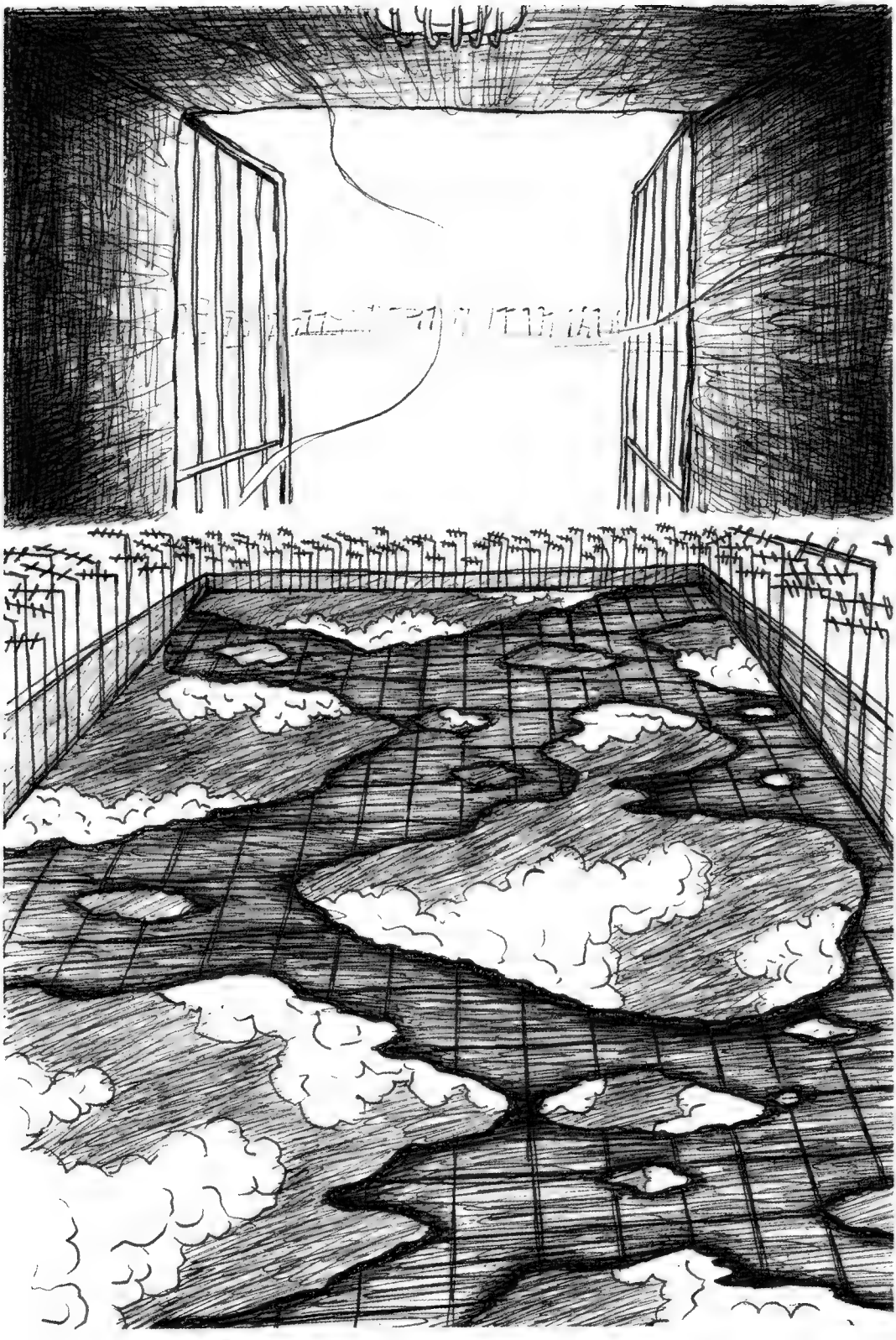
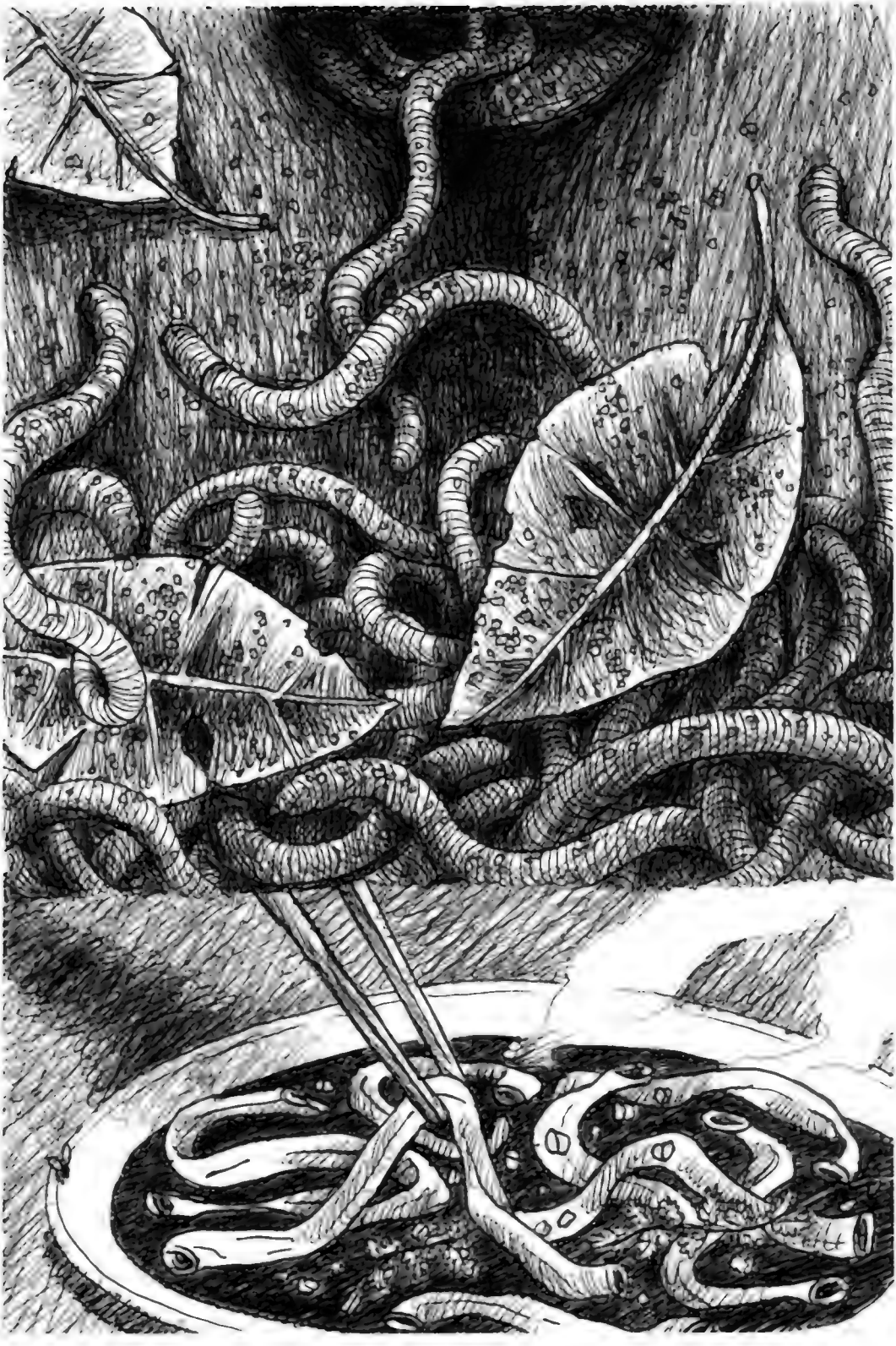
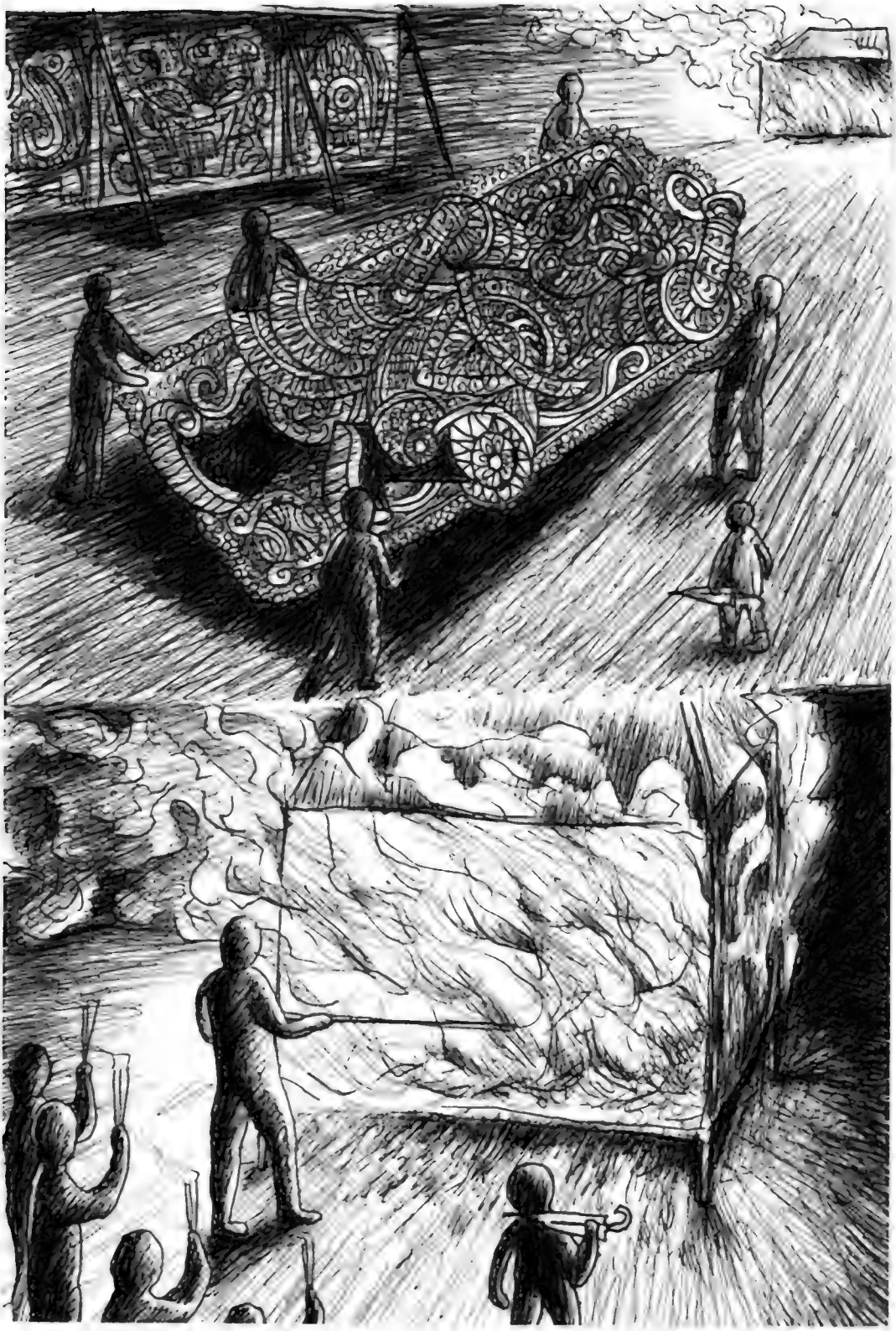
HAPPY END
WOSTOK/GRABOWSKI

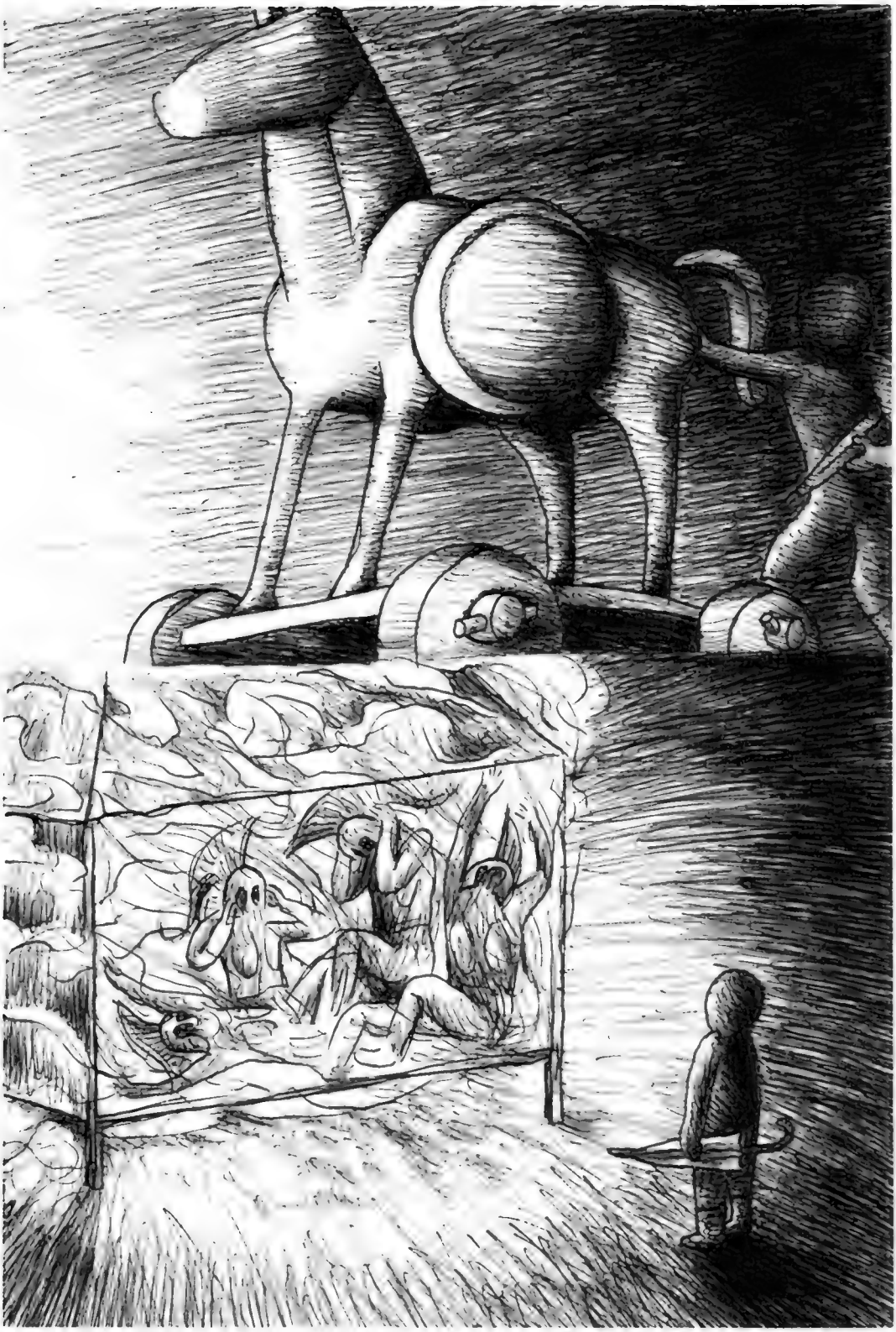


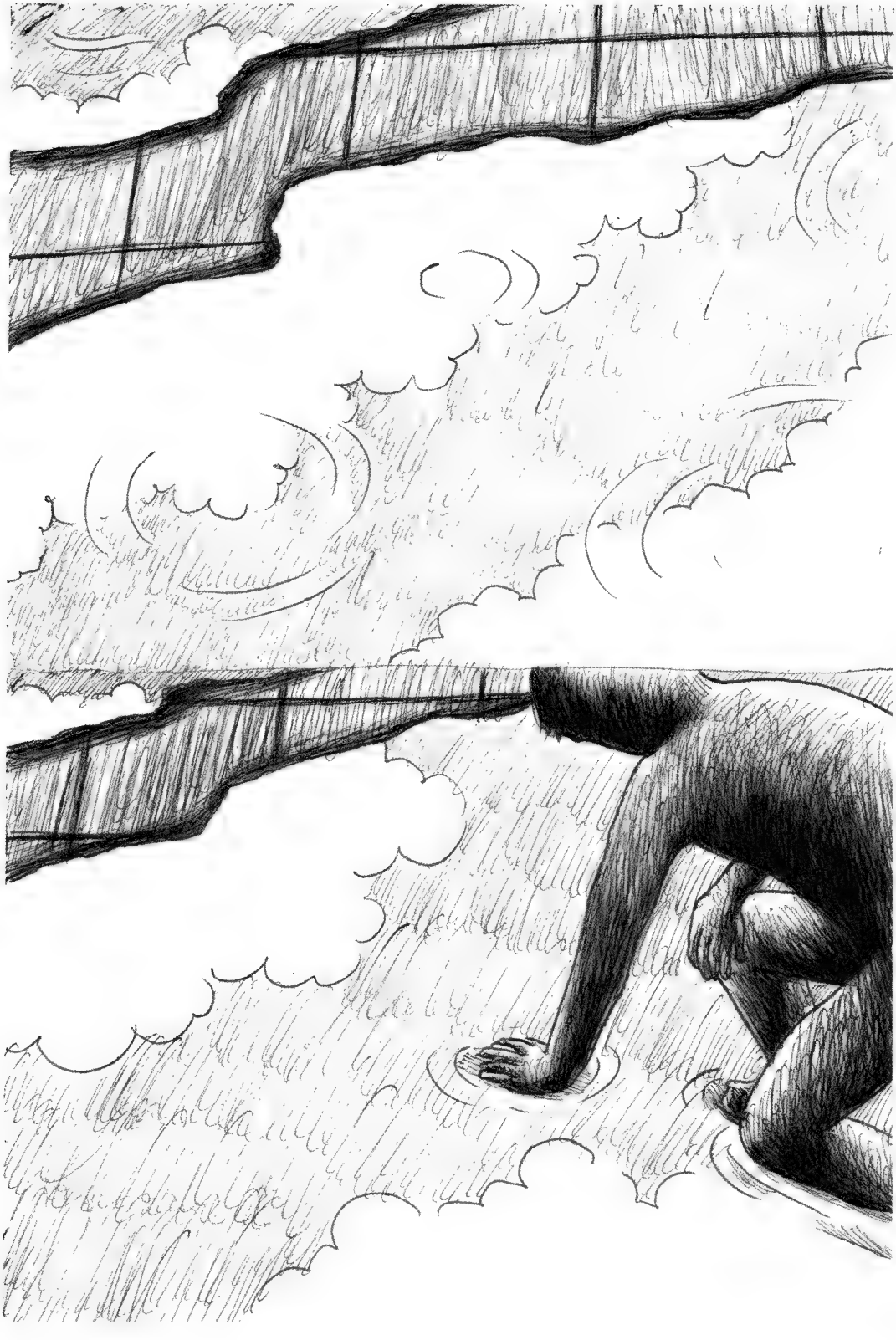


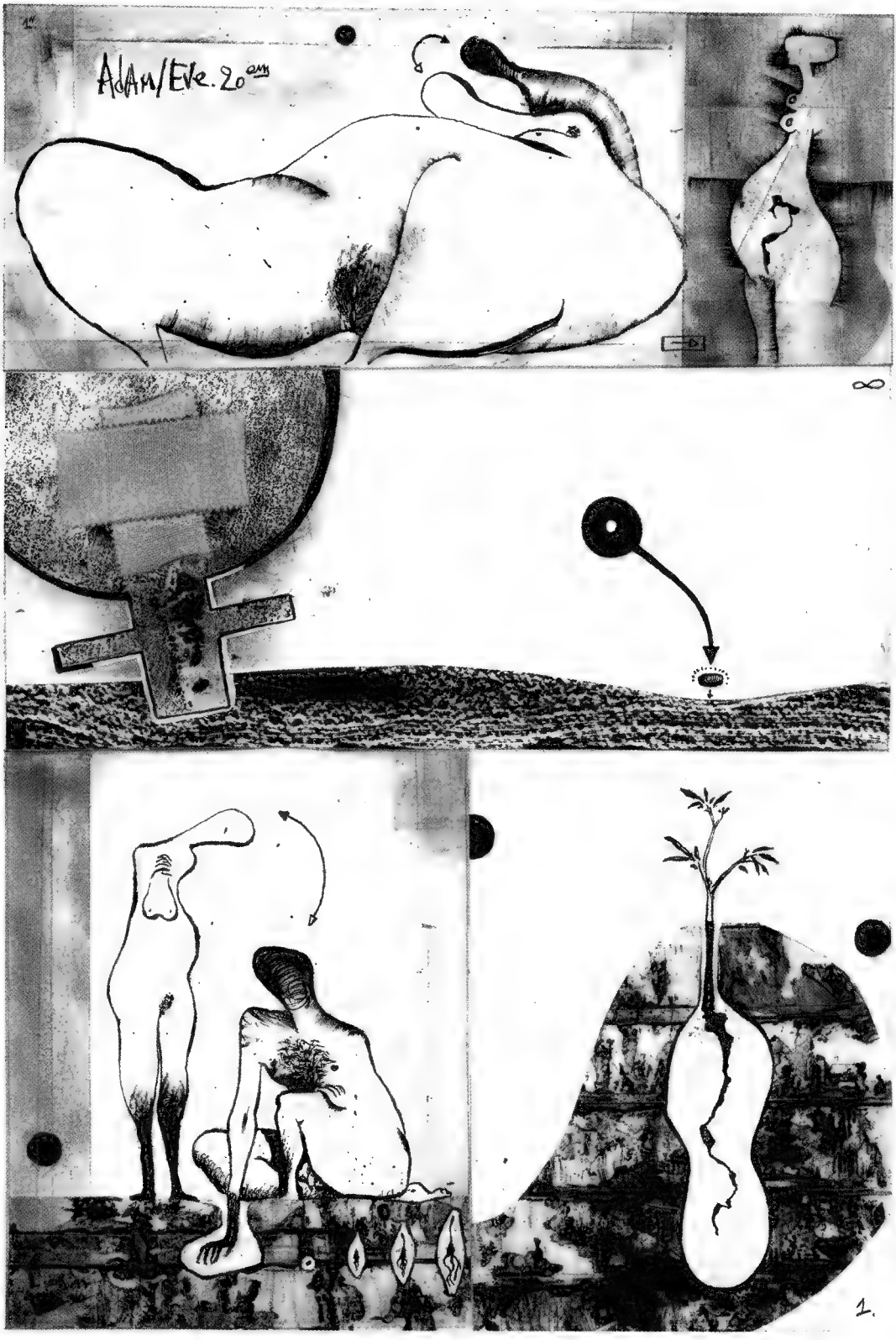








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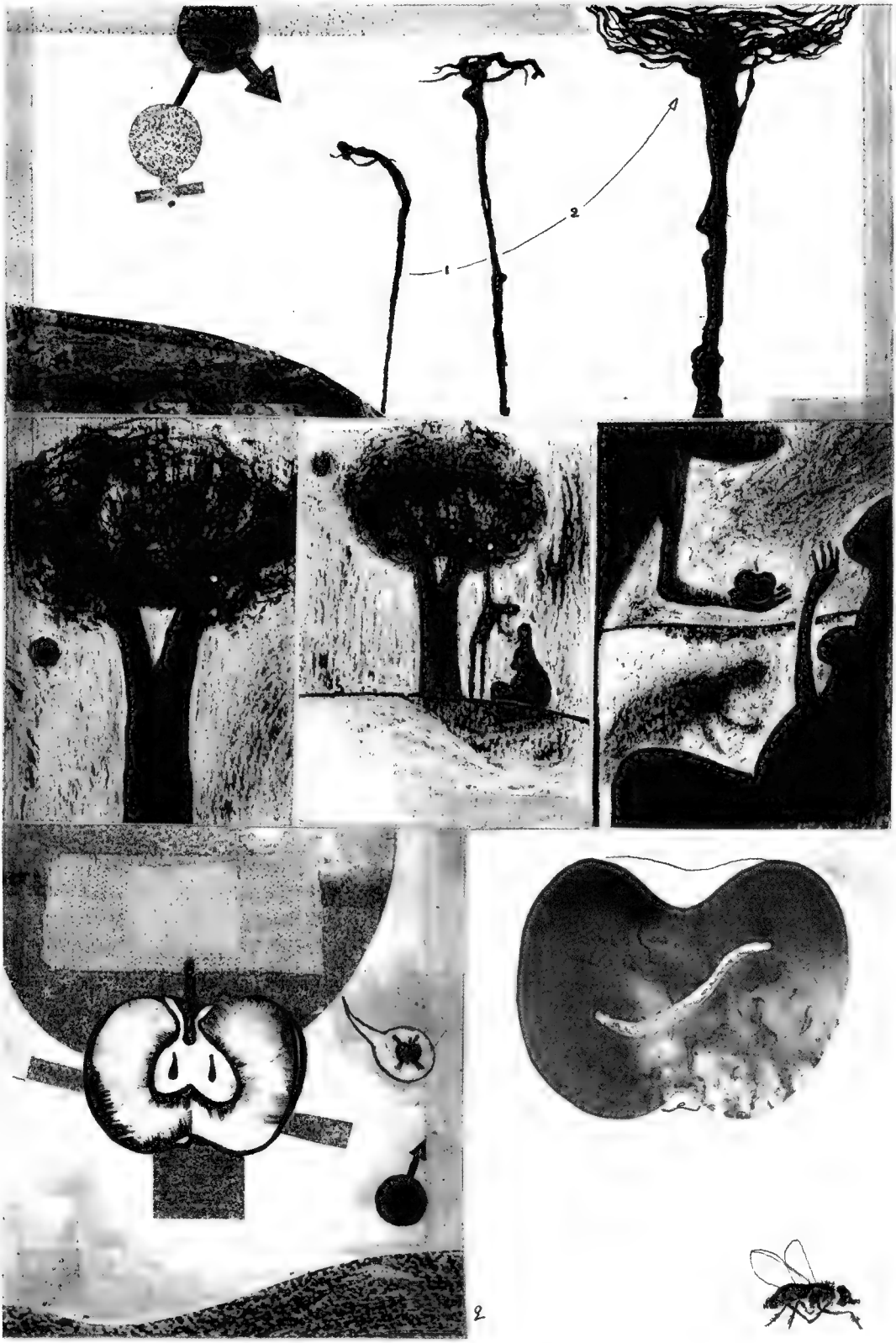
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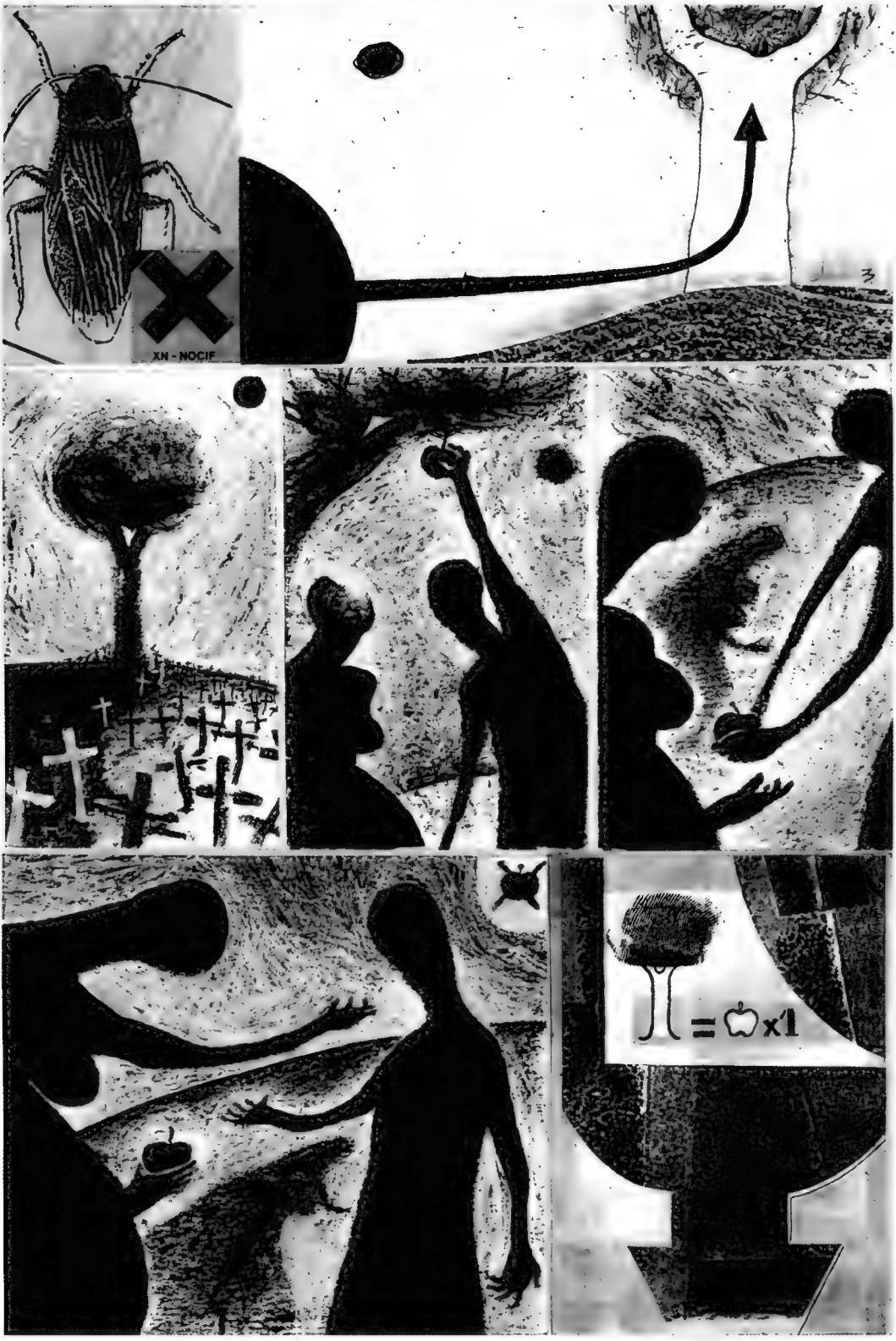
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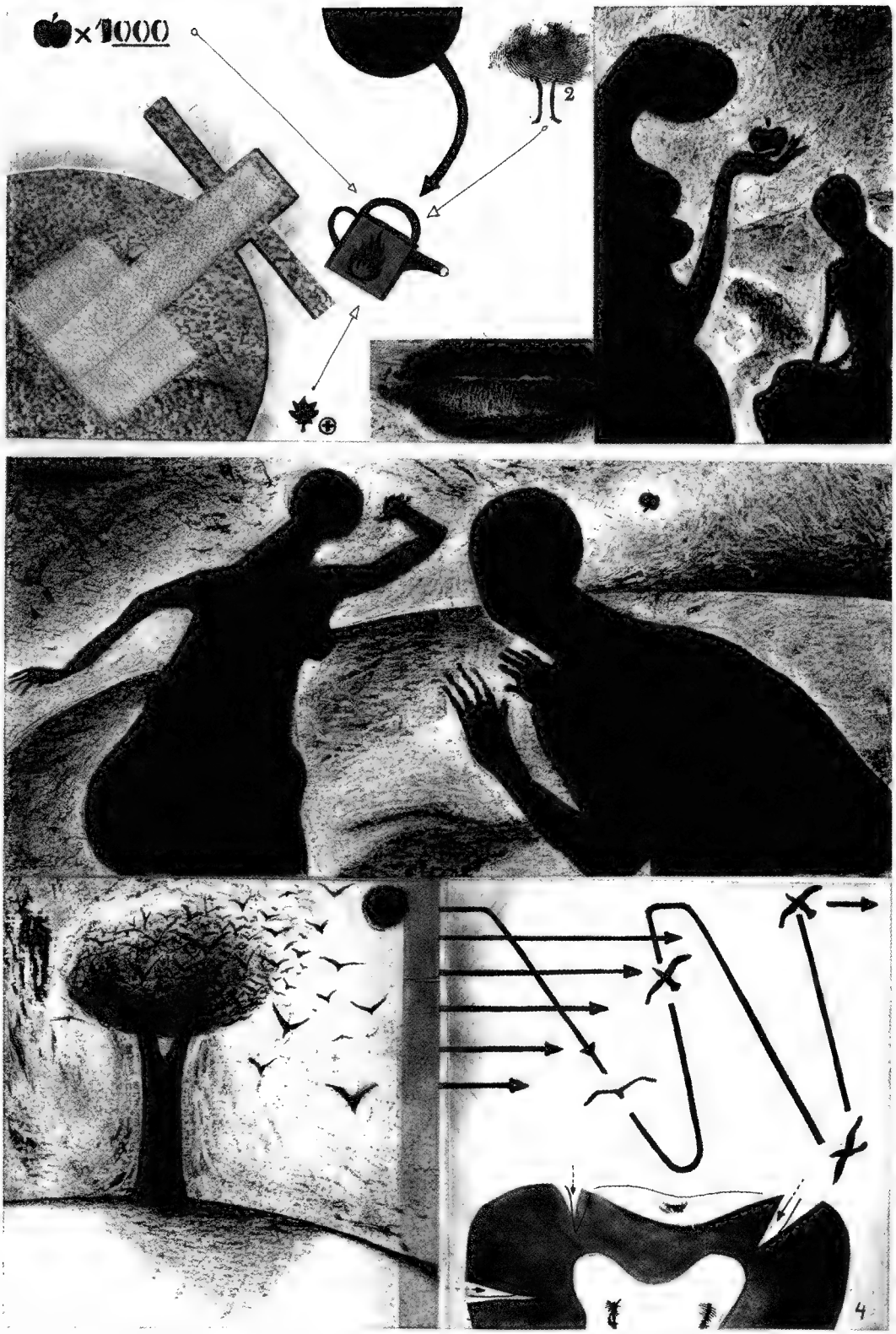
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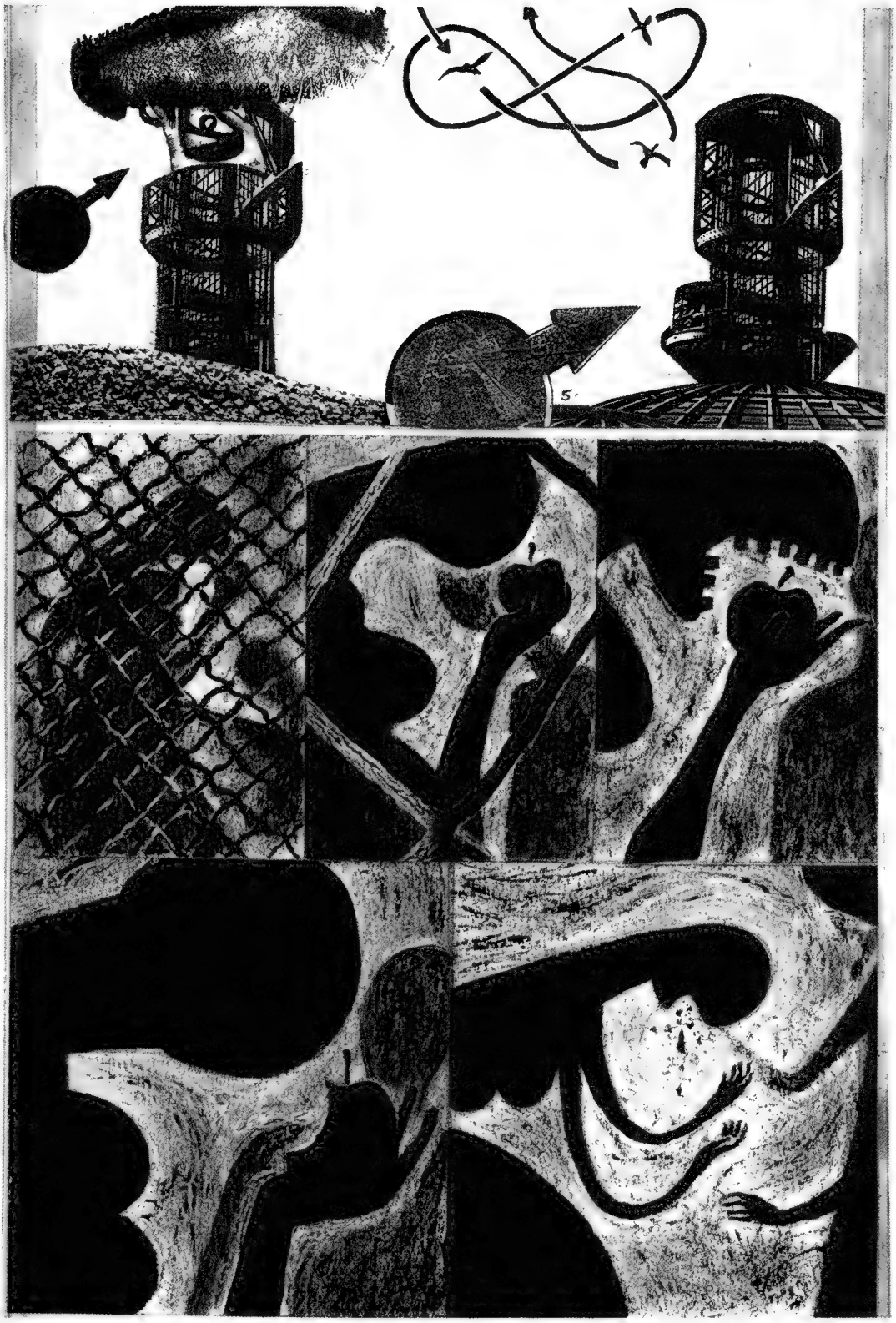

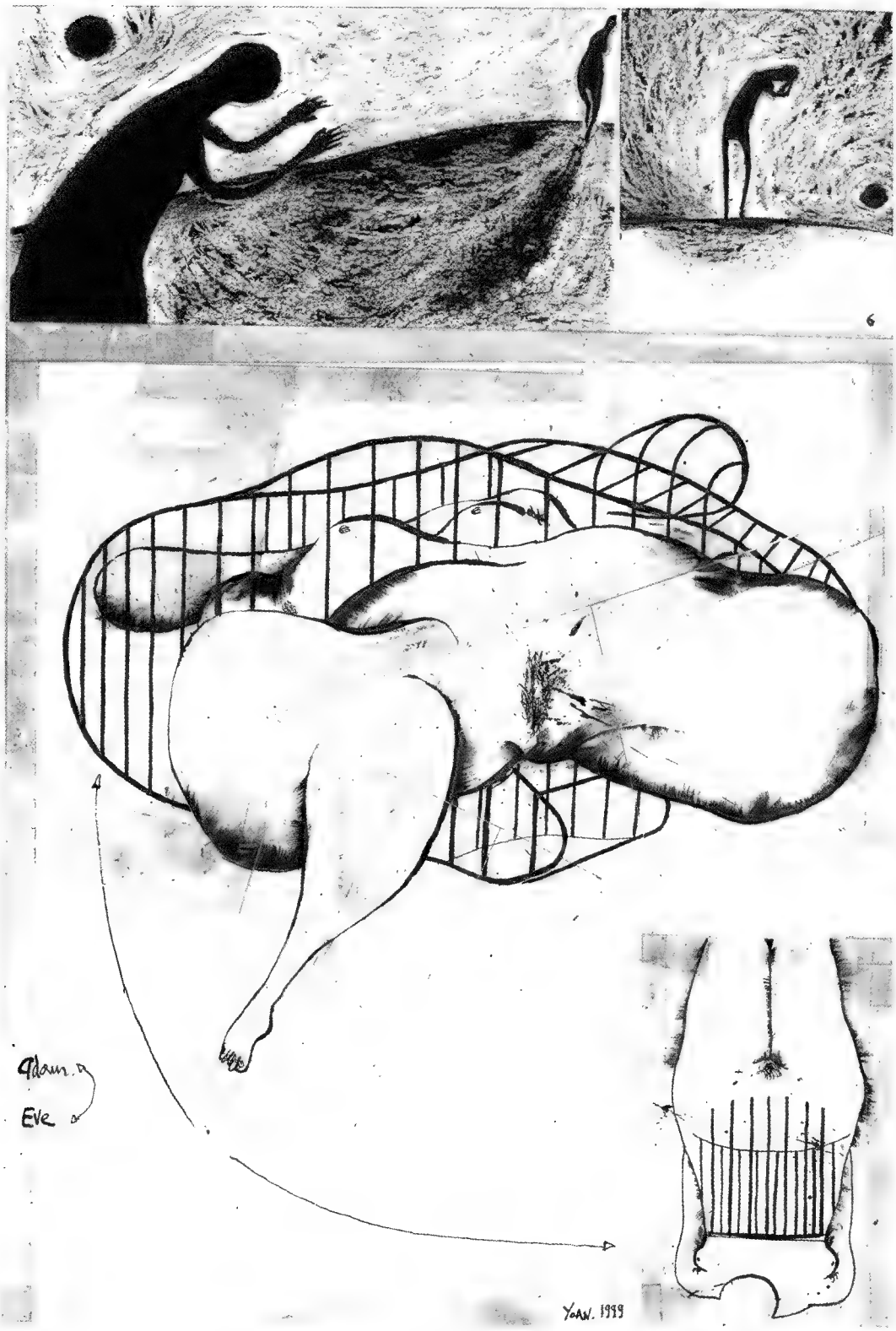
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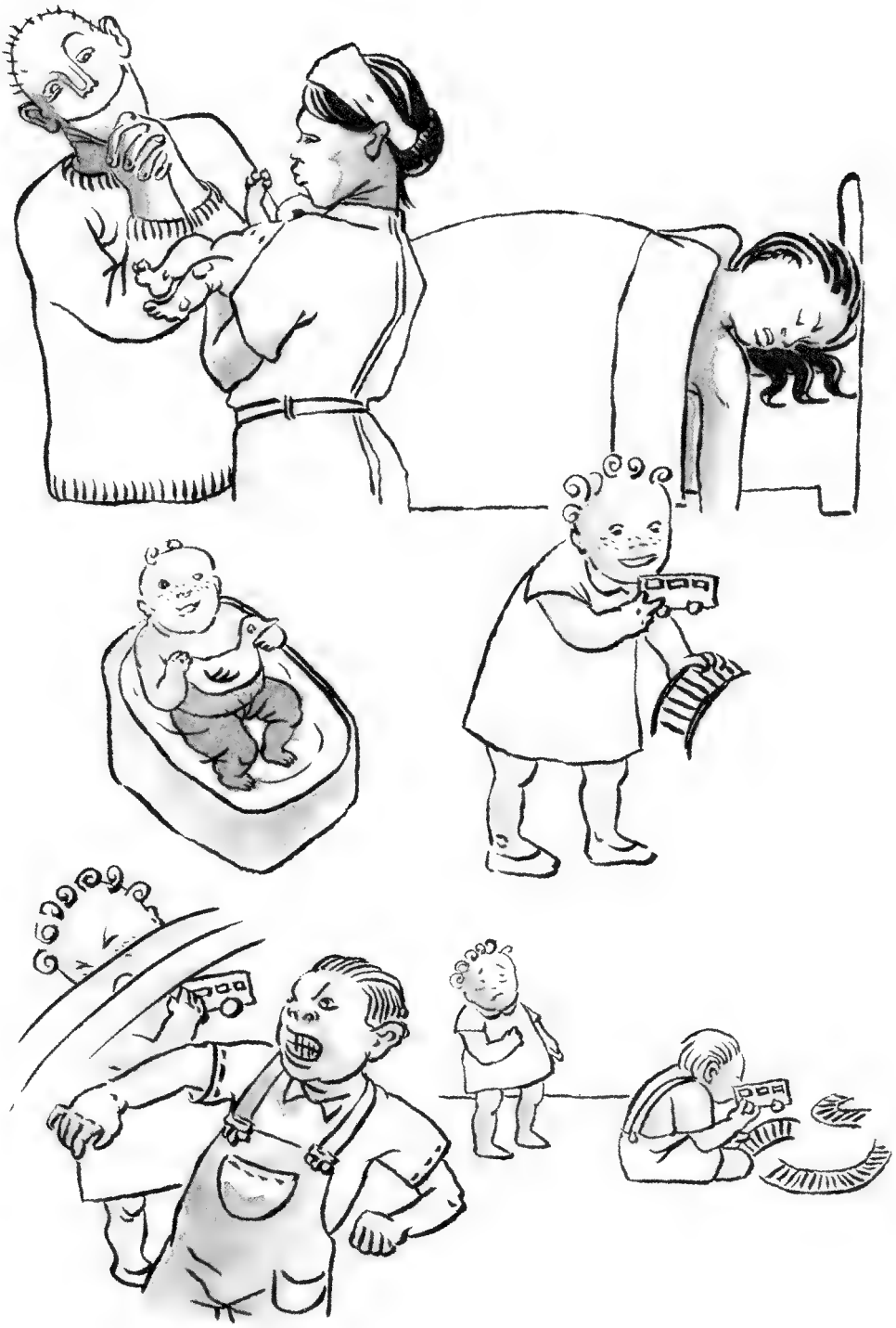

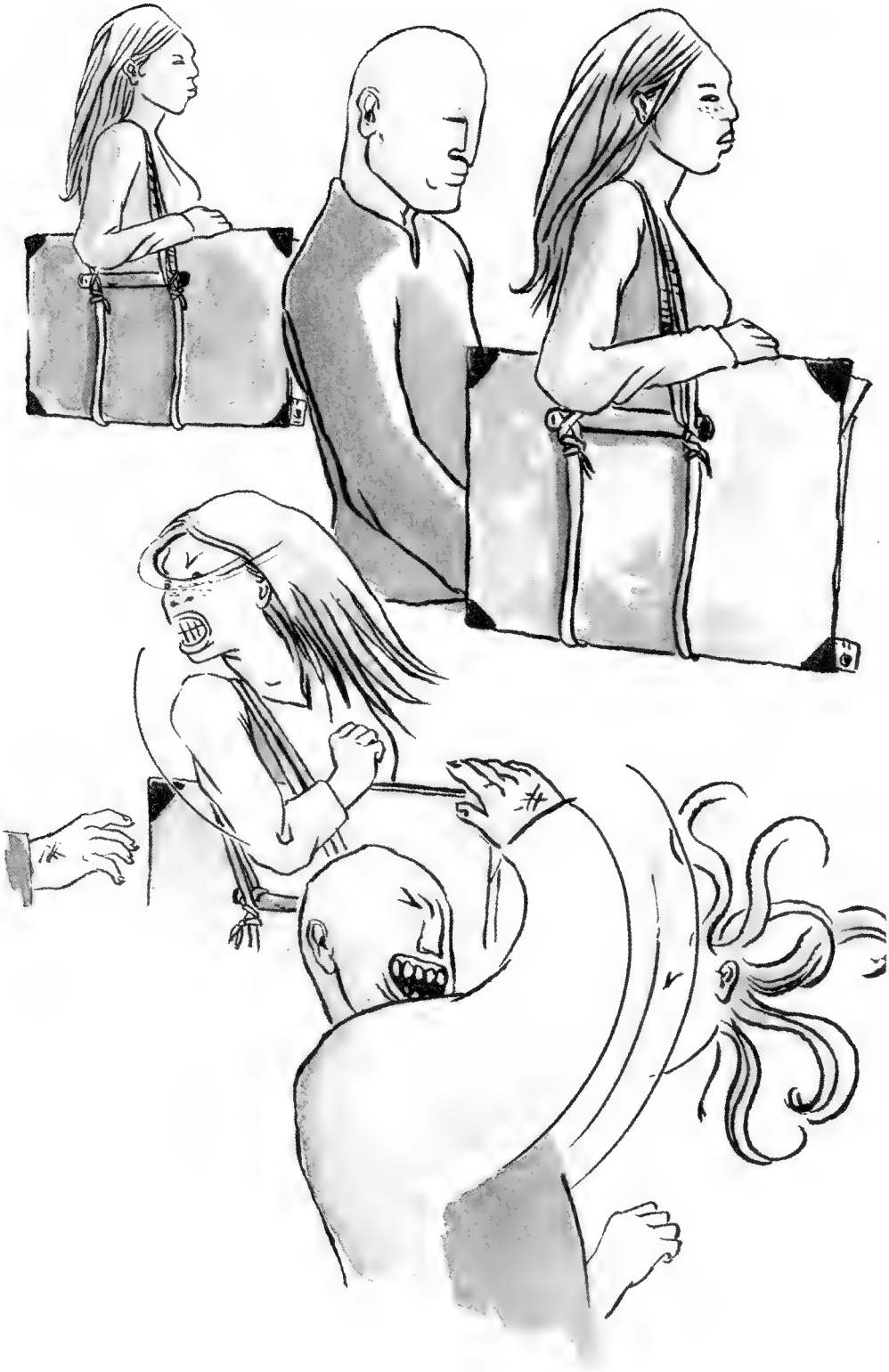

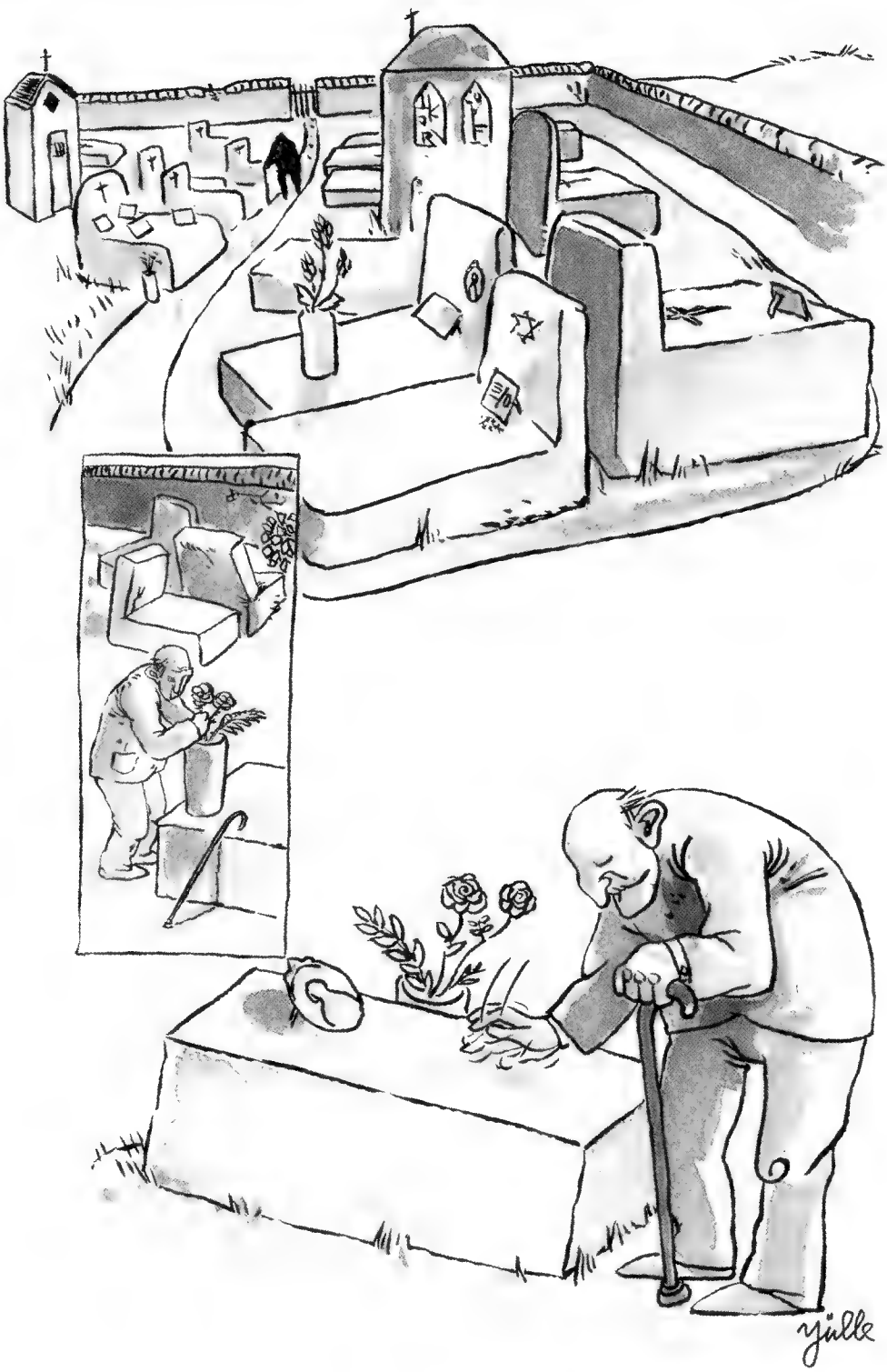
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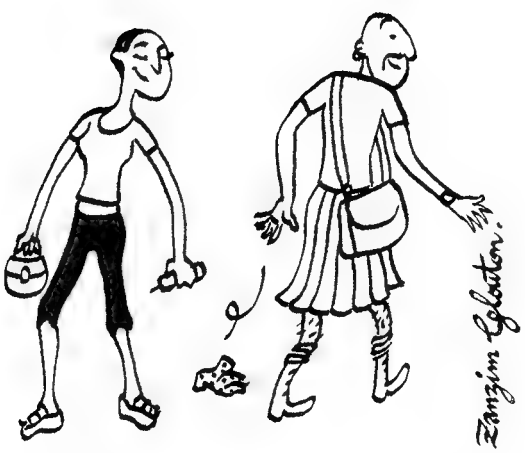
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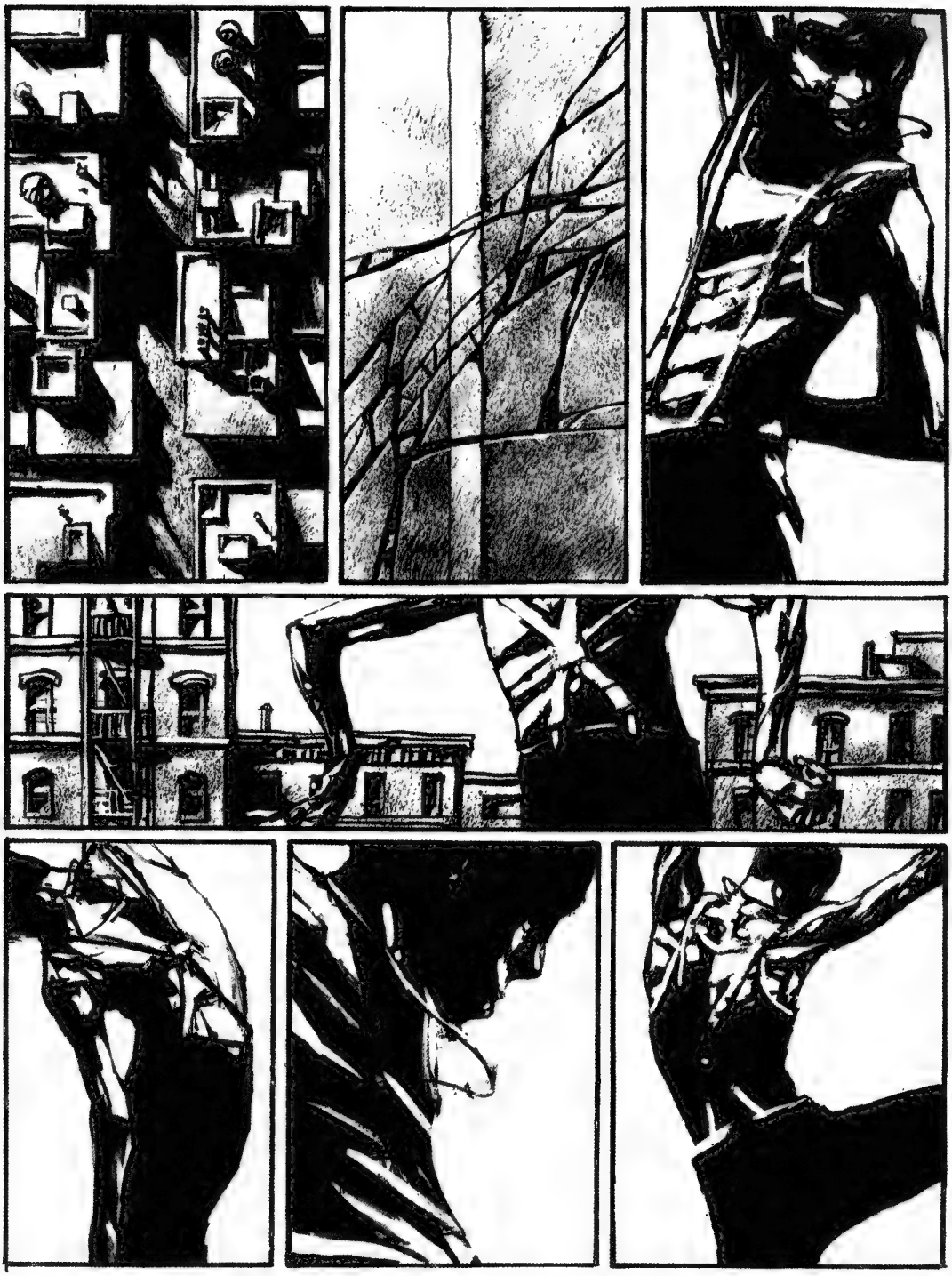

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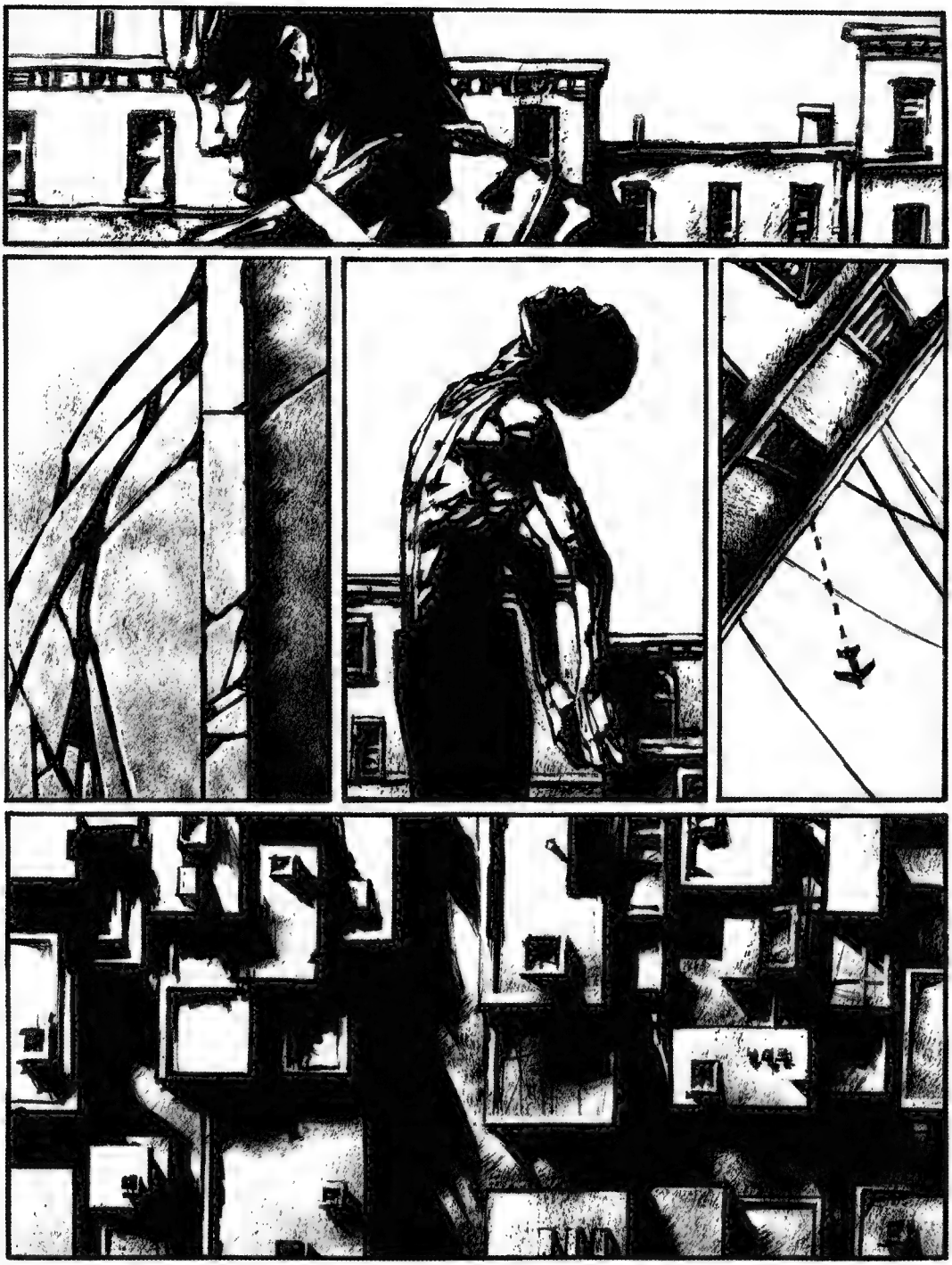

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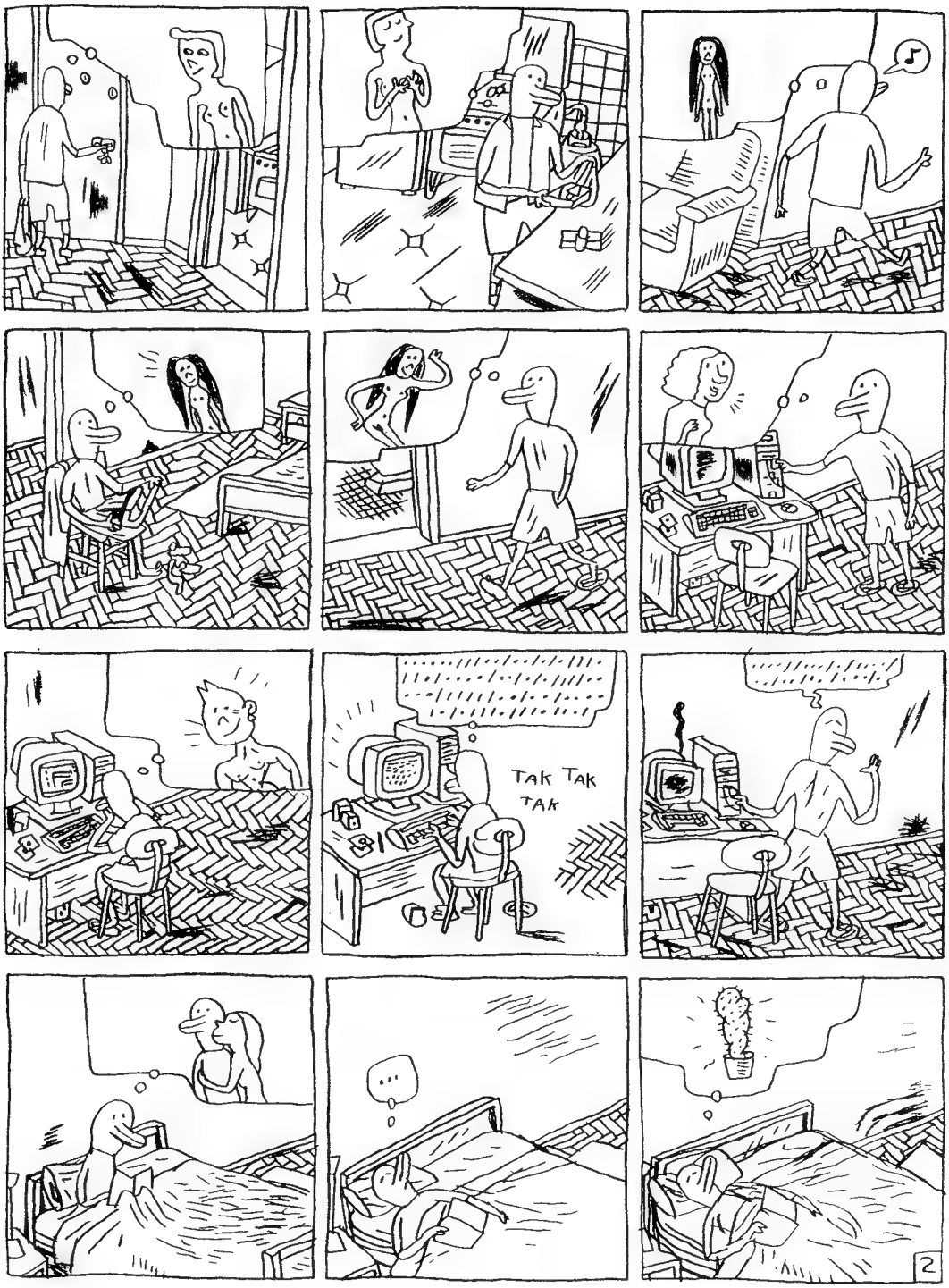
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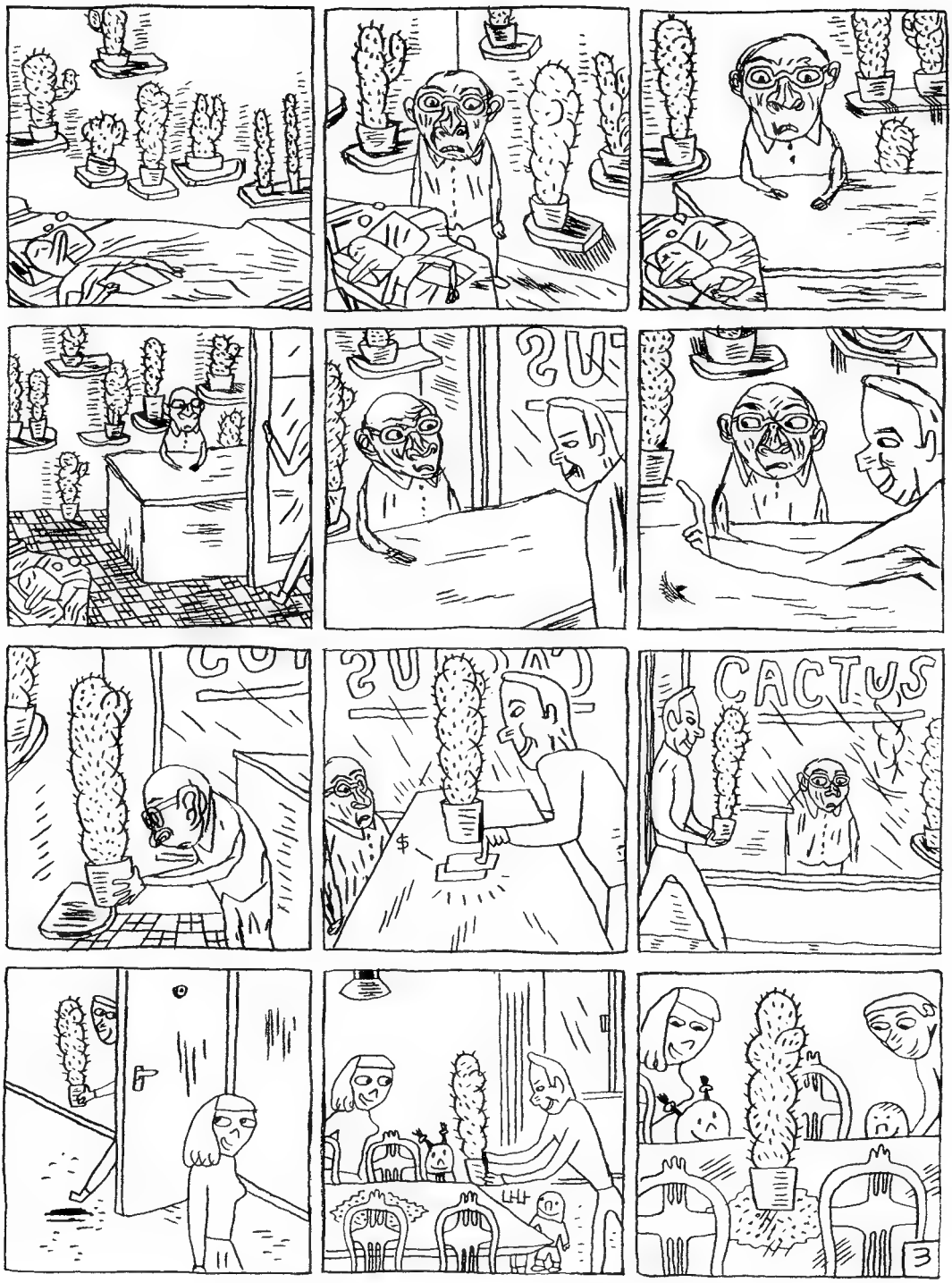
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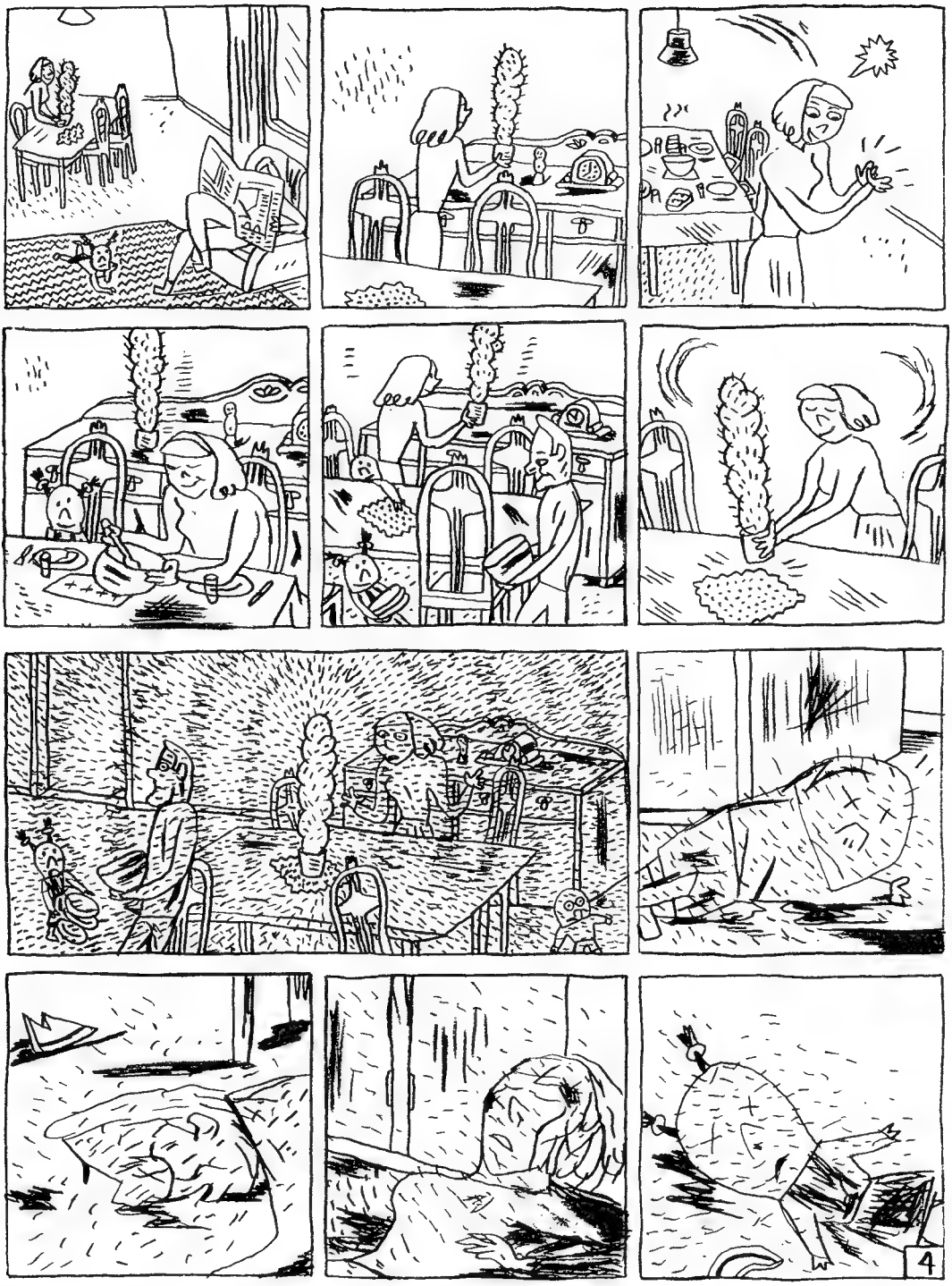
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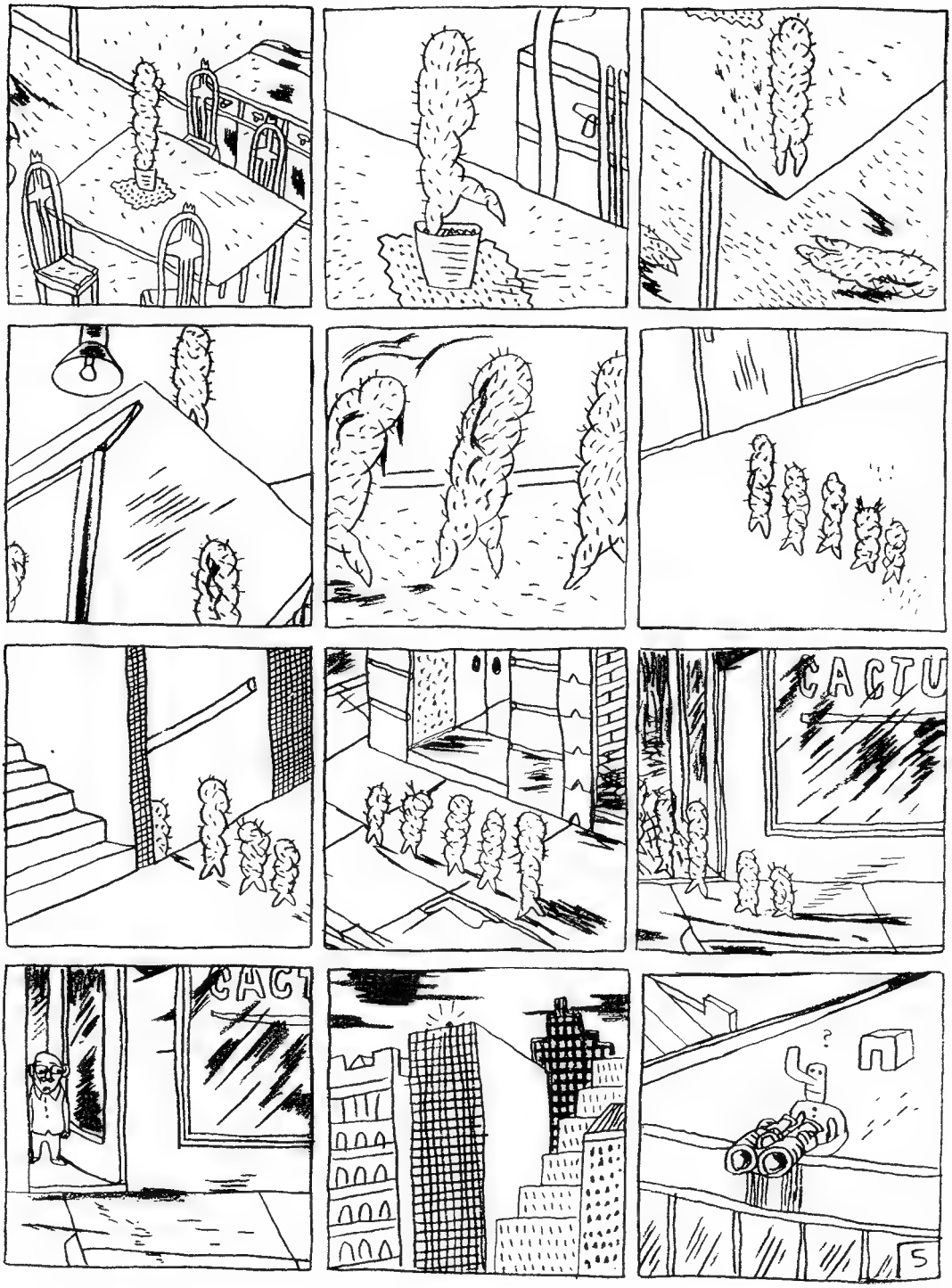
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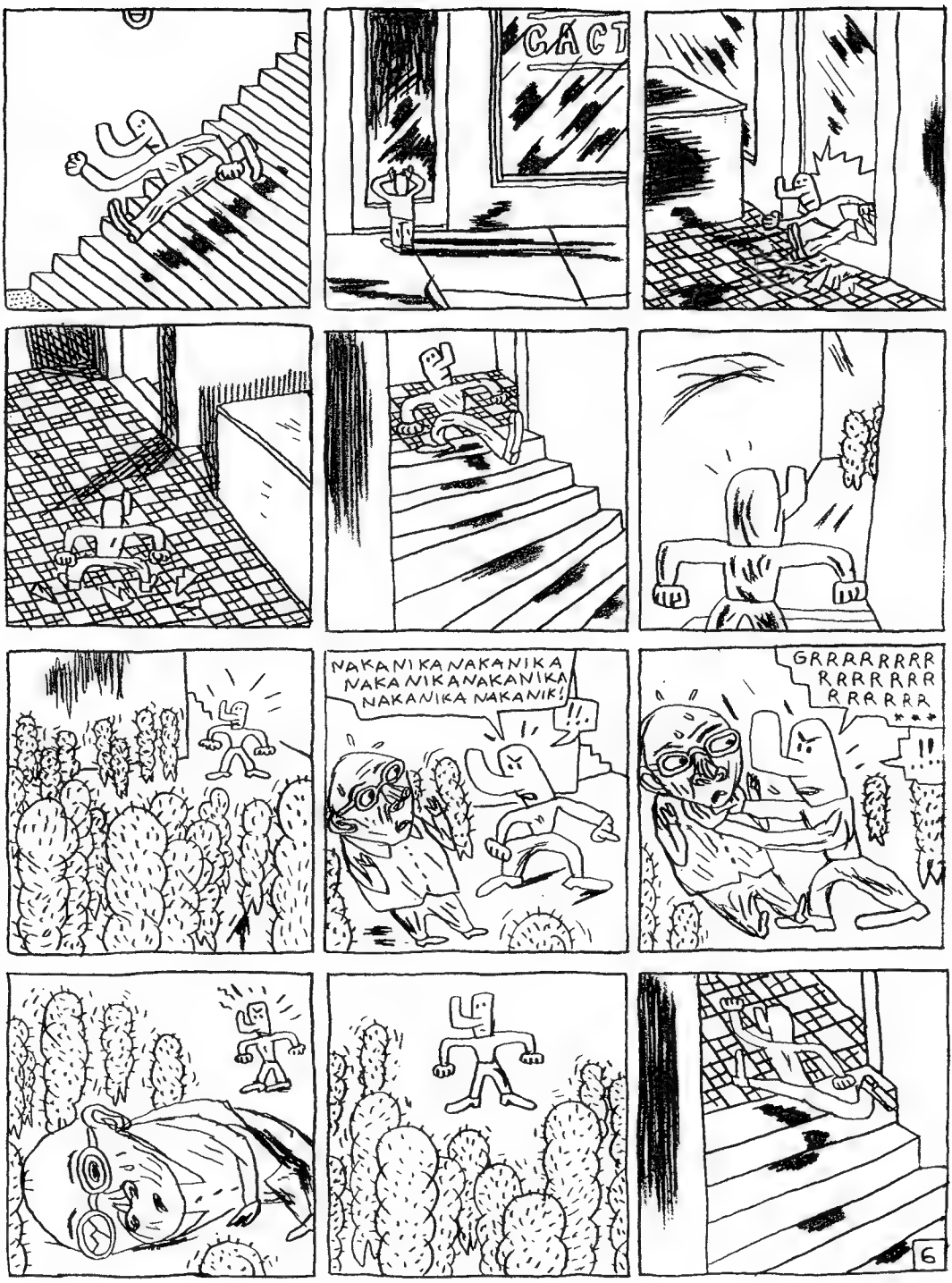
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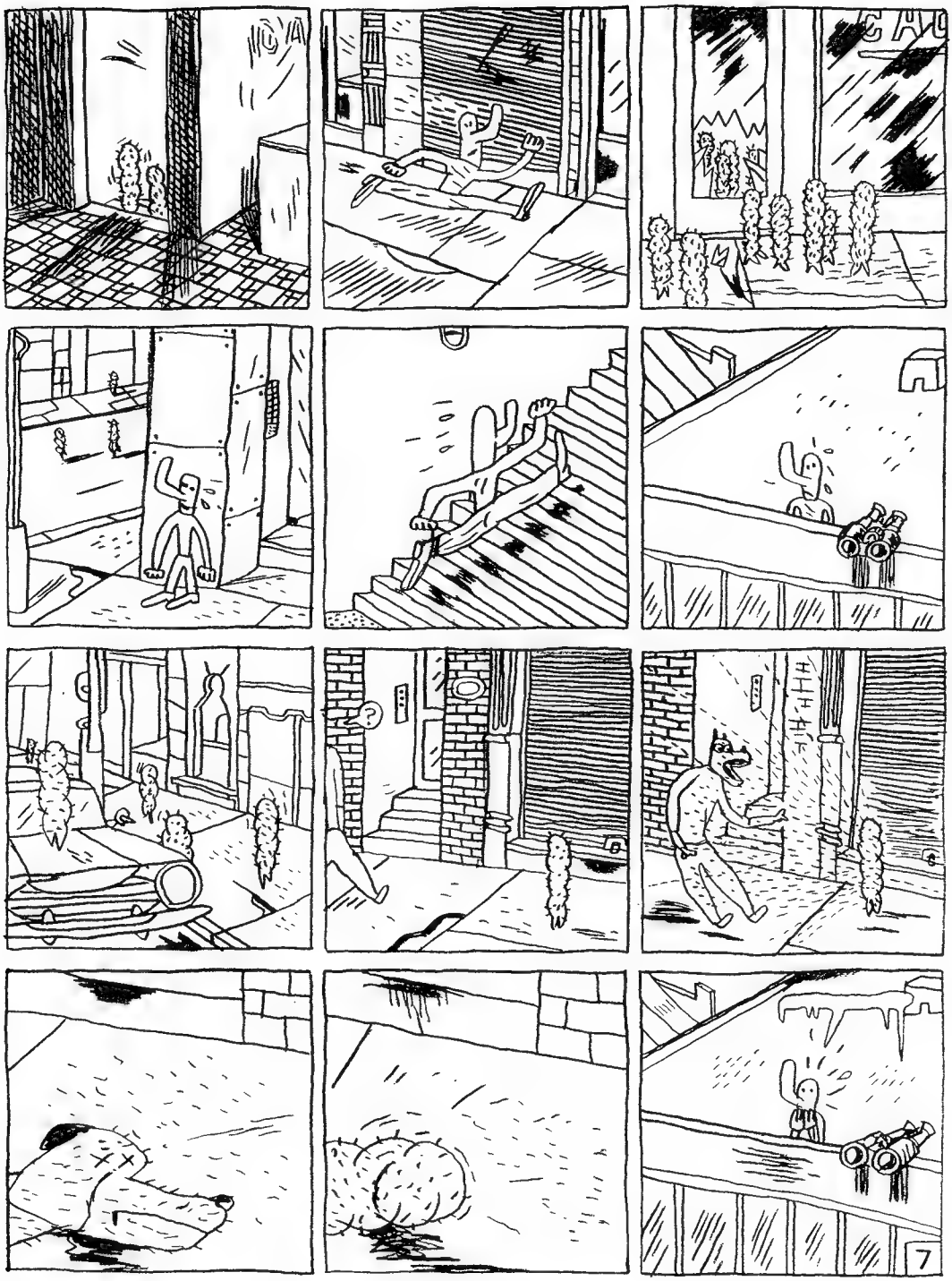
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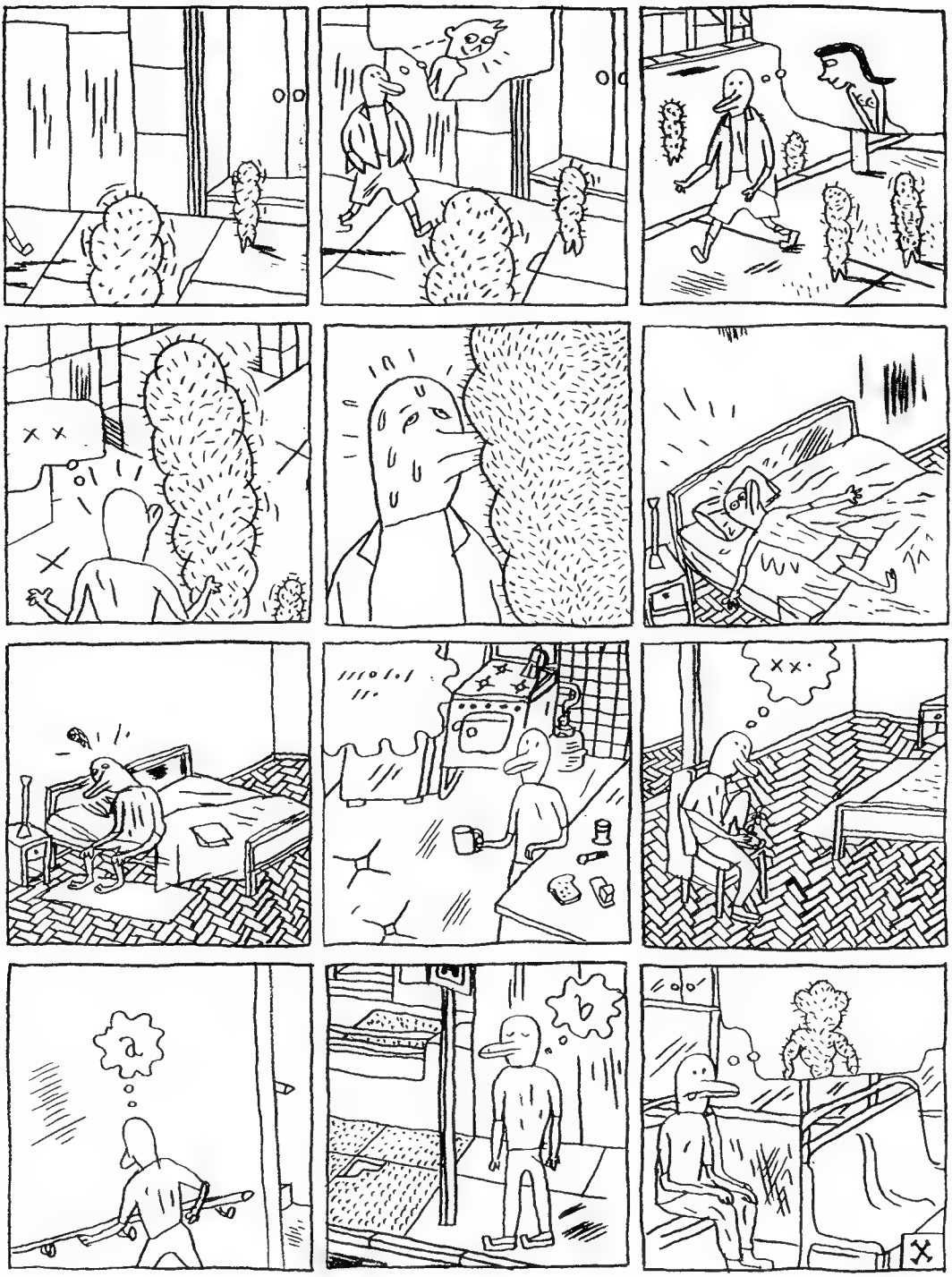
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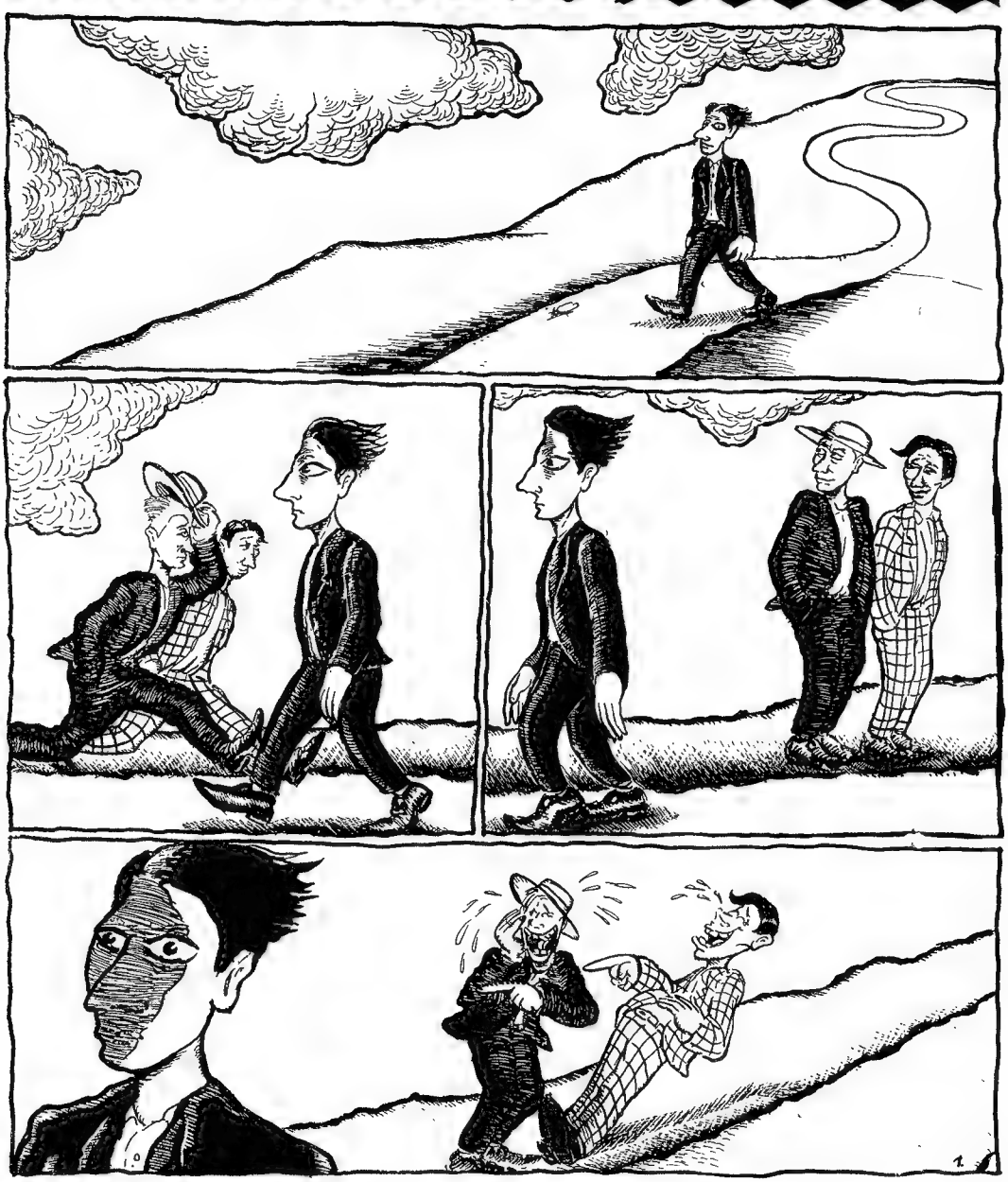

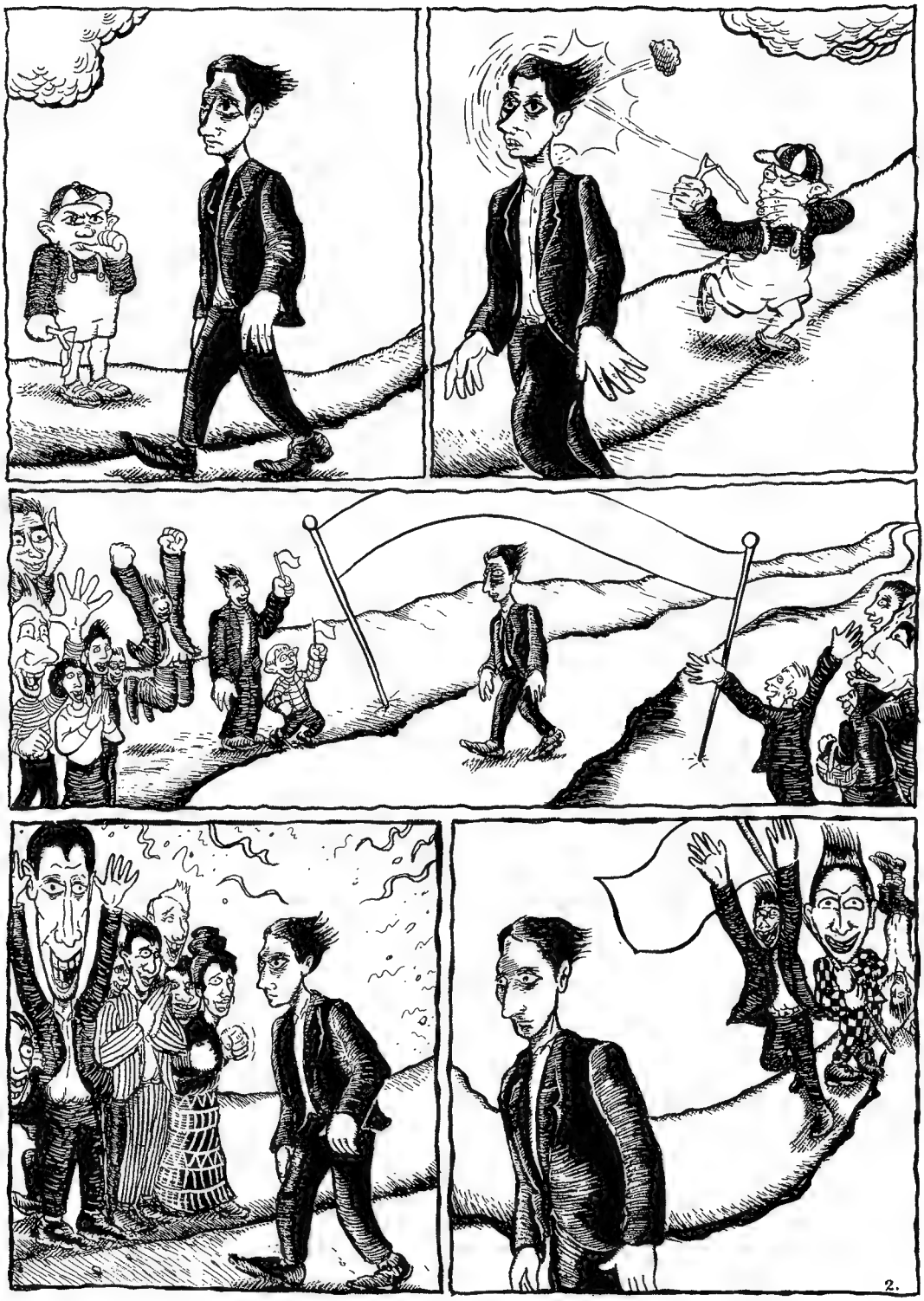
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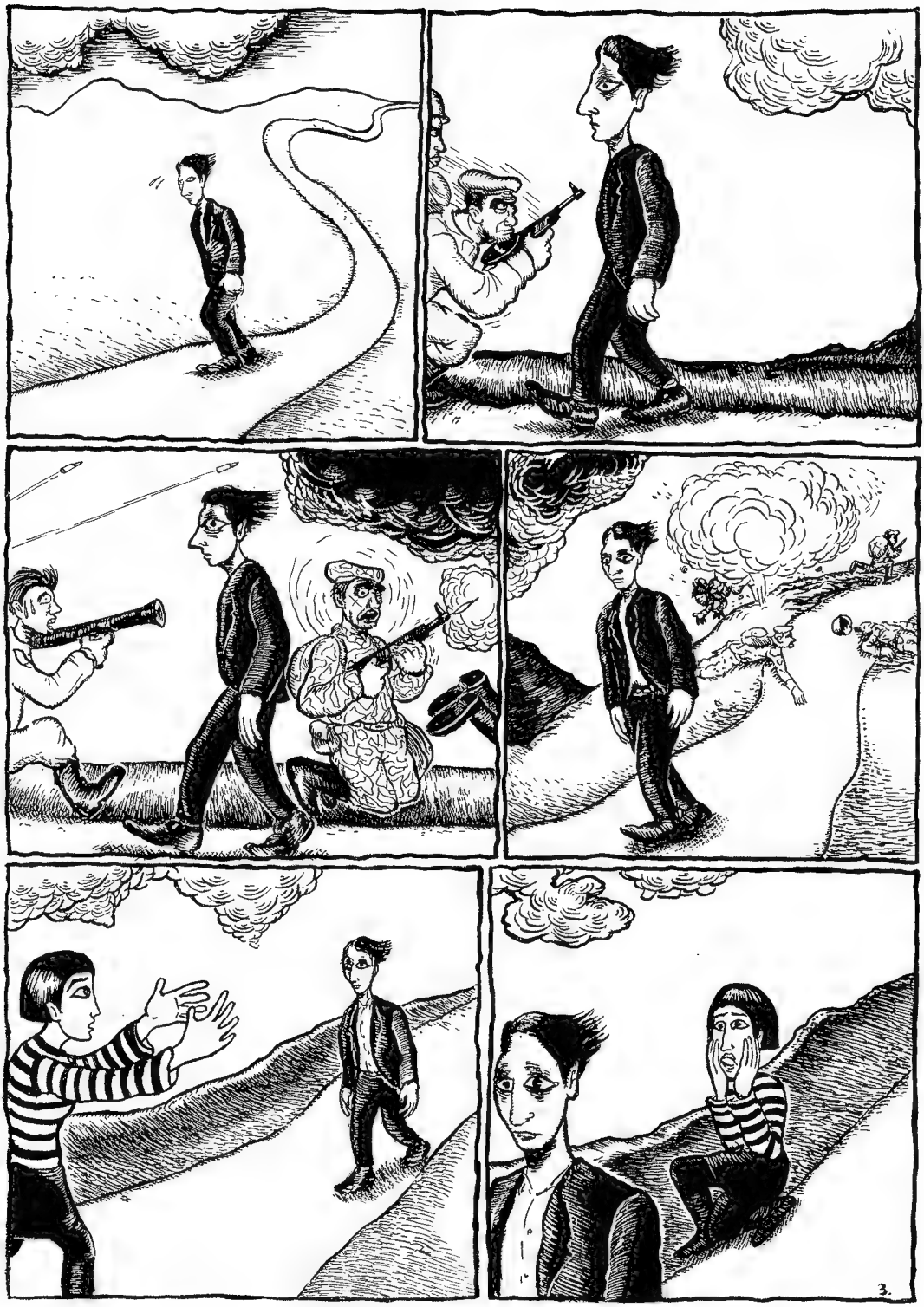
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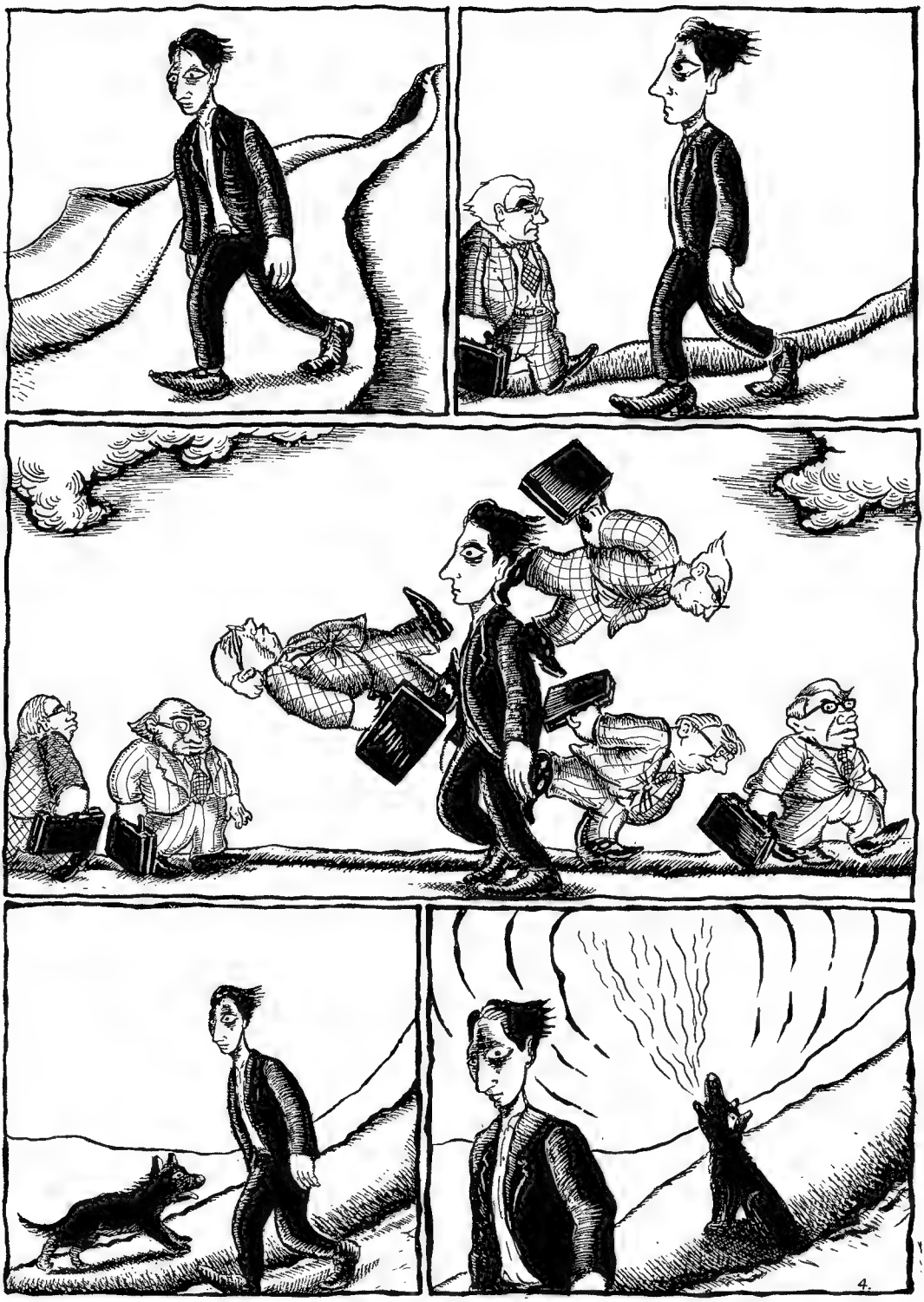
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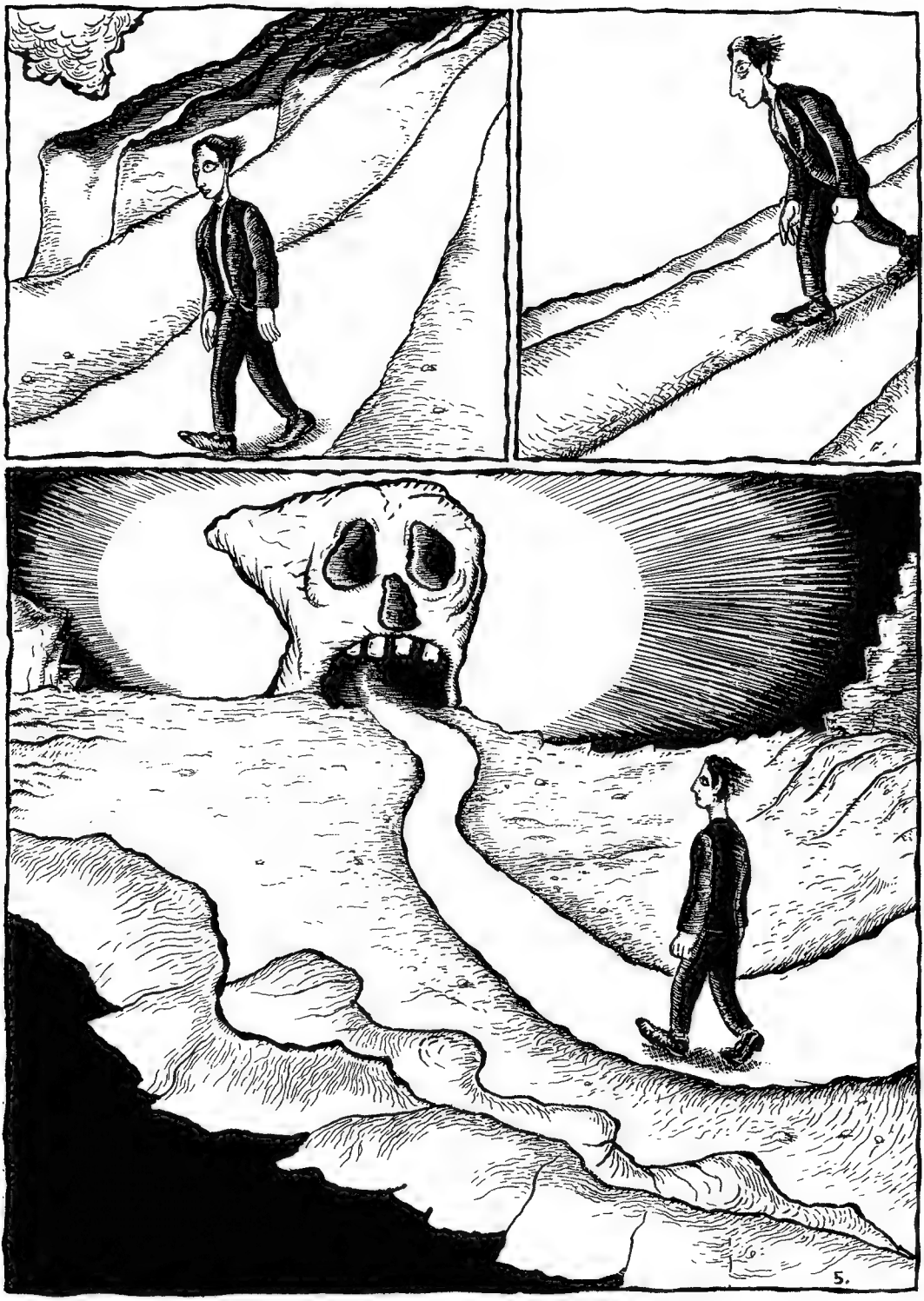
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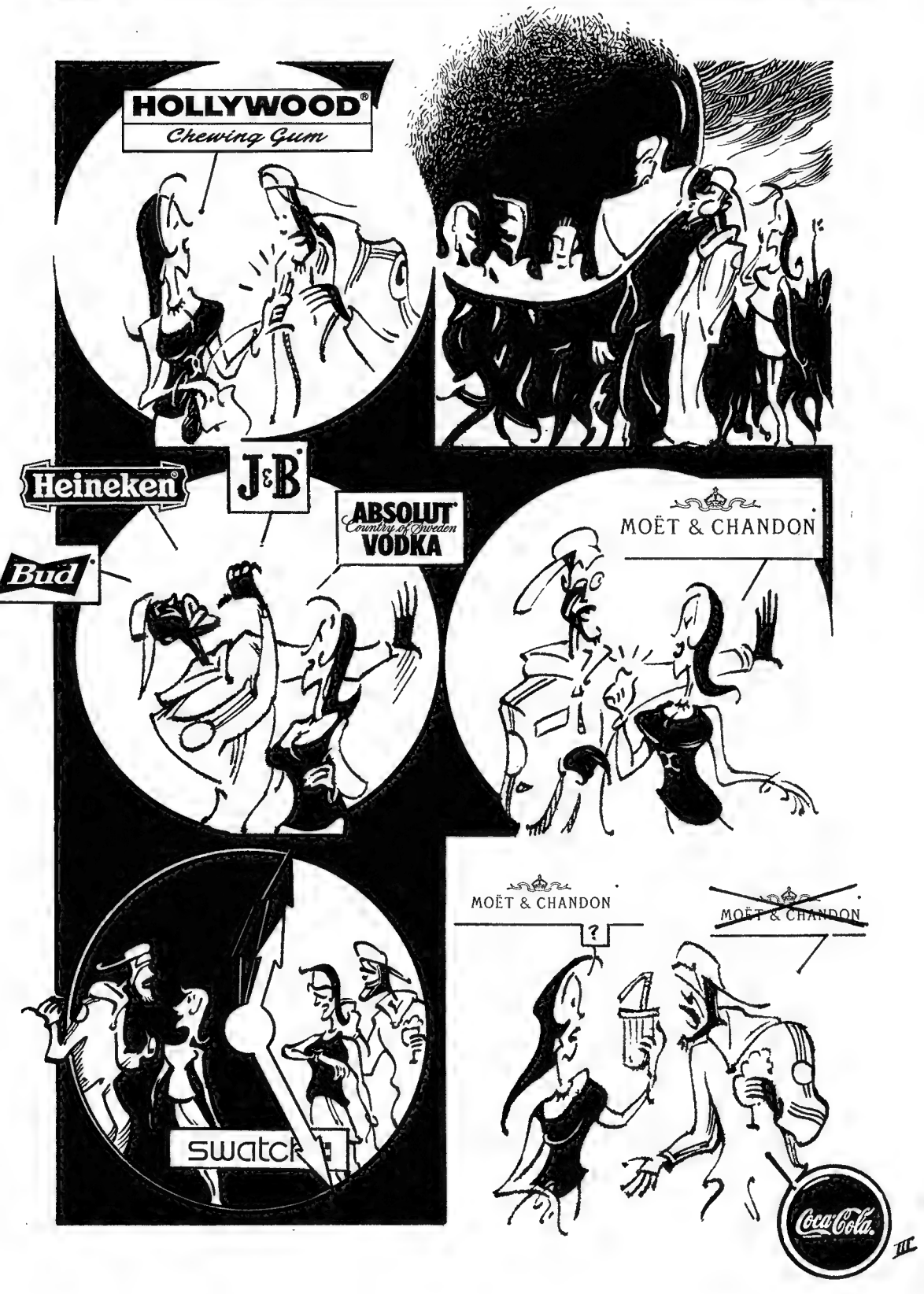
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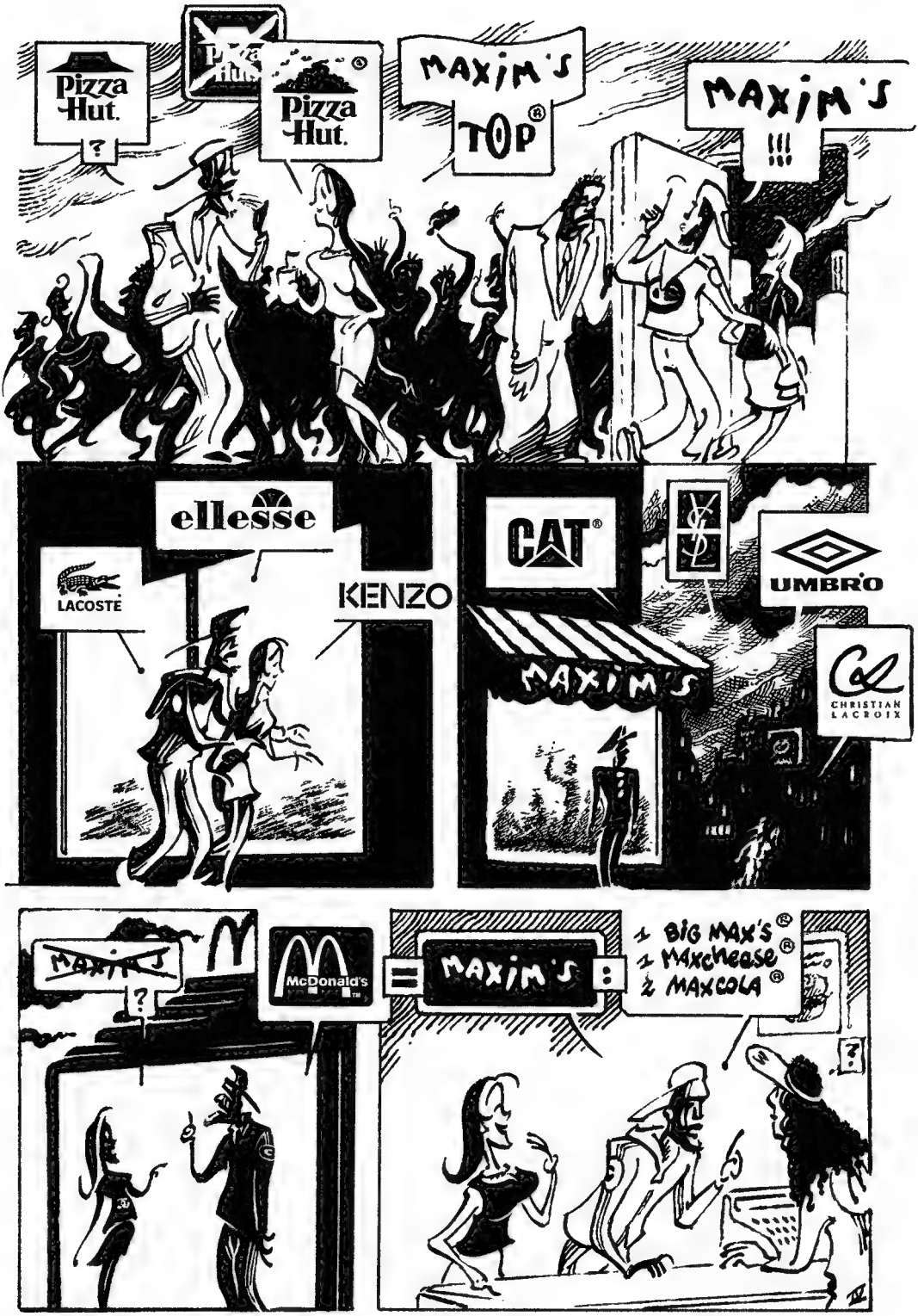
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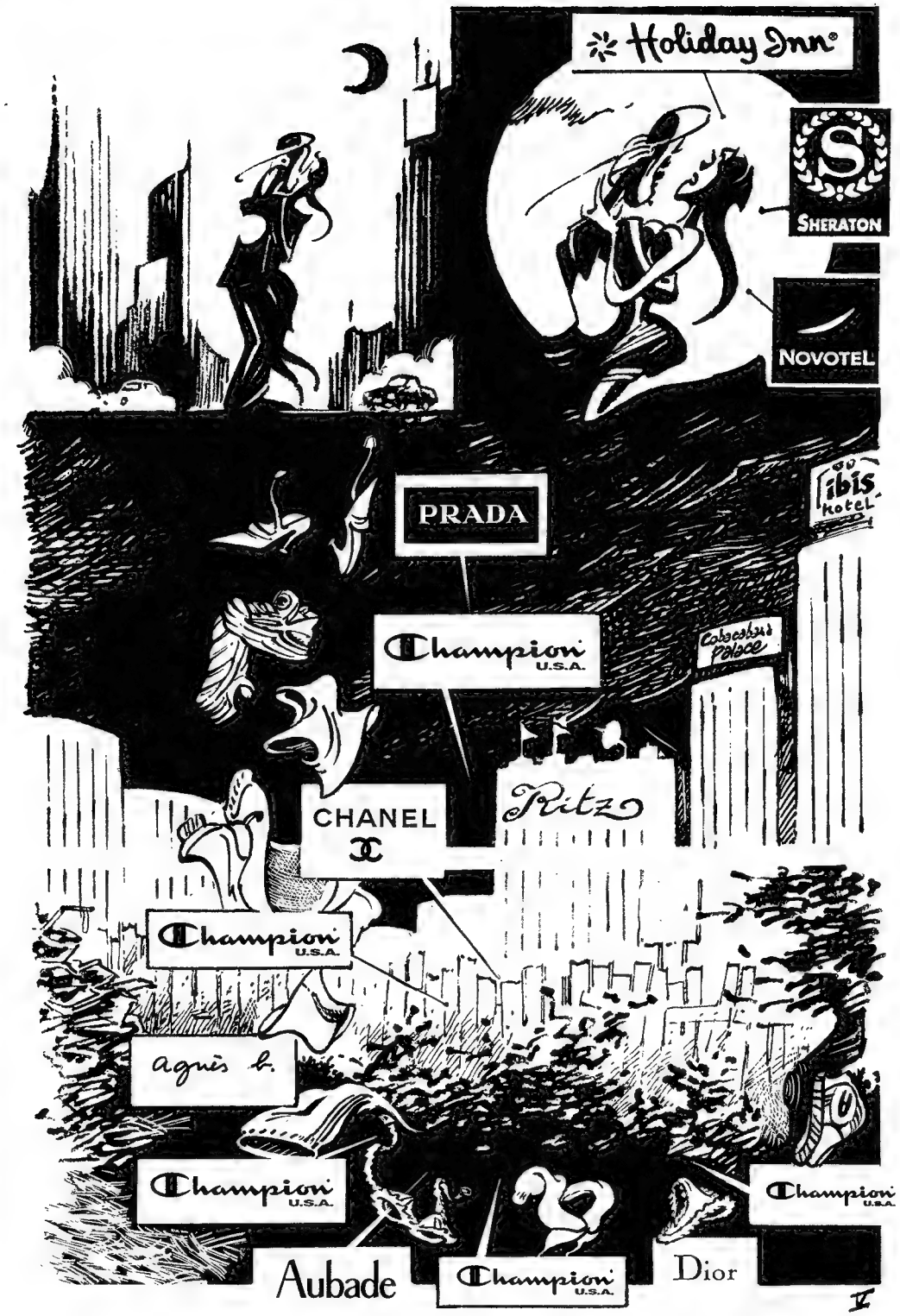
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Montreuil (France)

(Grenoble, France, 1965)

Ca Déménage (L'Association, Paris, 1995)
Blanches (Le Lézard, Paris, 1996)

Pilote (France)
Ego Comme X (France)
Lapin (France)
Fusée (France)

132

BLANQUET, STEPHANE
Achères (France)

(Conflans, France, 1973)

Cave Woman (Chacal Puant, Conflans, 1993)
Mon Méchant Moi (Chacal Puant, Conflans, 1996)
Guimauve (Cornélius, Paris, 1997)
Viande Froide & Cie (L'Association, Paris, 1997)
Mon Placard (Les Etoiles et les Cochons, Paris, 1998)
À l'Intérieur des Têtes (L'Association, Paris, 1998)
Le Lombric (Cornélius, Paris, 1999)

À l'Intérieur des Têtes (Mille Putois, Saint-Lambert, Canada, 1995)
Nasenbluten (Jochen Enterprises, Berlin, Deutschland, 1998)
Mi Yo Malo (Tabasco Carasco, Zaragoza, España, 1998)
Mi Armario (Tabasco Carasco, Zaragoza, España, 1999)

Chacal Puant (France)
Lapin (France)
La Monstrueuse (France)
Jade (France)
Le Dernier Cri (France)
Zero Zero (USA)
Blab ! (USA)
Last Gasp Comix & Stories (USA)

136

BLEX BOLEX
Paris (France)

(Douai, France, 1966)

Ubu-Ru (Le Dernier Cri, Paris, 1993-94)
Wimpy (Blex Bolex, Paris, 1995-98)
Art Director (CBO, Paris, 1998)
Disaster Boy (Le Dernier Cri, Marseille, 1999)

Le dernier Cri (France, 1993-94)
Popo Color (France, 1994-95)
Steacknife (Chacal Puant, Paris, 1995-96)
La Monstrueuse (France, 1997)
Nozone (USA, 1998)
Strapazin (Switzerland, 1998)
Hopital Brut (France, 1998)

146

BOILET, FREDERIC
Tokyo (Japan)

(Epinal, France, 1960)

Le Rayon Vert (Magic Strip, Bruxelles, 1987)
36-15 Alexia (Les Humanoïdes Associés, Paris, 1990)
Love Hotel (& Benoît Peeters, Casterman, Bruxelles, 1993)
Tôkyô est mon Jardin (& Benoît Peeters & Jirô Taniguchi, Casterman, Bruxelles, 1997)
Demi-Tour (& Benoît Peeters & Emmanuel Guibert, Dupuis, Marcinelle, 1997)
De Groene Straal (Loempia, Amsterdam, Nederland, 1987)
Tôkyô Wa Boku No Niwa (Kôrinsha Press, Tokyo, Japan, 1998)
Ren'ai Manga Ga Deriku Made (Bijutsu Shuppansha, Tokyo, Japan, 1999)

À Suivre (France, 1992)
Store (Japan, 1997)
Bijutsu Techô (Japan, 1998)
Big Comic (Japan, 1998-99)
Asahi Shimbun (Japan, 1999)
Lapin (France, 1999)

Calligraphie/Calligraphy : Maître Shôen DOI

155

BOÏRA, PAZ
Bruxelles (Belgique)

(Valencia, España, 1972)

Frigorevue (Belgique)
Frigobox (Belgique)
Le Cheval Sans Tête (France)

163

BOLINO, PAKITO
Marseille (France)

(Nîmes, France, 1964)

Okaba Toxic Batard # 1 (APAAR, 1991)
Okaba Toxic Batard # 2 (Lune Product, 1992)
Okaba Toxic Batard # 3, 4 (Le dernier Cri, Marseille, 1994-95)
Danger (Vertèbres Cérébrales, Angers, 1993)
Payé par l'Argent du Sale (Valium, Canada, 1994)
Bandaï Infection (Chacal Puant, Paris)
Gero Gomi # 1, 2 (Le Dernier Cri, Marseille, 1996)
Kiri Kiri Fatal (Le Dernier Cri, Marseille)
Little Super sex (Le dernier Cri, Marseille)

Hello Happy Taxpayers (France, 1986-90)
Le Dernier Cri (France, 1993-99)
Hopital Brut (France, 1993-99)
La Monstrueuse (France, 1995)
Strapazin (Switzerland, 1998-99)
Lapin (France, 1999)
Banana Fish (USA, 1999)

179

BOLVIN, DAVID
Croix (France)

(Salé, Maroc, 1978)

Au Fil du Nil (France, 1998)

182

BOTES, CONRAD
Sunnyside (South Africa)

(Belville, South Africa, 1969)

Bitterkomix # 1-8
Best of Bitterkomix (1992-98)
Posse (Nederland, 1994)
Formaline (Belgique, 1995)
Zone 5300 (Nederland, 1998)
I Juicy (South Africa, 1998)

189

BOSSE, SIMON
Saint Lambert (Canada)

(Montréal, Canada, 1969)

Mille Putois (Canada, 1989-99)

192

BOURDAUD, DENIS
Paris (France)

(Pont-Audemer, France, 1966)

Inventions (L'Association, Paris, 1995)
Les Voisins (L'Association, Paris, 1998)
Les Vagues Différentes (L'Association, Paris, 1999)

Le Courrier Mensuel (France)
Lapin (France)
La Machine à Laver (France)

198

BOURGUIGNON, JEAN
Bruxelles (Belgique)

(Baudour, Belgique, 1972)

Fondu # 1-7 (Bourguignon, Bruxelles, 1995-99)
Le Bar de la Forêt (Bourguignon, Bruxelles, 1997)
Un Repas Exceptionnel (La Cafetière, Nivelles, 1997)
Meat Comics (Formaline Flavour, Turnhout, 1998)

Patate Crue (France, 1996-98)
Triphasé (Belgique, 1997)
Zone 5300 (Nederland, 1997)
Jade (France, 1997-99)
Kollectiv (Belgique, 1997)
Stripburger (Slovenia, 1998-99)
PLG (France, 1997-99)

204

BRAVO, EMILE
Paris (France)

(Paris, France, 1964)

Ivoire (Magic Strip, Bruxelles, Paris, 1990)
Les Véritables Aventures d'Aleksis Strogonov (& Jean Regnaud, Dargaud, Paris) :
1 - Biélo (1993)
2 - Kino (1995)
3 - Tamo (1998)
L'Imparfait du Futur (Dargaud, Paris, 1999)

Okapi (France, 1998)

207

BRINKMAN, MATT
Providence (USA)

(Orlando, USA, 1973)

Attack Flotilla, Monster, Highwater (USA)

211

BROCHIER, LÆTITIA
Paris (France)

(Rillieux, France, 1971)

Stronx (France, 1991-99)
Le Dernier Cri (France, 1997-99)
Hopital Brut (France, 1997-98)

217

BROERSMA, MATT
Berkeley (USA)

(Ann Arbor, USA, 1971)

The Last Sunrise (Volt Editions, Berkeley, 1997)
Electro Comics (Slave Labor Graphics, San Jose, 1999)

Top Shelf (USA, 1999)

222

BRUGHERA, EMMANUEL
Paris (France)

(Provins, France, 1969)

7 Histoires de Pirates (Coll.,Vents d'Ouest, Paris, 1993)
Strips (France, 1996)

226

CACHIMBA, MAX
Rosario, Argentina

(Rosario, Argentina, 1969)

Yo y Mi Perro (Editorial Municipal de Rosario, Rosario, 1994)
Rompecabezas (& Pablo De Santis, Editorial Colihue, Buenos Aires, 1995)

Fierro (Argentina)
Perfil (Argentina)
Lapiz Japonés (Argentina)
Talking Heads (R&R Editrice, Italia, 1994)
Tatoo Comix (AAA Edizioni, Bertiolo, Italia, 1997)
Qué Suerte (Madrid, España, 1997-98)

231

CAETANO, JULIO
Angoulême (France)

(Goiâna, Brazil, 1974)

239

CALPURNIO
Valencia (España)

(Zaragoza, España, 1959)

El Bueno de Cuttlas contra Los Malos (Makoki, Agotado, 1991)
El Bueno de Cuttlas (El País, Aguilar, 1996)
El Hombre del Oeste (Glénat, Barcelona, España, 1999)

Makoki (España, 1983-89)
El Víbora (España, 1985-87)
Morning (Japan, 1990)
El País de las Tentaciones (España, 1994-98)

242

CAPTAIN CAVERN
Nanterre (France)

(Paris, France, 1956)

Western Squelette (APAAR, Paris, 1988)
Vertige (DTV, Paris, 1994)
Aventures dans l'Etrange Far West (Paris, 1994)

Culte (France-Suisse, 1992)
Maintenant (France, 1994-95)
Popo Color (France, 1996)
Strips (France, 1996)

247

CARITTE, JEAN-FRANÇOIS
Troyes (France)

(Troyes, France, 1960)

Si ça se trouve, C'est possible, on ne peut pas savoir (Les Requins Marteaux, Albi, 1995)
La Véritable Histoire du Rock'n'Roll (Rock Hardi, Chamalières, 1998)
10 000 Histoires Drôles (Les Requins Marteaux, Albi, 1999)
Jules Spy, Futur Espion (Editions du Zébu, Paris, 1999)

Psikopat (France)
Ferraille (France)
Fluide Glacial (France)
Chacal Puant (France)
PLG (France)

252

CATTELAIN, REMY
Angoulême (France)

(Cambrai, France, 1971)

Au Fil du Nil (Coll., Angoulême, France)

257

CAVALLI, GERALDINE
La-Chaux-De-Fonds (Suisse)

(Marly, Suisse, 1967)

Plus si Entente (Plonk et Replonk, La Chaux de Fonds, 1998)

263

CESTAC, FLORENCE
Paris (France)

(Pont Audemer, France, 1949)

Mickson Alphabet (Futuropolis, Paris, 1979)
Harry Mickson Nettoie ses Pinceaux (Futuropolis, Paris, 1982)
Ma Vie est un Roman Policier (Futuropolis, Paris, 1986)
Les Vieux Copains Pleins de Pépins (Futuropolis, Paris, 1988)
Comment Faire de la Bédé sans passer pour un Pied Nickelé (& Jean-Marc Thévenet, Futuropolis, Paris, 1988)
L'Année des Déblock (& Nathalie Roques & Christiane Lablancherie, Seuil Jeunesse, Paris, 1994)
Le Démon de Midi ou Changement d'Herbage Réjouit les Veaux (Dargaud, Paris, 1996)
La Vie en Rose ou l'Obsessionnelle Poursuite du Bonheur (Dargaud, Paris, 1998)

Ah Nana (France)
Métal Hurlant (France)
Mickey (France)

267

CHAUZY
Paris (France)

(Toulouse, France, 1963)

Vengeance (Futuropolis, Paris, 1988)
Sans Rancœur (Futuropolis, Paris, 1993)
Peines Perdues (Casterman, Tournai, 1993)
Parano (Casterman, Tournai, 1995)
Béton Armé (Casterman, Tournai, 1997)
La Peau de l'Ours (Casterman, Tournai, 1998)
Clara (Casterman, 1999)

À Suivre (France, 1991-97)

272

CHIESA MATEOS, MARIANA
Barcelona (España)

(La Plata, Argentina, 1967)

Cartas (& Zentner, El Ojo Clínico, Madrid, España, 1997)

El Libertino, Clarín (Argentina, 1994-96)
Play Boy (Argentina, 1995)
Lapiz Japonés (Argentina, 1996)
El Ojo Clínico (España, 1997)
Xilon 13 (Suisse, 1997)
Platform 1 (Nederland, 1997)
Ibizagrafic'98 (España, 1998)

282

CHIHOI, LEE
Hong Kong (China)

(Hong Kong, 1977)

Amoeba (Hong Kong, 1997)
Magpaper (Hong Kong, 1997-98)
Young Express (Hong Kong, 1997-98)
Big Paper (Hong Kong, 1997-98)
Cockroach (Hong Kong, 1998-99)

295

CILLUFFO, LAURENT
New York (USA)

(Lille, France, 1968)

Bingo (& Valérie Cardon, Editions du Rouergue, Rodez, 1998)
Le Petit Monde 1998 (Editions du Rouergue, 1999)

Reactor Girl (Canada, 1993-94)
Nozone (USA, 1994-95)
Drawn & Quaterly (Canada, 1996)
PLG (France, 1996-97)

301

CIZO
Paris (France)

(Lyon, France, 1968)

Morning (Japan, 1996)
Open Manga (Japan, 1996)
Jade (France, 1996-99)
Ferraille (France, 1997-99)
Lapin (France, 1999)

Scenario/Script : WINSHLUSS

310

COLLIER, DAVID
Saskatoon (Canada)

(Windsor, Canada, 1963)

Just The Facts (Drawn & Quaterly, Montréal, 1998)
Humphry Osmond Psychedelic Pioneer (Drawn & Quaterly, Montréal, 1998)
Collier's #1-4 (Fantagraphics Books, USA,1991-98)

Weirdo (USA, 1986)
The Comics Journal (USA, 1991-96)
Zero Zero (USA, 1995-96)

314

COLONEL MOUTARDE
Paris (France)

(Guérande, France, 1968)

Jade (France)
PLG (France)

323

COOK, GREG
Gloucester (USA)

(Chicago, USA, 1973)

The Happy Dinosaur (Pepperell, Massachussets, 1995)
Special Ted Superstar (Pepperell, Massachussets, 1996)
Penelope Turtle's Stories for Slow Readers (Greg Cook, Gloucester, 1996)
What I did when I lost my Job (Greg Cook, Gloucester, 1996)
Mission to Mars (Greg Cook, Gloucester, 1997)
Turkey Pot Pie (Greg Cook, Gloucester, 1997)
China Guy (Greg Cook, Gloucester, 1999)
Cecilia Crocodile's really, really Good Day (Greg Cook, Gloucester, 1999)

Letter eX (USA, 1994)
Oatmeal Journal (USA, 1995-96)
Salem Evening News (USA, 1996-99)
Coober Skeber, New Art Examiner (USA, 1997)
Roctober (USA, 1997-98)
Non (USA, 1999)

332

CORONA, MARCO
Pianfei (Italia)

(Carmagnola, Italia, 1967)

Frida Kahlo, una biografia surreale (Stampa Alternativa, Roma, 1998)
Cadavre Exquis (Centro Fumetto A. Pazienza, Cremona, 1998)

Schizzo (Italia, 1993)
Il Nuovo Male (Italia,1996)
Interzona, Frigidaire (Italia, 1997)
Mondo Mongo, Blue (Italia, 1998-99)
Weekly Planet (USA,1998)

345

COUDRAY, PHILIPPE
Bordeaux (France)

(Talence, France, 1960)

Drôles de Manchots # 1 (& Jean-Luc Coudray, Hachette, Paris, 1989)
Drôles de Chats (& Jean-Luc Coudray, Hachette, Paris, 1990)
Théocrite # 1, 2 (& Jean-Luc Coudray, Hélyode, Bruxelles, 1991-93)
L'Ours Barnabé # 1-4 (Mango, Paris, 1997-98)

Drôles de Chiens (& Jean-Luc Coudray, Libroport, Tokyo, Japan, 1993)
Drôles de Sangliers (& Jean-Luc Coudray, Libroport, Tokyo, Japan, 1994)
Drôles de Manchots # 2 (& Jean-Luc Coudray, Libroport, Tokyo, Japan, 1995)
Psikopat (France, 1989-99)
Fripounet (France, 1990)
Perlin (France, 1994-97)

348

DAVID B.
Paris (France)

(Nîmes, France, 1959)

Le Timbre Maudit (Bayard, Paris, 1986)
La Bombe Familiale (L'Association, Paris, 1991)
Le Cheval Blême (L'Association, Paris, 1992)
Le Cercueil de Course (L'Association, Paris, 1993)
Le Nain Jaune # 1-5 (Cornélius, Paris, 1993-94)
Le Livre Somnambule (Automne 67, Paris, 1994)
Les Quatre Savants 1-3 (Cornélius, Paris, 1996-98)
L'Ascension du Haut Mal # 1-4 (L'Association, 1996-99)
Le Tengû Carré (Dargaud, Paris, 1997)
La Révolte d'Hop-Frog (& Christophe Blain, Dargaud, Paris, 1997)
Les Incidents de La Nuit (L'Association, Paris, 1999)
Maman a des Problèmes (& Anne Baraou, L'Association, Paris, 1999)
Le Capitaine Ecarlate (& Emmanuel Guibert, Dupuis, Paris, 2000)

L'Ascension du Haut Mal (Rasputin Libri, Milano, 1999)
Der Tengû (Edition Moderne, Zürich, Switzerland, 1999)

Le Retour de Dieu (coll., Autrement, France, 1994)
L'Association en Egypte (coll., L'Association, France, 1998)
A Suivre (France, 1987-88)
Labo (France, 1990)
Lapin (France, 1992-99)
Le Cheval sans tête (France, 1994)
Fusée (France, 1996-99)
El Ojo Clínico (España, 1996)

375

DAVODEAU, ETIENNE
Mablay-Sur-Layon (France)

(Botz-En-Mauges, France, 1965)

Le Constat (Dargaud, Paris, 1996)
Quelques Jours avec un Menteur (Delcourt, Paris, 1997)
Le Réflexe de Survie (Delcourt, Paris, 1998)
La Gloire d'Albert (Delcourt, Paris, 1999)

De Stroman (Dargaud, Bruxelles, 1996)

380

DE BROUTELLES, FREDERIC
Paris (France)

(Paris, France, 1956)

Hello Happy Taxpayers, (1991-93)
Le Dernier Cri (France)
Hopital Brut (France, 1997)

386

DE VRIES, JAN-WILLEM
Groningen (Nederland)

(Groningen, Nederland, 1975)

398

DEBEURME, LUDOVIC
Paris (France)

(Paris, France, 1971)

405

DELHOMME, JEAN-PHILIPPE
Paris (France)

(Nanterre, France, 1959)

Polaroïds de Jeunes Filles (Albin Michel, Paris, 1990)
Mémoires d'un Pittbull (Denoël, Paris, 1999)

Polaroïds de Jeunes Filles # 2 (Korinsha Press, Kyoto, Japan, 1994)

L'Echo Des Savanes (France, 1985)
Glamour (France, 1987-94)
The New Yorker (USA)
House & Garden (USA, 1998-99)

412

DELISLE, GUY
Montpellier (France)

(Québec, Canada, 1966)

Réflexion (L'Association, Paris, 1998)
Shenzhen (in Lapin, L'Association, Paris, 1998-99)
Aline et les Autres (L'Association, Paris, 1999)

Lapin (France, 1995-99)
Spoutnik (Canada, 1999)

416

DENIS, JEAN-CLAUDE
Paris (France)

(Paris, France, 1951)

Animal (Albin Michel, Paris, 1980-97)
Les Sept Péchés Capitaux (Albin Michel, Paris, 1982-98)
Luc Leroi déménage un peu (Futuropolis, Paris, 1982)
Luc Leroi contre les forces du mal (Futuropolis, Paris, 1982)
Luc Leroi Remonte la Pente (Casterman, Paris, 1985)
Le Nain Jaune (Casterman, Paris, 1987)
Des Écureuils et des Filles (Casterman, Paris, 1990)
L'Ombre aux Tableaux (Albin Michel, Paris,1991)
Bonbon Piment (1991)
Le Pélican (Albin Michel, Paris,1994)
Drôles d'Oisifs (Albin Michel, Paris, 1995)
Bande d'Individus (Casterman, Paris, 1998)

Den Japanske Blondine (Bogfabrikken, Deutschland, 1987)
Die Verzwickte Affäre (Carlsen, Deutschland, 1987)
Schwer Genervt (Carlsen, Deutschland, 1988)
De 7 Dodssynder (Bogfabrikken, Deutschland, 1988)
Viel Rauch Um Nichts (Carlsen, Deutschland,1991)

Avoir 20 ans en l'An 2000 (coll., Autrement, France, 1995)
Pilote, Métal Hurlant, L'Echo des Des Savanes (France)

422

DEPREZ, DENIS
Bruxelles (Belgique)

(Binche, Belgique, 1966)

Les Nébulaires (Fréon, Bruxelles, 1996)

Frigobox (Belgique)
Strapazin (Switzerland)
Le Cheval Sans Tête (France)
Boxer (Deutschland)

430

DIANA, MIKE
New York (USA)

(Geneva, USA, 1969)

Boiled Angel # 1, 8 (Mike Diana, Largo, 1989-91)
Sourba II Prodigy (Mike Diana, New York, 1992)
Superfly # 1 (Mike Hunt Publishing, New York, 1993)
Cherry Bomb Revolution (Mike Hunt Publishing, New York, 1995)

Snake Eyes # 3 (USA, 1993)
World War 3 Illustrated (USA, 1993-95)
Screw (USA)
New York Press (USA)
Malefact (USA)
Zero Zero (USA)
Wired (USA)
Answer Me # 3, 4 (USA)

435

DOG, JOE
Sunnyside (South Africa)

(Cape Town, South Africa, 1967)

Bitterkomix # 1-8 (Sunnyside, South Africa)
Best of Bitterkomix (Sunnyside, south Africa, 1992-98)
Gif (Afrikaner Sex Comics, 1994)

Posse (Nederland, 1993)
Formaline (Belgique, 1995)
Colors (Italia, 1998)
The Sunday Times (South Africa, 1998)
I Juicy (South Africa, 1998)

440

DOREMUS, GAËTAN
Strasbourg (France)

(Lille, France, 1976)

446

DOUCET, JULIE
Montréal (Canada)

(Montréal, Canada, 1965)

Dirty Plotte # 1-12 (Drawn & Quaterly, Montréal, 1991-98)
Lève ta Jambe mon Poisson est Mort (Drawn & Quaterly, Montréal, 1993)
My Most Secret Desire (Drawn & Quaterly, Montréal, 1995)
Là Là Chu Tanney Là (Mille Putois, Saint-Lambert, 1996)
My New York Diary (Drawn & Quaterly, Montréal, 1999)

Jos Olisin Mies Ja Muita Kertomuksia (Suuri Kurpitsa, Tampere, Suomi-Finland, 1994)
Wahrehaushalts-Comics (reprodukt, Berlin, Deutschland, 1995)
Ciboire de Criss ! (L'Association, Paris, France, 1997)
Changements d'adresses (L'Association, Paris, France, 1998)
Si Yo Fuera Hombre (Camaleón Ediciones, Barcelona, España, 1998)

Weirdo (USA, 1989-90)
Drawn & Quaterly (Canada, 1990-92)
Psikopat (France, 1991)
Strapazin (Switzerland, 1992-98)
Lapin (France, 1993-97)
El Víbora (España, 1997)
Nosotros Somos Los Muertos (España, 1996-98)

Scenario/Script : MAX

450

DOUZOU, OLIVIER
Rodez (France)

(Rodez, France, 1963)

Jojo La Mache (Editions du Rouergue, Rodez, 1993)
Yoyo l'Ascenseur (Editions du Rouergue,

Rodez, 1994)
Misto Tempo (Editions du Rouergue, Rodez, 1995)
Esquimau (Editions du Rouergue, Rodez, 1996)
Les 40 Coups (Editions du Rouergue, Rodez, 1997)
Les Coulisses de la République du Vent (Editions du Rouergue, Rodez, 1999)

Lapin (France, 1998)

453

DRENEC, BOYAN
Strasbourg (France)

(Metz, France, 1965)

Qué Suerte (España)

457

DROOKER, ERIC
San Francisco (USA)

(New York, USA, 1958)

Flood ! A Novel in Pictures (Four Walls Eight Windows, New York, 1992)
Illuminated Poems of Allen Ginsberg (Four Walls Eight Windows, New York, 1996)
Street Posters & Ballads (Seven Stories Press, New York, 1998)

463

DUFFOUR, JEAN-PIERRE
Paris (France)

(Aix-En-Provence, France, 1963)

Fonstres Mous (Glénat, Paris, 1989)
La Spirale Infernale (L'Association, Paris, 1991)
Gare Centrale (& Lewis Trondheim, Rackham 1994)
Hubert Le Chat Vert (Didier, Paris, 1995)
Les Abysses Phénoménaux (L'Association, Paris, 1996)
Victor et l'Arbre-à-Livres (Didier, Paris, 1997)
Les 7 Vies du Dévoreur d'Ombres (L'Association, Paris, 1998)
La Déchéance du Spermatozoïde (& Kelvin, Vertige Graphic, 1999)
La Minute de Bonheur (& Loo Hui Phang, L'Association, Paris, 1999)

Lapin (France, 1992-99)
Morning (Japan, 1993-97)
Strapazin (Switzerland, 1996)

467

DUHOO, JEAN-YVES
Paris (France)

(Lyon, France, 1965)

Kokass Komix (France, 1985)
Pas un Seul (France, 1987)
Lapin (France, 1995-97)
Fusée (France, 1996-99)

476

DUTERTRE, CHARLES
Mézières sur Couesnon (France)

(Rennes, France, 1972)

Pirouette (L'Elégant, Rennes, 1998)

487

DUTERTRE, SOPHIE
Massy (France)

(Paris, France, 1965)

Un P'tit Dimanche (& Baldo, Kelope, Massy, 1994)
Le Crime (Les 4 mers, Paris, 1995)
Les Exploits de Bombilla (Seuil Jeunesse, Paris, 1996)
Dangers en Mer (& Baldo, Kelope, Massy, 1997)
Le Théâtre de Guignol (& José-Luis Gonzalez, Seuil Jeunesse, Paris, 1998)
Chonchon (& Christian Bruel, Etre, Paris, 1998)
Maximes Utiles (& Baldo, Kelope, Massy, 1998)
La Ferme (Les 4 Mers, Paris, 1998)
L'Assassin Masqué (CBO, Paris, 1998)
Histoires dans la Nature (CBO, Paris, 1999)
Je Voudrais être Ailleurs (Les Etoiles et Les Cochons, Paris, 1999)
Le Brassens (Mango, Paris, 1999)

I Dated Jane Austen (Maro Verlag, Augsburg, Deutschland, 1997)

Lapin (France, 1998)

492

EDITH
Sainte-Adresse (France)

(Marseille, France, 1960)

Sati (& Yann, Les Humanoïdes Associés, Paris, 1990)
Jack (& Yann, Les Humanoïdes Associés, Paris, 1992)
Zanzibar (& Yann, Les Humanoïdes Associés, Paris, 1995)

Jaune d'Oeuf (Pastel, Bruxelles, Belgique, 1992)
Privés de Vacances (Pastel, Bruxelles, Belgique, 1993)
Noël (Pastel, Bruxelles, Belgique, 1993)
Plume de Vache (Pastel, Bruxelles, Belgique, 1998)

Spirou (Belgique, 1998)
Lapin (France, 1998)

495

ENTRIALGO, MAURO
Madrid (España)

(Vitoria, España, 1965)

Herminio Bolaextra (Ezten Kultur Taldea, Vitoria,1993)
El Asesino Anda Suelto (El Pregonero, Barcelona, 1993 & La Factoría, Madrid, 1998)
La Pandilla Galáctica (El Pregonero, Barcelona, 1994 & La Factoría, Madrid, 1998)
Tyrex (Ezten Kultur Taldea, Vitoria, 1997)
El Demonio Rojo (La Cúpula, Barcelona, 1998)
El Efecto Solomillo (La Factoría, Madrid, 1998)
Alter Rollo # 1, 2 (La Factoría, Madrid, 1998-99)

El Víbora, TMEO, Diario Vasco, Diario 16, Mala Impresión, Primera Línea , A Las Barricadas, La Luna de Madrid, Que Suerte ! (España)

498

FASTIER, YANN
Limoges (France)

(Saint Jean d'Angely, France, 1965)

Bob le Déboussolé (Editions du Rouergue, Rodez, 1999)
Rapport secret sur les Dents de Lait (L'Atelier du Poisson Solide, Clermont Ferrand, 1999)

Gamelle (Paquet, Genève, Suisse, 1999)

L'Œil Electrique (France, 1999)
Monitoires du Cymbalum Pataphysicum (France, 1999)

501

FAUJOUR
Paris (France)

(Brest, France, 1959)

Restons Dignes ! (Editions Bichro, Paris, 1999)

l'Humanité (France)
Zoo (France)
Phosphore (France)
La Vache Folle (France)
Psikopat (France)
Canicule (France)
Rouge (France)
Vie Ouvrière (France)

504

FERRANDIZ, ESTER
Alicante (España)

(Alicante, España, 1971)

Company de Sort Esfa Amic Fort (Marfil, Alcoy, Alicante, 1994)
El Conde Lucanor (Aguaclara, Alicante, 1997)
Joc de Veus (Aguaclara, Alicante, 1998)

El Diario De Valencia (España, 1993)
Bisyclé (España, 1998)
La Bocina (España, 1999)

507

FEUCHTEN-BERGEROWA
Tangstedt (Deutschland)

(Berlin, Deutschland, 1963)

Mutterkuchen (Jochen Enterprises, Berlin,1995)
Die Hure H (Jochen Enterprises, Berlin,1996)
Die Kleine Dame (Jochen Enterprises, Berlin,1996)

Somnambule (Jochen Enterprises, Berlin,1998)
Die Biographie der Frau Trockenthar (Jochen Enterprises, Berlin,1999)
Der Palast (Jochen Enterprises, Berlin,1999)

La Petite Dame (L'Association, Paris, France, 1996)
La Putain P (L'Association, Paris, France, 1999)

Strapazin (Switzerland, 1992-98)
Lapin (France, 1995)
Nosotros Somos los Muertos (España, 1996-97)
Le Cheval Sans Tête (France, 1996-97)
Aufgerkratzt (Switzerland, 1997)

512

FITO, ALEX
Palma De Mallorca (España)

(México, México, 1972)

Mondo Lirondo (Camaleón Ediciones, Mexico, 1993-98)

Nosotros Somos Los Muertos (España)
Tretze-Vents (España)
Rifirafe (España)

515

FONTAINE, SYLVIE
Ivry (France)

(Lorient, France, 1962)

Là Bas (La Cafetière Editions, Nivelles, Belgique, 1999)

520

FORTEMPS, VINCENT
Bruxelles (Belgique)

(Bruxelles, Belgique, 1967)

Cimes (Fréon, Bruxelles, 1997)

Frigobox (Belgique, 1995-99)
Le Cheval Sans Tête (France)

534

FRANC, EMILE
Montreuil (France)

(Tours, France, 1962)

Emile Franc (Emile Franc, 1984)
Emile Franc contre la Main Noire (Le Lynx, Paris, 1985)

Gabor Kao (France, 1983-86)
Le Lynx (France, 1985-86)

541

FRANKYRAVI
Paris (France)

(Painboeuf, France, 1966)

Zob de Moor (Vertèbres Cérébrales, Angers, 1995)
Ma Maison (Le Dernier Cri, Marseille, 1997)

Le Dernier Cri (France, 1994-96)
Hopital Brut (France, 1997)

552

FREDOX
Paris (France)

(Pabu, France, 1968)

Bonjour Bonheur (Le Dernier Cri, Marseille, 1996)

Stronx (France, 1990-99)
Castapiane (Gotoproduction, France, 1995)
Erogotoshitashi (Gotoproduction, France, 1996)
Le Dernier Cri (France, 1996)
Crachoir (France, 1997)
Hopital Brut (France, 1997-99)

558

FRENCH, RENEE
Basking Ridge (USA)

(Newark, USA, 1963)

Grit Bath # 1-3 (Fantagraphics Books, Seattle, 1990-93)
The Ninth Gland (Dark Horse, Milwaukie, 1995)
Corny's Fetish (Dark Horse, Milwaukie, 1998)
The Adventures of Rheumy Peepers & Chunky Highlights (Oni Press, Portland, 1999)

Grit Bath # 1,2 (Jochen Enterprises, Berlin, Deutschland, 1995-97)
The Ninth Gland (Jochen Enterprises, Berlin, Deutschland, 1998)

Dark Horse Presents (USA)
Zero Zero (USA)
Last Gasp Comix & Stories (USA)
The Village Voice (USA)
Slant (USA)
Real Stuff (USA)
Siren (USA)

561

FÜRST, URSULA
Zürich (Switzerland)

(Zürich, Switzerland, 1947)

Die Ballade Von Der Typhoid Mary (Edition Moderne, Zürich, 1980)
Windjo (Limmatverlag, Zürich, 1981)
Lobby Ladies (Edition Moderne, Zürich, 1998)

Riesen Haben Kurze Beine (Rowohlt Rottfuchs, Hamburg, Deutschland, 1976)
Riesen Haben Kurze Beine (Shogakukan, Tokyo, Japan, 1977)
Schräge Schwestern (Elefanten Press, Berlin, Deutschland, 1993)

Alice Im Comicland (Coll., Ed. Moderne, Switzerland, 1993)
Strapazin (Switzerland)
Magazin Tages Anjeiger (Switzerland)
Wochengeitung Woz (Switzerland)
Formaline (Belgie, 1995)
Le Donne Ridone (Italia)
Apokalipsa (Slovenia, 1996)
Old Cake Comix (Nederland, 1997)
Sexburger (Slovenia, 1999)

567

G.G.
Paris (France)

(Paris, France, 1960)

Les Aventures de K-L Tchomawee (Fish & Chips, Paris, 1992)
About Me About Me (Fish & Chips, Paris, 1994)
Que ma Joie Demeure (Fish & Chips, Paris, 1996)

Popo Color (France, 1996)

571

GAILLARD, GERARD
Bobigny (France)

(Vichy, France, 1950)

Il Etait une Fois en Seine Saint Denis (Livre Au Tresor, Bobigny, 1998)
Mille et un Comptes à Partager (Livre Au Tresor, Bobigny, 1998)

"M" (France, 1993-97)
Energies (France, 1992-95)
Révolution (France, 1996)

577

GALLET, ANNE
Paris (France)

(Paris, France, 1958)

579

GAMACHE, LINE
Montréal (Canada)

(Montréal, Canada, 1956)

Délire sur Aylwin (Line Gamache, Montréal, 1996)
Peut-être à la Saint Glin-Glin (Line Gamache, Montréal, 1996)
Envoyé Accouché (Line Gamache, Montréal, 1997)

D.J.A.B.E (Canada, 1990)
Les Vidangeurs d'Images (Canada, 1991)
Le Cyclope (Canada, 1999)

582

GARCiA, SERGIO
Granada (España)

(Guadix, España, 1967)

Amura (Glénat, Barcelona, 1994)
Utopia (Dargaud, Bruxelles-Paris, 1996)
Mons Olimpus (Dargaud, Bruxelles-Paris, 1997)
Domus (Dargaud, Bruxelles-Paris, 1998)

Utopia (Comic Art, Roma, Italia, 1998)

A Tope (Norma, Barcelona, España, 1990)
Viñetas (Glénat, Barcelona, España, 1994)

588

GARRIGUE, ALAIN
Toulouse (France)

(Toulouse, France, 1962)

Séjour en Afrique (Rackham, Paris, 1989)
Le Destin Perdu d'Argentino Diaz (Delcourt, Paris, 1990)
Le Cirque de Dieu (Delcourt, Paris, 1991)
Samizdat (Delcourt, 1992)
Le Sacrifice Fong (Delcourt, Paris, 1994)
À Frounzz (Le Studio, Toulouse, 1999)

Le Montreur de Fantasmes (Paquet, Genève, Suisse, 1999)

Le Réveil des Nations (coll., Autrement, France, 1997)
Strapazin (Switzerland, 1990)
Labo (France, 1990)
Rackham Poutch (France, 1991)
Racaille (France, 1992)
À Suivre (France, 1993-97)
Je Bouquine (France, 1995-96)
Pas de Pitié pour le Mouchard

598

GERNER, JOCHEN
Paris (France)

(Nancy, France, 1970)

Le Petit Théâtre d'Olrik (Archives Internationales, 1993)
Boîte de Vitesse et Viande en Boîte (L'Association, Paris, 1995)
Le Désastre (& Mireille De La Rue, Les 4 Mers, Paris, 1996)
Le Petit Monde 1996 (Editions du Rouergue, Rodez, 1997)
Courts-circuits Géographiques (L'Association, Paris, 1997)
Snark Park (Automne 67, Paris, 1998)
Prospectus Box (& Frédéric Rey, Editions du Rouergue, Rodez, 1998)
Harry Staute (Editions du Rouergue, Rodez, 1999)
www.esperenoel (& Olivier Douzou, Editions du Rouergue, Rodez, 1999)
Jochen Gerner tout Nu (Moreno, Paris, 1999)

604

GOBLET, DOMINIQUE
Bruxelles (Belgique)

(Bruxelles, Belgique, 1967)

Portraits Crachés (Fréon, Bruxelles, 1997)

L'Association au Mexique (coll., L'Association, France, 2000)
Frigobox (Belgique)
Frigorevue (Belgique)
Le Cheval Sans Tête (France)
Lapin (France)
Strapazin (Switzerland)
Bill (Belgie)

611

GERBAUD, PHILIPPE
Soubès (France)

(Paris, France, 1955)

Le Fantôme Industriel (L'Avant Musée, 1991)

Libération (France)
Le Monde (France)
Telerama (France)
Science et Vie Junior (France)
l'exposition "Le Temps, Vite", Editions du Centre Georges Pompidou, Paris, 1999)

Lapin (France)
Fusée (France)
Les Inrockuptibles (France)

614

GOLO
Cairo (Egypt)

(Bayonne, France, 1948)

Same Players Shoots Again (& Frank, Albin Michel, Paris, 1981)
Rampeau ! (& Frank, Futuropolis, Paris, 1982)
Le Bonheur dans le Crime (& Frank, Futuropolis, Paris, 1982)
Ballades pour un Voyou (& Frank, Dargaud, Paris, 1983)
Les Noces d'Argot (& Frank, Dargaud, Paris, 1983)
La Terre du Limon Noir (& Frank, Dargaud, Paris, 1984)
Nouvelles du Front (& Frank, Futuropolis, Paris, 1985)
L'Homme à la Tête de Sphinx (& Frank, Dargaud, Paris, 1985)
Rampeau # 2 (& Frank, Futuropolis, Paris, 1987)
La Variante du Dragon (Casterman, Paris, 1989)
Mendiants et Orgueilleux (& Cossery, Casterman, Paris, 1991)

L'Association en Egypte (Coll., L'Association, Paris, France, 1998)
Charlie Hebdo (France, 1977-85)
Charlie Mensuel (France, 1977-85)
Circus Politis (France)
L'Echo des Savanes (France)
Aloha (Nederland)
Hara Kiri (France, 1977-85)
Pilote (France)
À Suivre (France, 1988-92)
Sabah El Kheir (Egypte)
Cairo Times (Egypte, 1993-99)

624

GRAUX, JULIE
Bruxelles (Belgique)

(Bruxelles, Belgique, 1969)

634

GUERSE, GUILLAUME
Albi (France)

(Rumilly, France, 1969)

José Emmerde Le Monde (& Pichelin, Les Requins Marteaux, Albi, 1992)
José n'a pas marché sur La Lune (& Pichelin, Les Requins Marteaux, Albi, 1993)
On est Tous des Touristes Quelquepart (& Pichelin, Les Requins Marteaux, Albi, 1996)
Le Journal de Robert Conrad (& Pichelin, Les Requins Marteaux, Albi, 1997)
Opération Disco (Treize Etrange, Paris, 1999)

Jade (France)
Ferraille (France)
Le Fuyard (Les Requins Marteaux, France, 1996)
L'Air de Rien (Treize Etrange, France, 1999)

637

GUIBERT, EMMANUEL
Paris (France)

(Paris, France, 1964)

La Fille du Professeur (& Joann Sfar, Dupuis, Paris, 1997)
La Guerre c'est Ainsi (& Alan I. Cope, L'Association, Paris, 2000)
Le Capitaine écarlate (& David B., Dupuis, Paris, 2000)

Lapin (France)

640

GUILLEREY, AURELIE
Strasbourg (France)

(Besancon, France, 1975)

646

GUITARD, THIERRY
Paris (France)

(La Rochelle, France, 1966)

1er Round (Jean Pierre Faur Editeur, Paris, 1997)
La Fureur d'Expectore (Les Requins Marteaux, Albi, 1997)
Fantastik (CBO, Liancourt, 1999)
Double Violence (Verticale, Paris, 1999)

Ni Le Conozco (EL Pregonero, Barcelona, España, 1995)
Flock Of Dreamers (Coll., Kitchen Sink, Northampton, USA, 1997)

Reptile (France, 1996)
Popo Color (France, 1996)
Rock & Folk (France, 1997-99)

654

HAGELBERG, MATTI
Helsinki (Suomi-Finland)

(Kirkkonummi, Suomi-Finland, 1964)

B.E.M. # 2 Marsin Alkeet (Hagelberg, Helsinki, 1994)
B.E.M. # 5 Venuksen Sultaani (Suuri Kurpitsa, Tampere, 1996)
B.E.M. # 3 Bonuskaupungin Vitsaukset (Suuri Kurpitsa, Tampere, 1997)
B.E.M. # 6 Tikapuuhermosto (Jalava, Helsinki, 1998)

B.E.M. # 4 - The Sinful Ways of Simply City and the Birth of Laurikentta, The Champion of God (Chacal Puant, Paris, France, 1996)
B.E.M. # 8 - Zombie justice (Le Dernier Cri, Marseille, France, 1998)

Sarjakuvastin (Suomi-Finland, 1995-98)
Suuri Kurpitsa (Suomi-Finland)
La Monstrueuse (France)
Lapin (France)
Strapazin (Switzerland)
Nosotros Somos Los Muertos (España, 1998)
Galago (Sverige, 1998)
Blab! (USA, 1999)

659

HANAWA, KAZUISHI
Tokyo (Japan)

(Yorii Machi Saitamaken, Japan,1947)

Garo (Japan, 1971)
Comics Underground Japan (USA, 1996)

674

HART, TOM
Boston (USA)

(Kingston, NY, USA, 1969)

Hutch Owen's Working Hard (Tom Hart, Seattle, 1994)
New Hat (Black Eye, Montreal, 1995)
The Sands (Black Eye, Montreal, 1998)

Pitch Hunger (Kodansha Inc., Tokyo, 1996)

Top Shelf (USA, 1995-97)
Morning Open (Japan, 1996)
Oni Double Feature (USA, 1998)
Mona (USA, 1999)

677

HARTJES, MAAIKE
Amsterdam (Nederland)

(Amsterdam, Nederland, 1972)

Maaike's Dagboekje # 1, 2 (Oog & Blik, Amsterdam, 1996-98)
Old Cake Comix (Oog & Blik, Amsterdam, 1997)
Maaike's Little Holiday Diary (Maaike Hartjes, Amsterdam, 1997)
Maaike's Little Diary , The English Collection (Maaike Hartjes, Amsterdam, 1998)

Maaike (La Cafetière, Bruxelles, Belgique, 1999)

Zone 5300 (Nederland, 1994-99)
Formaline (Belgique, 1995)
Encounter With The Unknown (Slovenia, 1998)
The Girlfrienzy Millennial (UK, 1998)

680

HEGRAY, HENDRIK
Paris (France)

(Limoges, France, 1981)

15 Jours après Mon Suicide (Trippes Cosmiques, Paris, 1998)
Trash Flash (& Alison Pierre, Fais le Toi-même si T'es pas Content, Paris, 1999)
Tête Froide de Chien (Gotoproduction, Paris, 1999)

Cosmique Tripes (France, 1996-99)
La Gouve (France, 1996-99)
La Machine à Laver (France, 1998-99)
Crachoir (France, 1998)
Hopital Brut (France, 1999)

684

HENDRIKS, MARK
Amsterdam (Nederland)

(Amstelveen, Nederland, 1971)

Tomoyo (RDH, 1995)
Aunt Tomoyo (RDH, 1997)
Zeebanket Cseries # 1-4 (Mark Hendriks, 1997- 99)
Fruits Of The Sea # 1-4 (Mark Hendriks, 1997-99)
Ikayaki (RDH, 1998)
Hoff Harsman Magazine #1-4 (Mark Hendriks, 1998-99)
Hong Kong Love Story (Oog & Blik, 1999)

Diepzeevissen # 1-2 (La Cafetière, Nivelles, Belgique, 1998-99)
Title Less (Slab-O-Concrete, Brighton, UK,1999)

Incognito (Nederland, 1994)
Zone 5300 (Nederland, 1995)
Stripburger (Slovenia, 1997)
Qomiq Universe Magazine (Japan, 1999)
Formaline (Belgique, 1995)
Break 21 (Slovenia, 1998)

688

HENNE, WILLIAM
Bruxelles (Belgique)

(Bruxelles, Belgique, 1969)

L'Epuisement (Zorobabel, Bruxelles, 1994)

Poste Frontière (Paquet, Genève, Suisse, 1999)

Frigobox (Belgique, 1999)
La Cinquième Couche (Belgique, 199?)

694

HIDALGO, MANOLO
Getafe (España)

(Madrid, España, 1967)

Manolo Life and Work (Ayuntamiento de Leganés Ediciones, Leganés)

El Mundo, Fancómic, Madriz, Medios revueltos, La Más Bella, Idiota y Diminuto, La Comictiva, Owo, Injuve (España)

709

HINO, HIDESHI
Saitama (Japan)

(Saitama, Japan, 1946)

Panorama of Hell (Blast Books, USA, 1989)
Vision d'Inferno (Telemaco Comics, Italia, 1992)
Hell Baby (Blast Books, USA, 1995)

Comics Underground Japan (USA, 1996)

721

HORROCKS, DYLAN
Auckland (New Zealand)

(Auckland, New Zealand, 1966)

NGA Pakiwaituhi o Aotearoa (Hicksville Press, Auckland, 1998)

Hicksville (Black Eyes Book, Montréal, Canada, 1998)
Pickle # 1-10 (Black Eyes Book, Montréal, Canada, 1993-97)
Hicksville (L'Association, Paris, France, 2000)

Strips (New Zealand, 1983)
Razor (New Zealand, 1984-89)
Fox Comix (Australia, 1987-90)
Trident (UK, 1990)
Réciproquement (France, 1992)
Reactor Girl (Canada, 1992)
Le Roquet (UK, 1992-94)
Spoutnik (Canada, 1994)
Dirty Comics (USA, 1997)
SPX (USA, 1998)

736

HULSING, MILAN
Amsterdam (Nederland)

(Amsterdam, Nederland, 1973)

Tales from beyond the Fridge (Pinoccio Revival Centre, Rotterdam, 1995)
Nabokov's Cloud Castle Lake (Incognito World, Amsterdam, 1998)

Incognito (Nederland, 1995-98)
Zone 5300 (Nederland, 1996-99)

741

IBN AL RABIN
Bernex (Suisse)

(Genève, Suisse, 1975)

N'importe Quoi (Bülb Comix, Genève, 1997)
Poissons Citerne (Bülb Comix, Genève, 1997)
La Danse (Verlag Der l'Orteil Marteau, Zürich, 1998)
Les Aventures de John Master John (Me Myself, Genève, 1998-99)

Bile Noire (Suisse, 1997-99)

745

IMIUS
Rennes (France)

(Argenteuil, France, 1975)

Le Journal de Judith et Marinette (France, 1996-99)
Aïe, Aïe, Aïe (France, 1998-99)

749

IVANG
Paris (France)

(Vannes, France, 1971)

Eczema House (Gotoproduction, Paris, 1997

Crachoir (France, 1992-99)
La Monstrueuse (France, 1995-97)
Stronx (France, 1992-98)

754

JACQUES, BENOÎT
Montigny-sur-Loing (France)

(Bruxelles, Belgique, 1958)

Play it by Ear (Benoît Jacques, Montigny-sur-Loing, 1989)
Le bestiaire Expressionniste (Benoît Jacques, Montigny-sur-Loing, 1990)
Made in England (Benoît Jacques, Montigny-sur-Loing, 1991)
Combat de Ligne (Benoît Jacques, Montigny-sur-Loing, 1993)
Partir (& Jean-Louis Jacques, Benoît Jacques, Montigny-sur-Loing, 1994)
Virgule (& Véronique Fleurquin, Syros, Paris, 1994)
La Genèse (Editions du Chêne, Paris, 1995)
La sorcière et Arlequin (& Jean-Pierre Blanpain, Benoît Jacques, Montigny-sur-Loing, 1996)
Elle est Ronde (Albin Michel, Paris, 1997)
Le Double (Benoît Jacques, Montigny-sur-Loing, 1998)
Petits Passe-temps (Benoît Jacques, Montigny-sur-Loing, 1998)

Tomorrow's Earth (& David Bellamy, Mitchell Beazley, London, UK, 1991)

Le Monde (France)
Libération (France)
Telerama (France)
Le Magazine Littéraire (France)
The Guardian (UK)
The Times (UK)
The Observer (UK)
Elle (Italia)
Die Zeit (Deutschland)
Le Soir (Belgique)
The New Yorker (USA)
The New York Times (USA)

761

JAEGY, CAROLINE
Strasbourg (France)

(France, 1975)

Polystyrène (France, 1998)
Psikopat (France, 1999)

766

JAMIESON, ADAM
Auckland (New Zealand)

(Putaruru, New Zealand, 1974)

Cataract (Adam Jamieson, 1995)
Blink (Adam Jamieson, 1996)
Seesaw (Adam Jamieson, 1998)

780

JASON
Oslo (Norge)

(Molde, Norge, 1965)

Lomma Full Av Regn (Tegn Album, Oslo, 1995)
Mjau Mjau #1-3 (Jippi Forlag, Oslo, 1997-99)

Fickan Full Av Regn (Optimal, Göteborg, Sverige, 1996)
Konk (Norge, 1981-85)
Gare Du Nord (Scandinavia, 1997)
Forresten (Norge, 1997-99)

784

JOHNSON, BRAD
San Francisco (USA)

(Fort Collins, USA, 1959)

Bagugga Rub (Chacal Puant, Conflans, 1997)

Weirdo (USA, 1985)
Snake Eyes (USA, 1991-93)
Last Gasp Comix & Stories (USA, 1990's)
Blab ! (USA, 1997-99)
Dirty Plotte (Canada)

787

JOISSON, PHILIPPE
Sainte-Croix-En-Plaine (France)

(Le Havre, France,1967)

Le Dernier Neurone (France, 1996-99)

D'après le poème Dada de Hugo Ball (1886-1927)/Based on Hugo Ball's Dada poem.

793

JOKO
Paris (France)

(Courbevoie, France, 1960)

Quelques Images Pornographiques
Fish & Chips, Paris, 1992)
Cas, Situations, Exemples (Fish & Chips, Paris, 1995)
Tout s'explique (Fish & Chips, Paris, 1996)
Rude l'Amour (Fish & Chips, Paris, 1997)
Pino (CBO, Liancourt, 1997)

Chic (France, 1985)
Métal Hurlant (France, 1986-87)
Hara Kiri (France, 1993)
Grodada (France, 1995-96)
Popocolor (France, 1995-97)
Strips (France, 1996)
OBCN (France, 1997)

802

JOOS, LOUIS
Bruxelles (Belgique)

(Bruxelles, Belgique, 1940)

Le Colaxa (Futuropolis, Paris, France, 1982)
Ostende-Miami (Ice Crim's, Bruxelles, 1984)
Saxo Cool (Futuropolis, Paris, France, 1984)
Foutue Croisière (Futuropolis, Paris, France, 1985)
Le Mal De l'Espace (Futuropolis, Paris, France, 1986)
Musique de Nuit (Futuropolis, Paris, France, 1987)
La Dame est une Traînée (& Marc Villard, Futuropolis / Gallimard, Paris, 1991)
Escales (Pastel/L'Ecole Des Loisirs, Paris, France, 1992)
Thelonius Monk (Point Image, Bruxelles, 1995)
Blues (Point Image, Bruxelles, 1996)
Mood Indigo (Point Image, Bruxelles, 1997)
Mingus (Pyramides, Bruxelles, 1999)

PLG (France, 1985, 1989, 1997)

808

JOSEPE
Angoulême (France)

(Nantes, France, 1972)

Le Singe Araignée (Hozraõmito, Angoulême, 1995)
Thyrax Nerobis Tamol (Hozraõmito, Angoulême, 1995)
Vida de Sueño (Hozraõmito, Angoulême, 1995)
Une Descente en Graphiscaphe (Café Creed, Angoulême, 1999)

Numéro Spécial (France, 1995-96)
Café Creed (France, 1999)
Coconino World (France, 1999)

817

JOSSO, OLIVIER
Bages (France)

(Saint Nazaire, France, 1968)

Brulos Le Zarzi (France, 1991-94)
Ego Comme X (France, 1995-99)
Lapin (France, 1995-99)
Jade (France, 1996-99)

Histoire dédiée à/Story dedicated to Mark Sandman & Morphine.

824

JOURDIN, DENIS
Paris (France)

(Sancerre, France, 1950)

Reine d'un Jour (Futuropolis, Paris, 1985)
Princes de la Nuit (Futuropolis, Paris, 1988)
Frissons d'Espace (Futuropolis, Paris, 1989)
Bonnard - l'Atelier au Mimosa (Editions du Centre Georges Pompidou, Paris)

Libération (France)
Regards (France)
Info Matin (France)
Politis (France)

833

JUANJO EL RÁPIDO
Madrid (España)

(Madrid, España, 1967)

Fancómic, La Más Bella, Idiota y Diminuto, La Fábrica de Idiotas, The Tom Keating Magazine, El Perrito Piloto, El Ojo Clínico, Muy Frágil, Sabiduría Fallera, El Naufraguito, Mono Gráfico, Paté de Marrano, Cretino, La Más Bella, Madriz (España)

Scenario/Script : TANIA REGIS

837

KAFKA
Paris (France)

(Nancy, France, 1956)

My Loft (Futuropolis, Paris, 1985)
Les Rois du Scoop (Albin Michel, Paris, 1990)
Les Deux Cons (Albin Michel, Paris, 1994)

L'Echo Des Savanes (France)

841

KAKOUWO
Paris (France)

(Loudun, France, 1964)

Revolver (UK, 1991)
Corto Maltese (Italia, 1993)

854

KANG, HYUNA
Tournai (Belgique)

(Gelnhausen, Deutschland, 1974)

Eau de Cuisson (Mons, Belgique, 1997)
Au Fil du Nil (Angoulême, France, 1998)
Envie de Fraises (Tournai, Belgique, 1998)

863

KELSO, MEGAN
Seattle (USA)

(Seattle, USA, 1968)

Girlhero # 1-6 (Megan Kelso, Seattle, 1993-97)
Queen of the Black Black (Highwater Books, Cambridge)

Dark Horse Presents (USA)
Action Girl (USA)
Girl Frenzy (UK)

867

KIKUCHI, HIRONORI
Makabe-Gun Ibaraki (Japan)

(Ibaraki-Ken, Japan, 1965)

Bakuretsu Meisou Bakitomado (Seirin Kougeisha, 1998)
Gedatsu Man (Seirindou, 1999)

Garo (Japan, 1995-98)
A X (Japan, 1998-99)
Benesse Going (Japan, 1998-99)
Pachinker World (Japan, 1999)

882

KILLOFFER
Paris (France)

(Metz, France, 1966)

La Clef des Champs (L'Association, Paris, 1997)
Billet SVP (L'Association, Paris, 1995)

Pas Un Seul (France, 1987)
Labo (France, 1990)
Psikopat (France, 1990-94)
Lapin (France, 1992-99)
La Monstrueuse (France, 1996-98)
Fusée (France, 1996-99)
Libération, Le Monde (France)

885

KHELIF, KAMEL
Marseille (France)

(Alger, Algérie, 1959)

Homicide (& Amine Medjoub, Z'Editions, Nice, 1995)
Les Exilées, Histoires (& Nabile Farès, Amok, Paris, 1999)

Le Cheval Sans Tête (France, 1998)
Collectif Algérie (BD Boum, France, 1998)

900

KNOX, CHRIS
Auckland (New Zealand)

(Invercargill, New Zealand, 1952)

Strips (New Zealand, 1991)
Jesus on a Stick (New Zealand, 1986-87)
Max Media (New Zealand Herald, New Zealand, 1987-99)
The Real Pits (Real Grooves, New Zealand, 1992-99)
On Film (New Zealand, 1992-99)
Pop Vulture (New Zealand Listener, New Zealand, 1997-99)

904

KOCHALKA, JAMES
Burlington (USA)

(Burlington, USA, 1967)

Monkey vs Robot (Tarquin Records, Greenwitch, USA, 1997)
Tiny Bubbles (Highwater Books, Cambridge, USA, 1998)

Magic Boy And Girlfriend (Top Shelf, Marietta, USA, 1998)
The Horrible Truth About Comix (Alternative Comics, Gainesville, USA, 1999)

Top Shelf (USA, 1995-98)
Graphism (Japan, 1998)
Dee Vee (Australia, 1998)
Zone 5300 (Nederland, 1998)

907

KOIZUMI, YOSHIHIRO
Tokyo (Japan)

(Shizuoka-Ken, Japan, 1953)

Butta To Shittaka-Butta (Media Factory, Tokyo, Japan, 1993)
Ai No Shittaka-Butta (Media Factory, Tokyo, Japan, 1994)
Kobuta No Kimochi Mo Wakatteyo-A Little Piggy's Trouble (Benesse Corporation, Tokyo, Japan, 1997)

Butta To Shittaka Butta (China Wisdom Publishing Company, Taiwan, Hong Kong, 1998)
Ai No Shittaka Butta (China Wisdom Publishing Company, Taiwan, Hong Kong, 1999)

Comic Burger (Japan)
Shin-Cyosajoho (Japan)
More (Japan)

911

KONTURE, MATTT
Montpellier (France)

(Viry-Châtillon, France, 1965)

Souterrain (Futuropolis, Paris, 1988)
Krokrodile Comix (Aanal, Paris, 1988)
Miettes de Poche (in Labo, Paris, 1990)
Galopu (Réciproquement, Paris, 1991)
Glofluné Triblonto (L'Association, Paris, 1991)
Printemps, Automnes (L'Association, Paris, 1993)
Jambon Blindé #1-4 (Chacal Puant, Conflans, 1995-96)
Ivan Morve (L'Association, Paris, 1996)

Galopinot (& Lewis Tondheim, L'Association, Paris, 1998)
Krokrodile Comix II (L'Association, Paris, 1999)
Tombe (La Veste ?) (L'Association, Paris, 1999)

Lapin (France, 1992-99)
La Table (France)

914

KOVÁCS, KATI
Monte Compatri (Italia)

(Helsinki, Suomi-Finland, 1963)

Vihreä Rapsodia (Like, Helsinki, 1994)
Karuselli (Like, Helsinki, 1996)

Grön Rapsodi (Optimal Press, Göteborg, Sverige, 1995)
Karucell (Optimal Press, Göteborg, Sverige, 1997)
Karussell (Schreiber & Leser, Münich, Deutschland, 1998)

Suuri Kurpitsa (Suomi-Finland, 1989)
Finnish Comics Anthology # 1, 4 (Suomi-Finland, 1993-98)
Ego Comme X (France, 1995)
N.S.L.M (España, 1996)
Lapin (France)
Gare du Nord (Sverige, Norge, USA, etc..., 1997)
Paese Sera (Italia, 1997-98)
Frigidaire (Italia, 1998)
Stripburger (Slovenia, 1998)

919

KRIEK, ERIK
Amsterdam (Nederland)

(Amsterdam, Nederland, 1966)

Gutsman Comics # 1 (Gutsman Publications, 1994)
Gutsman Comics # 2 (Oog & Blik, Amsterdam, 1998)
Gutsman Comics # 3 (Oog & Blik, Amsterdam, 1999)

Zone 5300 (Nederland, 1994-99)

924

KRYTTRE, KRYSTINE
Los Angeles (USA)

(San Francisco, USA, 1958)

Death Warm Over (Cat Head Comics, San Francisco, 1990)

Weirdo (Last Gasp, USA, 1980's)
Viper (Last Gasp, USA, 1985)
Cannibal Romance (Last Gasp, USA, 1986)
Sexy Stories From the World's Religions (Last Gasp, USA, 1987)
Raw (Viking / Penguin Books, USA, 1988-90)
Snake Eyes (Fantagraphics Books, USA, 1990-93)
Art Forum (USA, 1991)
Twisted Sisters (Viking/Penguin Books, USA, 1991-95)

928

LA SOFROCOGEDEC
Paris (France)

937

LAMBE, ERIC
Bruxelles (Belgique)

(Arlon, Belgique, 1966)

Les Jours Ouvrables (Amok, Paris, France, 1997)

Frigobox (Belgique)
Boxer (Deutschland, 1990)
El Ojo Clínico (España, 1996)
Le Cheval Sans Tête (France, 1996-98)

949

LANGER, SERGIO
(Buenos Aires (Argentina)

(Buenos Aires, Argentina, 1959)

Cartoonists & Writers Syndicate (USA, 1991-99)
Clarín (Argentina, 1999)
Mistica (Argentina, 1999)
Ole (Argentina, 1999)
Playboy (España)
Angelitos Negros (España)
Makoki (España)

952

LANGRIDGE, ROGER
London (UK)

(Auckland, New Zealand, 1967)

Art Dekko (Roger Langridge, Auckland, 1989)
Knuckles The Malevolent Nun (Razor Press, Auckland, 1989-93)
Fred The Clown (Les Cartoonistes Dangereux, London, 1999)

Art D'Ecco (Fantagraphics Books, Seattle, 1990-92)
Knuckles The Malevolent Nun (Fantagraphics Books, Seattle, 1991)
Zoot ! (Fantagraphics Books, Seattle, 1992-94)
Gross Point (DC Comics, New York 1997-98)
Zoot Suite (Fantagraphics Books, Seattle, 1998)

The Strait Jacket Fits (in Judge Dredd Magazin, London, 1991)
Diabolical Liberty (in Deadline Magazin, London, 1993-94)
Fireball (in Tank Girl Magazin, Deadline, 1995)

962

LANIER, CHRIS
San Francisco (USA)

(Silver Springs, USA, 1970)

The Electric Shark (Caliber Press, 1991)
Combustion (Fantagraphics Books, Seattle, 1999)

Flock of Dreamer (coll., Kitchen Sink, USA)

969

LARCENET
Velizy (France)

(Issy Les Moulineaux, France, 1969)

Soyons Fous (Audie, Paris, 1996)
La Loi des séries (Audie, Paris, 1997)
Bill Baroud (Audie, Paris, 1998-99)

Dallas Cowboys (Les Rêveurs de Rûnes, Chaville, 1998)
Presque (Les Rêveurs de Rûnes, Chaville, 1999)

La Vie est Courte # 1, 2 (& Thiriet, Dupuis, Marcinelle, Belgique, 1998-99)

Fluide Glacial (France)
Spirou (Belgique)

973

LAUWERS, KAREL
Kortrijk (Belgique)

(Menen, Belgique, 1972)

Fin de Semaine (coll., Grint, Leuven, 1997)

976

LAUZÁN
La Habana (Cuba)

(Bauta, Cuba, 1974)

Dedeté Magazine (Cuba, 1994-99)
Comicrude magazines (Cuba, 1994-99)
Chocarreos (México, 1997-98)
Kyhan Caricature (Iran, 1998)
Kayhan (Iran, 1998)
Satrapas (Argentina)
Tmeo (España, 1999)
Xo ! (España, 1999)
Feconews (Nederland, 1999)

982

LECOEUR, YANNICK
Caen (France)

(Cherbourg, France, 1976)

Boris Vian en Bande Dessinée (coll., France)
Hopital Brut (France, 1998)

991

LECROART, ETIENNE
Montreuil (France)

(Rueil Malmaison, France, 1960)

L'Ere du Cornichon (Car Rien n'a d'Importance, 1992)
Pervenche & Victor (L'Association, Paris, 1994)
Poil au Cupidon (Glénat,

Paris, 1995)
La Vie Exemplaire de Saint Sinus (Cornélius, Paris, 1995)
La Vie de Bureau (Etienne Lécroart, Paris, 1995)
Et c'est comme ca que Je me suis enrhumée (Seuil, Paris, 1998)

Phosphore (France, 1993-99)
Spirou (Belgique, 1994-99)
Lapin (France, 1997-99)
P.C. Direct (France, 1995-99)
Psikopat (France, 1997-99)

1002

LEHMANN, MATTHIAS
La Ferté Sous Jouarre (France)

(Meaux, France, 1978)

René Pluriel vs Nikolass Hassin (Rock Hardi, Chamalières, 1995)

Jade (France, 1995-98)
Le Martien (France, 1995-99)
Stripburger (Slovenia, 1995-99)
Thank God It's Ugly (Nederland, 1997-99)
Zone 5300 (Nederland, 1997-99)
Ferraille (France, 1998-99)
Psikopat (France, 1999)

1015

LEMOULT, SANDRINE
Notre-Dame d'Oye (France)

(Chartres, France, 1973)

623 (Oeil Distrait, Tours, 1995)
Blue Devil (Oeil Distrait, Tours, 1996)
Bella (Oeil Distrait, Tours, 1997)
Vous Etes tous trop Vilains (Le Cycliste, Bordeaux, 1998)

1022

LEO
Paris (France)

(Mulhouse, France, 1971)

Press-Ojos (Gotoproduction, Paris, 1995)
R.N. Tomo (Gotoproduction, Paris, 1996)
El Monster Emissaire (Gotoproduction, Paris, 1997)
De la Paille sur la Ligne Bleue (Le Dernier Cri, Marseille, 1997)
Terrains Truqués (Le Dernier Cri, Marseille, 1997)
La Piscine Scientologique (Lune Produck, Edition Art Contemporain, Paris, 1999)

Le Dernier Cri (France, 1995-96)
Crachoir (France, 1996-98)
Hopital Brut (France, 1997-98)

ANNE-FRED
Paris (France)

(Perpignan, France, 1973)

J'ai Rendez-Vous avec Vous (Gotoproduction, Paris, 1997)
On n'est pas des Boucs (Gotoproduction, Paris, 1997)
Une Tasse de Thé Mademoiselle (Gotoproduction, 1998)
Le Souffleur (Editions du Cardinal, Paris, 1998)

Ortie (France, 1997)

1030

LINDGREN, HÅKAN
Vällingby (Sverige)

(Uppsala, Sverige, 1968)

1037

LINHART
Palma De Mallorca (España)

(Palma De Mallorca, España, 1968)

El Víbora (España, 1992-94)
Cairo (España, 1993)
Drawn & Quaterly (Canada, 1995-98)
In Juve (España, 1996)
Nosotros Somos Los Muertos (España, 1996-99)
Viñetas (España, 1997)
Tretze-Vents (España, 1998-99)
Rifirafe (España, 1998-99)

1040

LINIERS
Buenos Aires (Argentina)

(Argentina, 1973)

Asedio Al Oficio (El Aterco)

Oz, El Ultimo Hombre, Señor Jones, Bonjour, Pagina 12, La Nación (Argentina)
Suelteme ! (Argentina, 1997)
Olho Mágico (Brazil, 1998)

1044

LOLMEDE
Paris (France)

(Figeac, France, 1965)

-4 Avant 2000 (Alain Beaulet Editeur, 1996)
-3 Avant 2000 (Alain Beaulet Editeur, 1997)
-2 Avant 2000 (Alain Beaulet Editeur, 1998)
Extraits Naturels de Carnets # 1, 2 (La Comédie Illustrée, Paris, 1999)

Le Simo (France, 1995)
La Monstrueuse (France, 1996)
Nova Magazine (France)
Telerama (France)

1051

LONG, JEAN-CHRISTOPHE
Bruxelles (Belgique)

(Nivelles, Belgique, 1968)

Frigo Box (Fréon, Belgique, 1994-99)
Frigo Revue (Fréon, Belgique, 1992-95)

1059

LÖWENTHAL, XAVIER
Bruxelles (Belgique)

(Bruxelles, Belgique, 1970)

Cotton Schwob (La 5e Couche, Bruxelles, 1994)
La Cinquième Couche (Bruxelles, Belgique, 1994-98)

1067

LUBIE
Crest (France)

(Hyères, France, 1970)

1082

LUCHINI, MAXIMILIANO
Barcelona (España)

(Buenos Aires, Argentina, 1970)

Billiken, AZ10, Clarín, Noticias, Planeta Urbano, 3 Puntos, Play Boy (Argentina)
Somos (Mexico)
Riffi Raffe, Tretzevents (España)

1089

LUNDKVIST, GUNNAR
Stockholm (Sverige)

(Stockholm, Sverige, 1958)

Klas Katt i Hell City (Förlag för Uppenbar Litteratur, Stockholm, 1979)
Klas Katt på nya äventyr (Tago Förlag, Stockholm, 1987)
Klas Katt på upptäcktsfärd (Schultz förlag, Stockholm, 1988)
Klas Katt och livets mysterier (Schultz förlag, Stockholm, 1988)
Klas Katt går vilse (Schultz förlag, Stockholm, 1990)
Klas Katt och Olle Ångest (Schultz förlag, Stockholm, 1992)
Klas Katt biter ihop (Gunnar Lundkvist, Stockholm, 1997)
Igelkotten och Mullvaden äter middag (& Anna Höglund, Alfabeta bokförlag, Stockholm, 1998)
Igelkotten och Mullvaden går och handlar (& Anna Höglund, Alfabeta bokförlag, Stockholm, 1998)
Igelkotten och Mullvaden spelar fotboll (& Anna Höglund, Alfabeta bokförlag, Stockholm, 1999)
Igelkotten och Mullvaden gör en utflykt (& Anna Höglund, Alfabeta bokför-

lag, Stockholm, 1999)

Galago (Sverige, 1986-99)
Last Gasp Comix & Stories (USA, 1997)
Lapin (France, 1997-99)

1093

M. CULBUTO
Paris (France)

(Buenos Aires, Argentina, 1966)

1099

MAHLER, NICOLAS
Vienna (Österreich)

(Vienna, Österreich, 1969)

Lone Racer (Edition Brunft, Vienna, 1998)
Du Fallot, Baby ! (Edition Brunft, Vienna, 1998)

TNT (L'Association, Paris, France, 1999)
Lone Racer (L'Association, Paris, France, 1999)

Gegenwart (Österreich, 1992-97)
Strapazin (Switzerland, 1998)

1107

MARKUS
Tiel (Nederland)

(Rotterdam, Nederland, 1967)

VPRO-Gids (Nederland)
Gr'nn (Nederland)

1112

MARTIN, PAULINE
Paris (France)

(Paris, France, 1975)

Strips (France, 1996)

1117

MARTY, GERARD
Rignac (France)

(Rodez, France, 1955)

Les Cabanes de Jules (Syros, Paris, 1994)
Bouts de Vie (Les Requins Marteaux, Albi, 1996)
Otari Larsen (& Marc Pichelin, Les Requins Marteaux, Albi, 1999)
Encore Mort Déjà Vivant (& Arnaud Viviant, Verticale, Paris, 1999)

Ferraille (France, 1996-99)

Scenario/Script :
MARC PICHELIN

1123

MATHIEU,
MARC-ANTOINE
Angers (France)

(Antony, France, 1959)

L'Origine (Delcourt, Paris, 1990)
La Qu... (Delcourt, Paris, 1991)
La Mutation (L'Association, Paris, 1992)Le Processus (Delcourt, Paris, 1993)
Le Début de la Fin (Delcourt, Paris, 1995)
Le Coeur des Ombres (L'Association, Paris, 1998)
Mémoire Morte (Delcourt, Paris, 2000)

Le Retour de Dieu (coll., Autrement, France, 1994)

1130

MATHIS
Nancy (France)

(Mont de Marsan, France, 1965)

Hey ! Vous avez pas vu le Père Noël ? (Paquet, Genève, 1997)
Henri, Chienne de Vie (Paquet, Genève, 1998)
Le Roman de Youki (Paquet, Genève, 1998)

Psikopat (France, 1992-95)
À Suivre (France, 1993-96)

1135

MATS !?
San Francisco (USA)

(Paris, France, 1964)

S'Not For Kids #1-3 (Mats !?, San Francisco,1990-91)
Sicko (Mats !?, San Francisco,1995)

Last Gasp Comix & Stories (USA, 1996)
Buzzard (USA, 1993-96)
Zero-Zero (USA, 1996)

1140

MATTHYS, MICHAËL
Charleroi (Belgique)

(Charleroi, Belgique, 1972)

Envie De Fraise (Point Image, Belgique)
Frigo Box (Belgique)

1150

MATTIOLI, MASSIMO
Roma (Italia)

(Roma, Italia, 1943)

Vermetto Sigh (Roma, 1967)
Pimky (1973-99)
Joe Galaxy (Cannibale / Frigidaire, Roma, 1977-80-90)
Squear the Mouse (Frigidaire, Roma, 1984)
Squear the Mouse # 2 (Blue Press, Roma, 1994)

M Le Magicien (in Pif, Paris, France, 1968-73)
Squear the Mouse (Albin Michel, France, 1984, Kunst der Comics, Deutschland, 1991, Catalan Communications, New York, USA, 1984)
Superwest (Albin Michel, Paris, France, 1986, Catalan Communications, New York,USA, 1987)
Squear the Mouse # 2 (Albin Michel, Paris, France, 1992, NBM, New York, USA, 1993, Kunst der Comics, Deutschland, 1993)
Joe Galaxy & Cosmic Stories (Aedena, Paris, 1986)
Awop-Bop-Aloobop Alop-Bam-Boom (L'Association, Paris, France, 1999)

Mayfair (UK, 1968-69)
Pif (France, 1968-73)
Il Giornalino (Italia, 1973-99)
Cannibale (Italia, 1977-79)
Vogue (Italia, 1980-85)
Frigidaire (Italia, 1980-86)
Vanity (Italia, 1985)
The Face (UK, 1986)
El Víbora (España, 1992)
Strapazin (Switzerland, 1997)

1154

MAUREL, PIERRE
Sallèles d'Aude
(France)

(Narbonne, France, 1977)

Jade (France, 1997-99)
Ferraille (France, 1997-99)
Ego Comme X (France, 1999)
La Table (France, 1998-99)

1157

MAX
Paris (France)

(Paris, France, 1957)

Bad Max (Les Humanoïdes Associés, Paris, 1983)
Panzer Panik (Les Humanoïdes Associés, Paris, 1985)
Fuck, Fly and Bomb (& Pierre Ouin, Futuropolis, Paris, 1986)
Spoty et la Lune Alphane (Les Humanoïdes Associés, Paris, 1987)
Suck, Korea Suck (& Pierre Ouin, Futuropolis, Paris, 1988)
Monstrueux Monstres (Albin Michel, Paris, 1991)
Douceur Infernale (Editions du Poteau, Paris, 1995)
Le Récit du Récif (Seuil Jeunesse, Paris, 1996)

Le Lynx, Métal Hurlant, Pif, Strips, Hara-Kiri, À Suivre, Zoulou (France)
Viper (USA)
Métal Hurlant (España)
Taipiri (Suomi-Finland)

1167

MAX
Mallorca (España)

(Barcelona, España, 1956)

Peter Pank (La Cúpula, Barcelona, 1984)
El Beso Secreto (La Cúpula, Barcelona, 1987)
Cómo Perros (La Cúpula, Barcelona, 1996)
Monologo y Alucinación del Gigante Blanco (Mercat, Valencia, 1997)
El Canto del Gallo (La Cúpula, Barcelona, 1997)
El Prolongado Sueño del Sr. T. (La Cúpula, Barcelona, 1998)

Peter Pank (Artefact, Paris, 1985)
Femmes Fatales (Albin Michel, Paris, 1989)
Ci-gît Peter Pank (Albin Michel, Paris, 1990)
Le Rêve prolongé de Mr.T. (L'Association, Paris, 1998)
The extended Dream of Mr. D. (Drawn & Quaterly, Canada, 1999)
Der lange Traum das Herrn T. (Reprodukt, Deutschland, 1999)

El Víbora (España)
El País (España)
Nosotros Somos Los Muertos (España)
L'Echo des Savanes (France)
Lapin (France)
Strapazin (Switzerland)
The New Yorker (USA)

1172

MAZAN
Champmillon (France)

(Périgueux, France, 1968)

Le Grand Mal (Delcourt, Paris, 1990)
Lumière sur le Front (Delcourt, Paris, 1992)
Ville Basse (Delcourt, Paris, 1995)
Le Vaillant Petit Tailleur (Delcourt, Paris, 1996)
Les Nains de Jardin (Le Cycliste, Paris, 1996)
Apprendre à Frissonner (Delcourt, Paris, 1998)

Das Tapfere Schneiderlein (Ehapa, Deutschland, 1997)
Den Tapre Skraedder (Bogfabrikken, Danemark, 1997)
Drengen der Ville Laere At Blive Bange (Bogfabrikken, Danemark, 1998)
Pojken Som Ville Lära Sig Att Rysa (Bogfabrikken, Sverige, 1998)

Fön-X (Österreich, 1989)
Schwer Metal (Deutschland, 1989)
Sinnflut (Deutschland, 1989)
Les Enfants du Nil (Delcourt, France, 1990)
Je Bouquine (France, 1998)

1175

MENU, J.C.
Paris (France)

(Amiens, France, 1964)

Meder (Futuropolis, Paris, 1988)
Moins d'un Quart de Seconde pour Vivre (& Lewis Trondheim, L'Association, Paris, 1991)
Dinozor Apokalips (L'Association, Paris, 1991)
Mune Comix (Cornélius, Paris, 1993-94)
Omelette (L'Association, Paris, 1995)
Livret de Phamille (L'Association, Paris, 1995)
Gnognottes (L'Association, Paris, 1999)

Rhesusinkompatibilität (Reprodukt, Berlin, Deutschland, 1996)

Le Retour de Dieu (coll., Autrement, France, 1994)
L'Association en Egypte (coll., L'Association, France, 1998)
Noire est La Terre (coll., Autrement, France, 1996)
Le Lynx (France, 1982-86)
Le Journal de Lapot (France, 1983-85)
Psikopat (France, 1984-93)
Labo (France, 1990)
Rip-Off (USA, 1987)
Weirdo (USA, 1993)
Lapin (France, 1992-99)
Spirou (Belgique, 1993-95)
Strapazin (Switzerland, 1995-99)

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1191

MEZZO
Fontenay-sous-Bois (France)

(Drancy, France, 1960)

Les Désarmés # 1, 2 (& Michel Pirus, Zenda, Paris, 1991-93)
2 Tueurs (& Michel Pirus, Delcourt, Paris, 1995)
Un Monde Etrange (& Michel Pirus, Delcourt, Paris, 1996)
Mickey, Mickey (& Michel Pirus, Delcourt, Paris, 1997)
Haute Couture (Port-folio, le 9e Monde, 1998)

Kaksi Tappajaa (& Pirus, Like, Helsinki, Suomi-Finland, 1996)
Killers (& Pirus, La Cúpula, Barcelona, España, 1996)
Un Mundo Extraño (& Pirus, La Cúpula, Barcelona, España, 1996)
Mickey Mickey (& Pirus, La Cúpula, Barcelona, 1998)

Metal Aventure, Zoulou, L'Echo des Savanes, Margerin Présente, Play Boy, Best, l'Affiche, Sortez la Chienne !, Chacal Puant, Rock & Folk, Croque Mitaine (France, 1983-99)

Scenario/Script DAVID B.

1196

MIHAJLOVICH, SASHA
Beograd (Serbia)

(Pozarevac, Serbia, 1978)

Dog (in Patagonija, Vrsac, 1997)
Novi Autorski Srbiji (Cinema Rex, Beograd, 1998)
Xer Files (Cinema Rex, Beograd, 1998)
Tit Bit (Mihajlovich, Beograd, 1998)

Waterfall, Crash Media (Skyscraper Digital publishing, London, 1997)

Stripburger (Slovenia, 1997-99)
Handyburger (Slovenia, 1998)
Stripburek (Slovenia, 1999)

1203

MIKA
Les Lilas (France)

(Orange, France, 1972)

Le Mangemain (Monœil Product, Toulouse, 1993)
Le Mangepied (Monœil Product, Toulouse, 1994)
Luci Toute Seule (Gotoproduction, Paris, 1995)
Erogotoshitashi (Gotoproduction, Paris, 1996)

1207

MIMI
Lisboa (Portugal)

(Arrifana, Portugal, 1962)

Capricho Das deuses (LX Comics, Lisboa, 1990)

Ma'xima (Portugal, 1988-95)
LX Comics (Portugal, 1990-91)
Noites De Vidro (Portugal, 1991)
Ilustracao Portuguesa (Portugal, 1998)

1211

MORGAN, HARRY
Bischeim (France)

(Wissenbourg, France, 1961)

La Reine du Ciel (Rivages, Paris, 1997)
Le Petit Critique Illustré (PLG, Paris, 1997)

The Adamantine (France, 1984-99)

1216

MORVANDIAU
Rennes (France)

(Rennes, France, 1974)

Morvandiau cherche comment arrêter de mourir (Treize Etrange, Paris, 1996)
La Légende du Golem (in Praha, Marc Lizano, Les Rêveurs de Rûnes, Paris, 1998)

Les Inrockuptibles (France, 1996-97)
Jade (France, 1996-99)
Ego Comme X (France, 1997-99)

1226

MOSNER, RICARDO
Paris (France)

(Buenos Aires, Argentina, 1948)

Retratos Rioplatenses (Bramsen, 1989)
Echec à la Reine (Urgences, 1989)
Titre en Cours (Champfleury, 1990)

Personnages 1972-1992 (Meyer, 1993)
Cabaret Mosner (Editions du Zine, 1993)
Le Papou Argentin (Area, 1996)

Murder in the central Commitee (Plutto Press, UK, 1984)

Actuel, Charlie Hebdo, Le Monde, Libération (France)
El Víbora (España)

1231

MOTO, HIDEYASU
Tokyo (Japan)

(Kyoto, Japan, 1969)

Garo, AX, Music Magazine, Record Collector's Magazine (Japan)

1245

MOULINEX
Poitiers (France)

(Nogent sur Marne, France, 1966)

Flip & Flopi # 1-3 (Les Requins Marteaux, Albi)
F&F.H.S. # 3, 5 Bestioles (Les Requins Marteaux, Albi)
Noeuds (Les Requins Marteaux, Albi)
Ump !

Ferraille, Hopital Brut, Flow, Pow (France)

1250

MOUSLI, LILLIAN LGX
Berlin (Deutschland)

(Munich, Deutschland, 1960)

Das Gruselalphabet (Jochen Enterprises, Berlin, 1993)
Teufel (Jochen Enterprises, Berlin, 1994)
Liebe in Zeiten der Drachen (Jochen Enterprises, Berlin, 1996)
Lilli und Poldi Das Erste Jahr' (Jochen Enterprises, Berlin, 1997)
Stray Cats # 1-4 (Jochen Enterprises, Berlin, 1997-98)
Stray Cats (Slave Labor Graphics, San Jose, USA, 1999)

Schräge Schwestern (Deutschland, 1994)
Formaline (Belgique, 1995)
Girl Frenzy (USA, 1998)

1264

MUTIS
Madrid (España)

(Madrid, España, 1968)

Sin Fronteras (España, 1993)
Waka Baby (España, 1997)
Qué Suerte (España, 1998-99)
El Siglo (España, 1998-99)
Cretino (España, 1999)
Mondo Brutto (España, 1999)
Monográfico (España, 1999)
TMEO (España, 1999)

1267

MUZO
Rosny-sous-Bois (France)

(Rennes, France, 1960)

J'habite Ici (Placid & Muzo, Paris, 1984)
Adieu (Le Dernier Terrain Vague, Paris, 1989)
Muzautrière (& Lagautrière, Images-images, Paris, 1989)
Toto Malabar (Mango, Paris, 1995)
J'ai trois ans et pas Toi (& Hervé Prudon, Verticales, Paris, 1999)

Le Journal de Placid et Muzo, Hara Kiri, Métal Hurlant, Libération, Strips (France)
Humo, Lava (& Kamagurka, Belgique)

1270

NASH
Strasbourg (France)

(Phnom-Penh, Cambodge, 1975)

Pirate (Editions ESAD, Strasbourg)
Polar (Editions ESAD, Strasbourg)
Carnet de Voyage (Nash)
Aiku de Francois Cheng (Nash)

1273

NAVARRO, MORGAN
Lyon (France)

(Grenoble, France, 1975)

Ferraille (France)
Le Martien (France)
Air (France)
Le Journal de Judith et marinette (France)
Allo les Pompiers (France)
Stereoscomic (France)

1286

NEURONE PIPERO
Aix en Provence (France)

(Montargis, France, 1971)

Le Dernier Neurone (France, 1996-99)

1296

NINE, CARLOS
Olivos (Argentina)

(Buenos Aires, Argentina, 1944)

Keko el Mago (Gesta Dei)
El Patito Saubón (Gesta Dei)
Estampas del Oeste (Gesta Dei)
Muertes y Castigos (Gesta Dei)

Meurtres et Châtiments (Albin Michel, Paris, France)
Fantagas (Delcourt, Paris, France)

Play Boy (USA, 1992)
Clarín (Argentina, 1996)
The New Yorker (USA, 1996)
Le Monde (France, 1997)
La Nación (Argentina, 1999)

1306

NICOULAUD
Paris (France)

(Chateaubriant, France, 1942)

Bouquin Presque Carré (Editions des Egraz, Yverdon, Suisse, 1973)

Le Vin, La Table, La Mer, Les 7 Péchés Capitaux (coll., Les Humoristes Associés, Paris)
Charlie Hebdo, Libération, Hara Kiri, Zinc, Actuel, La Gueule Ouverte, Paganino, Basta, Info Matin, La terre (France)

1309

NISSEN, HANS
Lahti (Suomi-Finland)

(Kuopio, Suomi-Finland, 1976)

B.G.A. Comix (Italia, 1998)
Sarjakuvastin (Suomi-Finland, 1996-98)
Ubu (Suomi-Finland, 1997-98)
Zone 5300 (Nederland, 1998-99)

Scenario/Script : VALKEAPÄÄ

1315

NOYAU
Zürich (Switzerland)

(Neuchâtel, Suisse, 1963)

Fleck (Arrache-Cœur, Zürich, 1999)

Vibrations (France, Suisse, 1991-99)
Tagesanzeiger (Switzerland, 1995-99)

1320

NUVISH
Paris (France)

(Grenoble, France, 1975)

Aluminium # 1 (Nuvish, Grenoble, 1991)
Animaux Fantastiques (Chacal Puant, Conflans, 1992)
Aluminium # 2 (Le Dernier Cri, Marseille, 1994)
Die Puppe (Lune Produkt, Paris, 1996)
Aluminium # 3 (Olivier Prieur, le Havre, 1999)

Le Dernier Cri (France, 1995-97)
Chacal Puant (France, 1996)
Stronx (France, 1997-98)
Hopital Brut (France, 1998)
Le Monde (France, 1999)

1323

NUMMINEN, TERHI
Helsinki (Suomi-Finland)

(Helsinki, Suomi-Finland, 1971)

Sarjari (Suomi-Finland, 1998-99)
Napa (Suomi-Finland, 1999)
Ny Tid (Suomi-Finland, 1999)

1327

OKUDA ROBOT
Nakano (Japan)

(Tokyo, Japan, 1963)

Tokyo Pistol Boy (Kawade Shobô Shinsha, 1997)
Mimi (Aoyama Shuppansha, 1998)

Star Log (Japan)
Hyper Enzine (Japan)

1331

OLAF
Madrid (España)

(Puteaux, Belgique, 1967)

Qué Suerte, El Pregonero, El Cartel, Cretino, Consommé Royal (España)
Dolor de Ojo (Argentina)
Roctober (USA)

1334

OLIVARES, JAVIER
Madrid (España)

(Madrid, España, 1964)

Cuentos de la Estrella Legumbre (El Pregonero, Barcelona, 1994)
El Segador de tus Cosas (Camaleón Ediciones, Barcelona, 1995)
Estados Carenciales (Malasombra Ediciones, Barcelona, 1997)
Tiempo Muerto (El Pregonero, Barcelona, 1999)

Madriz (España, 1985-86)
Medios Revueltos (España, 1988-90)
La Más Bella (España, 1995-99)
Idiota y Diminuto (España, 1996-99)
Nosotros Somos Los Muertos (España, 1996-99)

1338

OLSSON, ANNMARI
Göteborg (Sverige)

(Helsingborg, Sverige, 1952)

I Love You, I Love You (Korpen Publisher, 1984)

The New York Press (USA, 1993-99)
New York Times Magazin (USA, 1995)
Amelia Magazin (Sverige, 1997-99)
Health Living Magazin (USA, 1998-99)

1345

OTT, THOMAS
Zürich (Switzerland)

(Zürich, Switzerland, 1966)

Tales of Error (Editions Moderne, Zürich, 1989)
Phantom der Superheld (Editions Moderne, Zürich, 1994)
Hellville (Editions Moderne, Zürich, 1995)
Dead End (Editions Moderne, Zürich, 1996)

La Douane (L'Association, Paris, France, 1996)
La Bête à cinq Doigts (L'Association, Paris, France, 1996)
Exit (Delcourt, Paris, France, 1997)
La Grande famiglia (& Gila, L'Association, Paris, France, 1998)

L'Argent Roi (coll., Autrement, France, 1994)
L'Association au Mexique (coll., L'Association, France, 2000)
Strapazin, Süddeutsche Zeitung Magazine (Switzerland)
L'Echo des Savanes (France, 1989)
L'Imbécile de Paris (France, 1991)
Alerte (France, 1991)
Lapin, Libération, Vogue, Stronx, La Monstrueuse (France)

1361

OUIN, PIERRE
Paris (France)

(Courbevoie, France, 1960)

Artie & Cob se les prennent Tous (Les Humanoïdes Associés, Paris, 1982)
Bloodi trouve pas l'Egout (Les Humanoïdes Associés, Paris, 1983)
Bloodi & les Rongeurs (Les Humanoïdes Associés, Paris, 1985)
Pat Couille & les Plumwaukuus (Les Humanoïdes Associés, Paris, 1986)
Fuck Fly & Bomb (& Max, Futuropolis, Paris, 1986)
Suck korea Suck (& Max, Futuropolis, 1987)
Bloodi c'est les Rats (Editions du Zébu, Paris, 1992)
Bloodi les Rats passent (Editions du Zébu, Paris, 1995)
Bloodi (Tête Rock, Paris, 1999)

Bloodi (Rotbuch Verlag, Berlin, Deutschland, 1991)

Viper (France, 1981-87)
Métal Hurlant (France, 1982-88)
Rigolo (France, 1985-86)
Psikopat (France, 1989-99)

1366

P.GUI
Nîmes (France)

(Nîmes, France, 1982)

La Table (France, 1997-99)

1378

PAJAK
Lausanne (Suisse)

(Suresnes, France, 1955)

Martin Luther, L'Inventeur de la Solitude (L'Aire, Vevey, Suisse, 1997)
L'Immense Solitude (& Friedrich Nietzsche & Cesare Pavese, Presses Universitaires de France, Paris, 1999)

L'Imbécile de Paris (France)
Good Boy (Suisse)
Culte (France)

1382

PARRONDO, JOSE
Liège (Belgique)

(Liège, Belgique, 1965)

L'Eau du Duc (Le Lézard, Paris, France, 1995)
La Lune, la Bouche d'Egout et la Flaque d'Eau (L'Association, Paris, France, 1996)
Kiquekoi ? (Editions Du Rouergue, Rodez, France, 1998)
Le Petit Parrondo # 1 (Editions Du Rouergue, Rodez, France, 1998)
Bolas Bug (Editions Du Rouergue, Rodez, France, 1998)
Le Petit Parrondo # 2 (Editions Du Rouergue, Rodez, France, 1999)
Mon Oeil ! (Editions Du Rouergue, Rodez, 1999)
Trop c'est Trop (Editions Du Rouergue, Rodez, France, 1999)
Le petit Monde 1999 (Editions Du Rouergue, Rodez, France, 2000)
M. Kit (Editions Du Rouergue, Rodez, France, 2000)

Le Lézard (France, 1994-97)
Ego Comme X (France, 1996-98)
Kovalski Fly (España, 1996-98)
Lapin (France, 1998-99)
Suuri Kurpitsa (Suomi-Finland, 1998-99)

1385

PASCAL
Le Vaudoué (France)

(Villeneuve Saint Georges, France, 1956)

Période Mulot (L'Association, Paris, 1993)

Hara Kiri (France)
L'Autre Journal (France)
L'Idiot International (France)
L'Imbécile de Paris (France)
Culte (France)
Révolution (France)
Le Nouvel Agriculteur (France)

1394

PEETERS, FREDERIK
Bellevue (Suisse)

(Genève, Suisse, 1974)

Fromage Confiture (Atrabile, Genève, 1997)
Brendon Bellard (Atrabile, Genève, 1998)

Bile Noire (Suisse, 1997-99)
Amnishe ! (Suisse, 1998-99)
Lapin (France, 1998-99)
Spirou (Belgique, 1998-99)

1406

PEPE FARRUQO
Barcelona (España)

(Córdoba, España, 1974)

Que Viene el Bute ! (Planeta Nimbus, Sevilla, 1998)
La Verdadera Historia Del Dr. Metz (Planeta Nimbus, Sevilla, 1998)
Vida de Perros (El Pregonero, Barcelona, 1999)
Tapergüer (Falqs, Barcelona, 1999)
Tejero (Falqs, Barcelona, 1999)

Que Viene el Bute ! (Holter di Polter, Leipzig, Deutschland, 1998)

Rumble, Rumble (España, 1994-95)
Comunicarte (España, 1997-99)
La Corná (España, 1998)
La comictiva, Mono Gráfico, El Niño Acuarelable (España, 1998-99)
El Jueves, Fanzine Miguel, La Faktoría, Androito (España, 1999)

1409

PERRIN, JEAN-MICHEL
Paris (France)

(Saint Maur, France, 1960)

1413

PERRIN, RENAUD
Strasbourg (France)

(Remiremont, France, 1977)

Les Maisons Rêveuses (Renaud Perrin, 1999)

1417

PERSOFF, ETHAN
Chicago (USA)

(Denver, USA, 1974)

Top Notch # 1 (Fantagraphics Books, Seattle, 1998)
Musical Chairs (Lazy Eye Press, Chicago, 1996)
Plastic Tales # 1, 2 (Lazy Eye Press, Chicago, 1997-98)

Zero Zero (USA, 1997-99)
Bark ! (USA, 1996-98)

1424

PETER, LORENZ
Toronto (Canada)

(Verdun, Québec, Canada, 1971)

The Last Remaining Ancient Mellish Bird (Peter, Toronto, 1997)

Side Effect Comics (Lorenz Peter, Canada, 1993-99)
Don't Touch Me Comics (Canada, 1995-98)
Twisted Super Freak Times (Tabloid, Canada, 1998-99)
I Arriba ! (Canada, 1999)

1430

PHIL
Liège (Belgique)

(Marloie, Belgique, 1964)

Brain Produkt, Spirou (Belgique)
Le Matin, Le Soir, Le Journal Du Mardi, Psikopat, Le Dernier Neurone, La Table, La Vache Folle, La Machine à Laver (France)
Mono Gráfico (España)

1436

PICO, ELENIO
Buenos Aires (Argentina)

(Buenos Aires, Argentina, 1960)

Cabezón (Perfil Newspaper)

Safari (SM Editora, Madrid, España)
Ojo Magico (Porto Alegre, Brazil)

Lapiz Japonés (Argentina)

1447

PIRUS, MICHEL
Paris (France)

(Thionville, France, 1962)

Rose Profond (& Jean-Pierre Dionnet, Albin Michel, Paris, 1989)
Les Désarmés # 1, 2 (& Mezzo, Zenda, Paris, 1991-93)
Plip, la Planête Rectangle (Delcourt, Paris, 1995)
Deux Tueurs (& Mezzo, Delcourt, Paris, 1995)
Un Monde Etrange (& Mezzo, Delcourt, Paris, 1996)
Mickey Mickey (& Mezzo, Delcourt, Paris, 1997)

Rosa Rot (Alpha-Comic Verlag, Nuremberg, Deutschland, 1991)
Kaksi Tappajaa (& Mezzo, Like, Helsinki, Suomi-Finland, 1996)
Killers (& Mezzo, La Cúpula, Barcelona, España, 1996)
Un Mundo Extraño (& Mezzo, La Cúpula, Barcelona, España, 1996)
Mickey Mickey (& Mezzo, La Cúpula, Barcelona, 1998)

Métal Hurlant (France, 1984-87)
L'Echo Des Savanes (France, 1988)
Nova Express (Italia, 1992)
Heavy Metal (USA, 1994)
Viñetas (España, 1994)

1459

PLACID
Paris (France)

(Caen, France, 1961)

Livre qui sent le Caca (Artefact, Enghein, 1983)
Chez les Gens (APAAR, Paris, 1987)
Art Plastique (DTV, Paris, 1990)
Dessins pas très drôles (Fish & Chips, Paris, 1997)
Que faire des Gens ? (Chacal Puant, Achères, 1998)

Le Journal de Placid et Muzo (France, 1981-84)
Hara-Kiri (France, 1983-84)
Métal Hurlant (France, 1984-85)
Casual Casual (Canada, 1985-86)
Good Boy (Suisse, 1991-92)
La Mouise (France, 1994-99)
Grodada (France, 1995-96)
La Monstrueuse (France, 1995-97)
Strips (France, 1996)
Popo Color (France, 1996-98)
Lapin (France, 1997-99)
Ferraille (France, 1997-99)
Fusée (France, 1997-99)
La Vache Folle (France (1998-99)

1471

POINCELET, FREDERIC
Paris (France)

(Sartrouville, France, 1967)

Elle se Sent Bien Trop Pâle (Le Dernier Cri, Marseille, France, 1994)
Livre de Prières (Amok, Paris, 1998)
Une Relecture (Ego Comme X, Paris, 1999)
Le Périodique # 1 (Ego Comme X, Paris, 1999)

Le Dernier Cri (France)
Hopital Brut (France)
Le Cheval Sans Tête (France)
Ego Comme X (France)

1475

PORTELA , CARLOS
Pontevedra (España)

(Vigo, España, 1967)

KOHELL
Pontevedra (España)

(Pontevedra, España, 1967)

Impresiones De La Isla (Camaleón Ediciones, 1993-94)
Gorka (& Ko Hell, Planeta De Agostini Comics, 1998-99)

Zona 84 (España, 1991)
Injuve (España, 1991-92)
Nosotros Somos Los Muertos (España, 1997-99)
Elipse (España, 1998-99)

PORTELA, CARLOS :

Guinsy (El País, 1993-94)

1483

PYON
Paris (France)

(Napoli, Italia, 1954)

Encore Raté (Crapule Production)
Pyon & Schlingo partent à la Conquête du Monde (& Charlie Schlingo, Sortez la Chienne, Lille, 1991)
Mangas (L'Atelier)

Weirdo (USA)
Hara Kiri (France)
Blah Blah (France)
Nova Mag (France)

1495

RABATE
Angers (France)

(Tours, France, 1961)

Les Amants de Lucie (Futuropolis, Paris, 1989)
Exode (Futuropolis, Paris, 1989)
Vacances Vacances (Futuropolis, Paris, 1990)
Signé Raoul (Rackham, Paris, 1991)
Les Cerisiers (L'Association, Paris, 1992)
Ex Voto (Vents d'Ouest, Paris, 1994)
Les Pieds Dedans (Vents d'Ouest, Paris, 1997)
Vers dans le Fruit (Vents d'Ouest, Paris, 1997)
Ibicus # 1, 2 (Vents d'Ouest, Paris, 1998-99)
Un Temps de Toussaint (Amok, Paris, 1999)

Morning (Japan, 1992-93)

1498

RALPH, BRIAN
Providence (USA)

(New Jersey, USA, 1973)

Cave-In (HighwaterBooks, Cambridge, 1999)
Fireball (HighwaterBooks, Cambridge, 2000)

Monster (USA, 1996-00)
Coober Skeber (USA, 1998)
Top Shelf (USA, 1998)
Non (USA, 1998-00)

1504

RAVISCIONI, NADIA
Genève (Suisse)

(Chamonix, France, 1972)

Odette et Lian (Editions Drozophile, Genève, 1997)
Interviews (Editions Drozophile, Genève, 1998)
La Valise (Atrabile, Genève, 1999)

Drozophile (Suisse, 1996-99)
Bile Noire (Genève, Suisse)
Le Courrier (Suisse, 1997)

1510

RAYNAL, JAKE
Rueil-Malmaison (France)

(Rueil-Malmaison, France, 1968)

CLAIRE
Paris (France)

(Créteil, France, 1970)

Francis Blaireau Farceur (Conélius, Paris, 1994)
Francis Veut Mourir (Cornélius, Paris, 1996)
Francis Cherche l'Amour (Cornélius, Paris, 1999)

RAYNAL, JAKE :

Combustion Spontanée (Fluide Glacial, Paris, 1998)

Fluide Glacial (France, 1994-99)
Totem (Italia, 1996-99)

1513

REGE JR., RON
Plymouth (USA)

(Quincy, USA, 1969)

Andy Remembers (Ron Regé Jr, Cambridge, 1991)
Dum Dum Posse Readers (Ron Regé Jr, Cambridge, 1996)
Yeast Holst #1-7 (Ron Regé Jr, Cambridge, 1999)
Skibber Bee Bye (Highwater Books, Cambridge, 1999)

Don't Shoot It's Only Comics (USA, 1992-96)
Duplex Planet (USA, 1993-94)
Popwatch (USA, 1994)
Wingnut (USA, 1997)
Spooky Sounds of Now (Scotland, 1997)
Coober Skeeber (USA, 1997-99)
Zoomcranks (USA, 1998-99)
Top Shelf (USA, 1998)

1517

REMI
Roubaix (France)

(Roubaix, France, 1963)

Les Aventures de Tim Ballot (L'Impubliable, Roubaix, 1982)
Mon Amour ! (Sortez la Chienne !, Lille, 1987)
L'Année d'Achille (L'Impubliable, Roubaix, 1988)
L'Année des Mouches (L'Impubliable, Roubaix, 1989)
Le Jour des Poubelles (L'Impubliable, Roubaix, 1990)
Hâchis (L'Impubliable, Roubaix, 1991)
Choux-Gras (L'Impubliable, Roubaix, 1992)
La Der des Ders (L'Impubliable, Roubaix, 1993)
Homocanis (Jean-Pierre Faur Editeur, Paris, 1994)
Heil l'Artiste (L'Impubliable, Roubaix, 1996)
Manuel des Techniques de La Survie (Jean-Pierre Faur Editeur, Paris, 1997)
Le Torticolis du Paparazzo (L'Impubliable, Roubaix, 1997)
Mal de Dos, Mal du Siècle (L'Impubliable, Roubaix, 1998)

Le Petit Psikopat Illustré (France, 1984)
Hara-Kiri (France, 1985)
Sortez la Chienne ! (France, 1986)
Les Informations Dieppoises (France, 1988-99)

1526

RENAUX, AXEL
Nancy (France)

(Montauban, France, 1971)

Fusée (France, 1998-99)

1534

REUMANN, HELGE
Genève (Suisse)

(Genève, Suisse, 1966)

Camions (Drozophile Editions, Genève, 1998)
Le Bus Ecorché (B.Ü.L.B Comix, Genève, 1997)

Mac Tin Tac (Canada, 1994)
Sauve Qui Peut (Suisse, 1991-93)
Psikopat (France, 1994-96)
Drozophile (Suisse, 1996-99)
Bile Noire (Suisse, 1997-99)
Jade (France, 1999)

1538

REVEL, SANDRINE
Le Bouscat (France)

(Bordeaux, France, 1969)

Bla Bla Bla (Le Cycliste, Bordeaux, 1998)
Un Drôle d'Ange Gardien (Delcourt, Paris, 1999)

Spectaculaire 33 (France, 1995)
Sud Ouest Dimanche (France, 1999)

1541

RICCI, STEFANO
Bologna (Italia)

(Bologna, Italia, 1966)

Tufo (Granata Press, 1994)
Anita (Kappa, 1998)

Deposito Nero, Centoventi Disegni (Mano edizioni, 1999)

Depôt noir (Fréon, Bruxelles, Belgique, 1999)
Lamioche (Demoures, Suisse / France)
Tufo (in Strapazin, Suisse, 1995, Amok, Paris, France, 1996)
Anita (Fréon, Bruxelles, Belgique, 1998, Sinsentido, España, 1999)

Avoir 20 ans en l'An 2000 (coll., Autrement, France, 1995)
Linea d'Ombra, Internazionale, Lo Straniero, Il Manifesto (Italia)
Telerama, Libération, Les Inrockuptibles, Le Cheval Sans Tête (France)
Frigobox, Frigidaire (Belgique)
Stripburger (Slovenia)

1549

RIVIERE, FABRICE
Bruxelles (Belgique)

(Ath, Belgique, 1972)

1552

ROCCO
Paris (France)

(Metz, France, 1962)

Sortez La Chienne !, Popocolor, Fusée, Lui, M Magazine, Euréka, Libération, Svm Mac, Mac Week, Ca m'intéresse, Transfert, Telerama (France)

1555

ROPE, JENNI
Helsinki (Suomi-Finland)

(Lahti, Suomi-Finland, 1977)

Miss Simon Ginlemon (Napa, Suomi-Finland, 1999)

Suuri Kurpitsa (Suomi-Finland, 1996-98)
Napa (Suomi-Finland, 1997-99)

1560

ROSSE, STEPHANE
Sibbo (Finland)

(Dreux, France, 1962)

L'Epatant Picasso (Aedena, Paris, 1985)
N Comme Cornichon (& Charlie Schlingo, Les Humanoïdes Associés, Paris, 1988)

Naisen Kanssa (Nemo, Helsinki, Suomi-Finland, 1998)

Métal Hurlant, Grodada , Hara Kiri (France, 1983-93)
Image, Hyvä Suomi, Koululainen, Suomen Kuvalehti (Suomi-Finland, 1993-99)

1567

RUIJTERS, MARCEL
Sittard (Nederland)

(Tegelen, Nederland, 1966)

Mandragoora #1-13 (1987-93)
Onbergrypelyke Verhalen # 1-7 (1988-93)
Dr. Molotow 1-5 (1992-99)
Thank God It's Ugly # 1-6 (1994-99)

Täyttä Lobotomiaa (Vacuum, Vantaa, Suomi-Finland, 1998)
A Jest Of Nature (Mille Putois, St Lambert, Canada,1999)

Sortez La Chienne ! (France, 1989-91)
Stripburger (Slovenia, 1992-99)
Answer Me ! (USA, 1993)
Zone 5300 (Nederland, 1994-99)
Malefact (USA, 1997-99)
Hopital Brut (France, 1998)

1573

SANDLIN, DAVID
New York (USA)

(Belfast, Ireland, 1956)

Land of 1000 Beers (Sinland Press, 1988)
Burning Ring of Fire (Nexus Press)
A Sinner Progress # 1-3 (Sinland Press, 1995-98)
Road to No...Where (Cornélius, Paris, France, 1999)

Raw, Snake Eyes, Zero Zero (USA)
Strapazin (Switzerland)

1581

SANGHON
Paris (France)

(Paris, France, 1977)

1584

SAPIA, PABLO
Buenos Aires (Argentina)

(Buenos Aires, Argentina, 1969)

Zoo Comics (Argentina, 1991-92)
Fierro (Argentina, 1992)
Humor (Argentina, 1992)
SexHumor (Argentina, 1993)
El Gallito Inglés (México, 1993)
Lapiz Japonés (Argentina, 1994-96-98)
I Suelteme ! (Argentina, 1995-98)
Comiqueando (Argentina, 1996-97)
Olho Mágico (Brazil, 1999)

1588

SAPIN, MATTHIEU
Strasbourg (France)

(Dijon, France, 1974)

Je Bouquine (Paris, France, 1996-99)
Psikopat (Paris, France, 1997-99)
Picoti (Paris, France, 1999)

1592

SARTORI, LORENZO
Milano (Italia)

(Milano, Italia, 1965)

Ogni Matto Ha La Sua Fissa (Rasputin ! Libri, Milano, 1998)

Melania et le Fou (L'Association, Paris, 1993)

Corriere Dei Piccoli (Italia)

1598

SCHALKEN, TOBIAS
Amsterdam (Nederland)

(Oss, Nederland, 1972)

Eiland # 1, 2 (de Eiland Groep, Amsterdam, Nederland, 1997-98)

1605

SCHLINGO, CHARLIE
Paris (France)

(Paris, France, 1955)

Gaspation (Square, Paris, 1979)
Havanies Primesautières (Artefact, Paris, 1980)
Josette de Rechange (Albin Michel, Paris, 1981)
Desiré Gogueneau est un Vilain (Albin Michel, Paris, 1982)
Trip Slip (Les Humanoïdes Associés, 1984)
Les Saucisses de l'Exploit (Les Humanoïdes Associés, 1985)
Onulf le Marin (Albin Michel, Paris, 1986)
N comme Cornichon (& Stéphane Rosse, Les Humanoïdes Associés, 1989)
Vivement ce soir qu'on se couche (Albin Michel, Paris, 1990)
Pyon & Schlingo partent à la Conquête du Monde (& Pyon, Sortez la Chienne, Lille, 1991)
Monsieur Madame (Seuil Jeunesse, Paris, 1995)
Le Pantalon (Fish & Chips, Paris, 1996)
Patron, une Cuite SVP (Albin Michel, Paris, 1999)

Les Conneries de Charlie Schlingo (Magic Strip, Bruxelles, 1991)

Charlie Hebdo (France)
Charlie Mensuel (France)
Hara Kiri (France)
Pilote (France)
À Suivre (France)
Fluide Glacial (France)
Psikopat (France)
Métal Hurlant (France)
L'Echo des Savanes (France)

1608

SCHOOFS, BART
Leuven (Belgie)

(Watermael-Boitsfort, Belgique, 1969)

Fin de Semaine (Grint, Leuven, 1997)

Zone 5300 (Nederland, 1996-99)
Stripburger (Slovenia, 1996-99)
Frigobox (Belgique, 1997-99)

1612

SERVAIS, GERALDINE
Bruxelles (Belgique)

(Soignie, Belgique, 1971)

La Libre Belgique (1999)

1618

SFAR, JOANN
Bangkok (Thaïland)

(Nice, France, 1971)

Noyé le Poisson (L'Association, Paris, 1994)
Le Borgne Gauchet au Centre de la Terre (L'Association, Paris, 1995)
Pascin (in Lapin, L'Association, Paris, 1997)
Donjon 1 - Cœur de Canard (& Lewis Trondheim, Delcourt, Paris, 1998)
Donjon 2 - Le Roi de la Bagarre (& Lewis Trondheim, Delcourt, Paris, 1998)
Le Petit Monde du Golem (L'Association, Paris, 1998)
La Fille du Professeur (& Emmanuel Guibert, Dupuis, 1998)
Donjon 101 - Le Cimetière des Dragons (& Lewis Trondheim, Delcourt, Paris, 1999)
Donjon 99 - La Chemise de la Nuit (& Lewis Trondheim & Christophe Blain, Delcourt, Paris, 1999)
Professeur Bell (Delcourt, 1999)

Lapin (France, 1994-99)

1623

SHEFER, TAMIR
Tel Aviv (Israël)

(San Francisco, USA, 1963)

X-Taza (USA, 1992-96)
Comics by the Bit (Multimedia Installation, Cartoon Art Museum, San francisco, USA, 1996)

1639

SICAUD, NATACHA
Angoulême (France)

(Tonzac, France, 1977)

Café Creed, Lapis-Lazuli, Mixer (France)

1645

SIEBER, ALLAN
Porto Alegre (Brazil)

(Porto Alegre, Brazil, 1972)

As Piadas Vagabundas do Steven (Colecao Mini-Tonto, Porto Alegre, 1998)

Glória, Glória, Aleluia !, General visao, Cybercomix, Lapiz Japonés (Argentina, Buenos Aires, 1998)
i Suelte Me ! (Argentina, 1999)

1648

SIKORYAK, R.
New York (USA)

(New Jersey, USA, 1964)

The Seduction of Mike (& Michael Smith & Joe Sikoryak, Fantagraphics Books, Seattle, 1997)

Raw (USA, 1989-91)
Snake Eyes (USA, 1990-93)
The New Comics Anthology (USA, 1991)
The New Yorker (USA, 1994-99)

1650

SIRIS
Montréal (Canada)

(Montréal, Canada, 1962)

J'ai eu des Pensées toute la Journée (Philactère, Montréal, 1991)
Baioney #1 (Pouèk Montréal / Gogo Guy, Montréal, 1995)
Rotabagage, Dans Quoi as-Tu Pilé Avant de me Rencontrer ? (& Alain Huot, Editions du Garde Manger, Montréal, 1996)
Baioney # 2 (Le Zoo d'La Rue Quartier / Zone Convective, Montréal, 1997)

Krypton (Canada, 1986-88)
Rectangle (Canada, 1988-90)
Sortez La Chienne ! (France, 1991)
Kèkrapule (Mille Putois, St Lambert, 1993)
Mac Tin Tac (Canada, 1991-95)
Chacal Puant (France, 1994)
La Monstrueuse (France, 1996)
Drozophile spécial gastronomie (Suisse, 1997)
Kollectiv (Belgique, 1997)

Scenario/Script :
LINE GAMACHE

1653

SJUNNESSON, LARS
Vällingby (Sverige)

(Malmö, Sverige, 1962)

Åke Jävel - Århundradets Hjälte (Tago Förlag, Stockholm, 1990)
Raj - Raj (Tago Förlag, Stockholm, 1993)
Tjcke - Bo (Ordfront - Galago, Stockholm, 1998)

Galago (Sverige)
Fahrenheit (Denmark)
S'Not For Kids (USA)

1656

SOMMER, ANNA
Zürich (Switzerland)

(Stappelbach, Switzerland, 1968)

Damen Dramen (Arrache Cœur, Zürich, 1996)
Honigmond (Arrache Cœur, Zürich, 1998)

Remue-Ménage (L'Association, Paris, France, 1996)

Le Cheval Sans Tête (France, 1996)
Lapin (France, 1997)
Napa (Suomi-Finland, 1998)
Strapazin (Switzerland, 1994-99)

1666

STANISLAS
Vincennes (France)

(Rennes, France, 1961)

La Grande Course (Futuropolis, Paris, 1986)
Le Pigeon (& Götting, & Berberian, Futuropolis, 1988)
Trafic en Indochine (& Rullier, Alpen, Paris, 1990)
La Route de Cao-Bang (& Rullier, Alpen, Paris, 1992)
Le Manchot de la Butte Rouge (& Rullier, Alpen, Paris, 1994)
Le Galérien (L'Association, Paris, 1994)
L'Homme-Autruche (L'Association, Paris, 1998)
Les Aventures d'Hergé (& Bocquet, & Fromental, Reporter, Paris, 1999)

Le Lynx (France, 1984-86)
Tintin Reporter (France, 1992-93)
Labo (France, 1990)
Lapin (France, 1992-99)
Je Bouquine (France, 1996-99)

1669

STEARN, TED
New York (USA)

(Weimouth, USA, 1961)

Fuzz and Pluck (Fantagraphics Books, Seattle, 1999)

Fuzz et Pluck (Cornélius, Paris, 2000)

Rubber Blanket (USA, 1992)
Zero Zero (USA, 1995-98)

1679

STERCKEMAN, MICHAËL
Angoulême (France)

(Lille, France, 1976)

Café Creed (France, 1998-99)
Ego Comme X (France, 1999)

1684

STERPIN, FLORENCE
Paris (France)

(Jemmapes, Belgique, 1968)

Ego Comme X (France, 1996)
Spirou (France, 1998)
Lapin (France, 1998)

1693

SUICIDE, RICHARD
Montréal (Canada)

(Montréal, Canada, 1961)

Vie Mystique (Richard Suicide, Montréal, 1995)
Strippes (Richard Suicide, Montréal, 1997)
Gonades Cosmiques (Zone Convective, Montréal, 1997)

La Monstrueuse (France)
Mono Gráfico (España, 1997-98)
Mac Tin Tac (Canada)

Scenario/Script :
W. PARANO

1697

SURY, CAROLINE
Marseille (France)

(Laval, France, 1964)

Scènes d'un Cirque (William Blake, Bordeaux, 1990)
Bête Verte (Le Dernier Cri, Paris, 1993)
Saleté Toute Nue (Le Dernier Cri, Paris, 1994)
Le Style à Strip Tease (Le Dernier Cri, Paris, 1995)
J'aimerais Faire ca tous les Jours (Chacal Puant, Conflans, 1995)
Holidays in Bloody Land (Le Dernier Cri, Marseille, 1996)
Sex Tonic avec Animaux (Le Dernier Cri, Marseille, 1997)
Frida Gastro (Le Dernier Cri, Marseille, 1997)
Caroline et ses Amis (Le Dernier Cri, Marseille, 1998)

Hello Happy Taxpayers (France, 1991)
Le Dernier Cri (Paris, 1993-96)
La Monstrueuse (Paris, 1996-98)
Stronx (Paris, 1997-98)
Hopital Brut (France, 1997-98)
Ferraille (France, 1997-98)
Lapin (France, 1998)

1710

TAIT, MATHEW
Wellington (New Zealand)

(Christchurch, New Zealand, 1970)

Funtime Comics Presents Woof Woof
(New Zealand, 1992)

1715

TAMAYO, ALFONSO
Barcelona (España)

(Barcelona, España, 1961)

¿ Estamos Muertos ?
(El Pregonero, Barcelona, 1993)
Penurias Cristianas
(El Pregonero, Barcelona, 1994)
Mañara Es Domingo y Viene Peringo
(El Pregonero, Barcelona, 1996)
Matemáticas Para Iniciados (Ediciones del Khan, Barcelona, 1997)
Terráqueos (La Factoria de Ideas, Madrid, 1999)

Madriz (España, 1986)
El Víbora (España, 1987)
Medios Revueltos (España, 1988-89)
La Nouvelle BD Espagnole (France, 1989)
Makoki (España, 1990-93)
Tmeo (España, 1991-97)
Totem (España, 1992)
Viñetas (España, 1994)
La Comictiva (España, 1995-99)
Nosotros Somos Los Muertos (España, 1998)

1719

TANITOC
Nantes (France)

(Rennes, France, 1969)

Superstate Funnies (Caption 97, Oxford, UK)
The Slab Selection (Slab-O-Concrete, Brighton, UK)

L'Air de Rien (coll., Treize Etrange, Paris, 1996)
Koklico (coll., Le 9ème Monde, Paris, 1999-2000)
Tai Chi Chuan (UK, 1995-99)
Parade (Scotland, 1996)
Lapin (France, 1997)
Spoutnik (Canada, 1999)
Ego Comme X (France, 1999)

1734

TANQUERELLE, HERVE
Nantes (France)

(Nantes, France, 1972)

La Ballade du Petit Pendu (L'Association, Paris, 1998)

1749

TG
Saint-Etienne (France)

(St Etienne, France, 1975)

Faille Temporelle (France, 1998)
Bodoï (France, 1999)

1758

TIRABOSCO, TOM
Genève (Suisse)

(Roma, Italia, 1966)

L'Emissaire (Atrabile-Papiers Gras, Genève, 1997)
Ailleurs, Au Même Instant (La Joie de Lire, Genève, 1997)
Les Fonds de Poches (La Joie de Lire, Genève, 1998)
Le Cabinet de Curiosités (Atrabile, Genève, 1999)

La Petite Fille et la Mort (& Rodolphe, Magnard, Paris, France1998)
Le Colporteur (& M-C Arn, Delcourt, Paris, France, 1999)
Drozophile (Suisse, 1997-99)
Bile Noire (Suisse, 1997-98)
Strapazin (Switzerland, 1997)
Lapin (France, 1996)
Jade (France, 1996)

1763

TOFEPI
Chantonnay (France)

(La-Roche-sur-Yon, France, 1974)

Putoche ! (Les Taupes de l'Espace, Saint-Maurice-le-Girard, France, 1999)

Le Journal de Judith et Marinette (France, 1996-99)

1768

TOFFOLO, ANTONELLA
Milano (Italia)

(Milano, Italia, 1961)

Corriere dei Piccoli (Italia, 1991-94)

1774

TOLJ, ESTEBAN
Rosario (Argentina)

(Rosario, Argentina, 1964)

Historias Espeluxnoides (Rita La Salvaje, Rosario, 1992)
Chistes (La Urraca, Buenos Aires, 1992-93)
Piripincho (Homo Sapiens, Rosario, 1994)
Viajeros de la Underwood (Pablo Solomonoff, Rosario, 1998-99)

1778

TOMASZEWSKI, TOMASZ
Lodz (Polska)

(Lodz, Polska, 1968)

Literatura Polska (Czytelnik, 1993)

Fantastyka (Polska, 1987-88)
Fenix (Polska, 1993-94)
Super Boom (Polska, 1993)
Komiks Forum (Polska, 1994)

Play Boy (Polska, 1994-95-97)
Stripburek (Yugoslavia, 1998)
Maski (Polska, 1998-99)
Swiat komiksu (Polska, 1999)

1785

TOM DIECK, MARTIN
Hamburg (Deutschland)

(Oldenburgh, Deutschland, 1963)

Der Unschuldige Passagier (Arbeitskreis Stadtzeichner, Alsfeld, 1993)

L'Innocent Passager (Seuil, Paris, France, 1996)
L'Oud Silencieux (L'Association, Paris, France, 1996)
Lingus Savant des Eaux (Les Etoiles Et Les Cochons, Paris, France, 1996)
Hundert Ansichten der Speicherstadt (Arrache Cœur, Zürich, Suisse, 1997)
Salut Deleuze (Fréon Editions, Bruxelles, Belgique, 1998)

Boxer (Deutschland)
Strapazin (Switzerland)
Jimmy Draht (Switzerland)
Lapin (France)
Le Cheval SansTête (France)
Napa (Suomi-Finland)
Nosotros Somos Los Muertos (España)
Mano (Italia)

1790

TOUÏS
Bruxelles (Belgique)

(Bruxelles, Belgique, 1940)

Sergent Laterreur (Pink Pepper, Bruxelles, 1976)

Sergent Laterreur (Dargaud, Paris, 1981)

Pilote, Charlie Mensuel (France)
Spirou (Belgique)

1807

TREMBLES, RICK
Montréal (Canada)

(Montréal, Canada, 1961)

Sugar Diet (Trembles, Montréal, 1984-95)
Montréal Mirror (Communication Gratte-ciel LTEE, Montréal, 1998-99)

Weirdo (USA, 1984)
Pictopia (USA, 1993)
La Monstrueuse (France, 1995-97)

1810

TRONDHEIM, LEWIS
Montpellier (France)

(Fontainebleau, France, 1964)

Psychanalyse (Le Lézard, Paris, 1990)
Imbroglio (L'Association, Paris, 1992)
Monolinguistes (Le Lézard, Paris, 1992)
Le Dormeur (Cornélius, Paris, 1993)
Slaloms (L'Association, Paris, 1993)
Gare Centrale (& Jean-Pierre Duffour, Rackham, Paris, 1994)
Mildiou (Le Seuil, Paris, 1994)
Nous sommes Tous Morts (& Jean-Luc Coudray, L'Association, Paris, 1995)
Blacktown (Dargaud, Paris, 1995)
La Mouche (Le Seuil, Paris, 1995)
Diablotus (L'Association, Paris, 1995)
Les Aventures de la Fin de l'Episode (& Frank le Gall, L'Association, Paris, 1995)
Approximativement (Cornélius, Paris, 1995)
Pichenettes (Dargaud, Paris, 1996)
Walter (Dargaud, Paris, 1996)
Slaloms (Dargaud, Paris, 1997)
Non, Non, Non (L'Association, Paris, 1997)
Les Aventures de l'Univers (Dargaud, Paris, 1997)
Le Pays des Trois Sourires (L'Association, Paris, 1997)
Amour & Interim (Dargaud, Paris, 1998)
Donjon 1 - Cœur de Canard (& Joann Sfar, Delcourt, Paris, 1998)
Galopinot (& Mattt Konture, L'Association, Paris, 1998)
Ordinateur Mon Ami (Dargaud, Paris, 1998)
Donjon 2 - Le Roi de la Bagarre (& Joann Sfar, Delcourt, Paris, 1998)
Vacances de Printemps (& Frank Le Gall, Dargaud, 1999)
Monstrueux Bazar (Delcourt, Paris, 1999)
Donjon 101 - Le Cimetière des Dragons (& Joann Sfar, Delcourt, Paris, 1999)
Genèses Apocalyptiques (L'Association, Paris, 1999)
Pour de Vrai (Dargaud, Paris, 1999)
Donjon 99 - La Chemise de la Nuit (& Joann Sfar & Christophe Blain, Delcourt, Paris, 1999)
Monstrueux Noël (Delcourt, Paris, 1999)

Mc Coney # 1, 2 (Fantagraphics, USA, 1997-99)
The Nimrod #1-4 (Fantagraphics, USA, 1997-99)
Die Fliege (Reprodukt, Berlin, Deutschland, 1998)
Approximate Continuum Comics (Reprodukt, Berlin, Deutschland, 1999)

Noire est la Terre (coll., Autrement, France, 1996)
Lapin (France, 1992-99)

1812

TROUB'S
Siorac de Ribérac (France)

(Bordeaux, France, 1969)

La Vie d'Iguane (Z'Editions, Nice, 1997)
... Et aussi pour Oublier le Reste (Z'Editions, Nice, 1997)
MEUH ! Au Pré des Vaches (Z'Editions, Nice, 1998)
Le Dialogue des Carpes (Z'Editions, Nice, 1999)

Groin-un Cri ! (France, 1995-96)
Coconino (France, 1999)

1817

TUKIAINEN, KATJA
Helsinki (Suomi-Finland)

(Pori, Suomi-Finland, 1969)

Tyttöjen Leikit (Jalava, Helsinki, 1997)
Tyttö Ja Mummo (Jalava, Helsinki, 1999)

Sarjakuvastin (Suomi-Finland)
Naarassarjat (Suomi-Finland, 1992-93)
Formaline (Belgique, 1995)
Strapazin (Switzerland, 1996)
Suuri Kurpitsa (Suomi-Finland, 1999)

1822

TYPEX
Amsterdam (Nederland)

(Amsterdam, Nederland, 1962)

Melkman (Het Raadsel, 1996)
De Niewe Avonturen Vah Kick Wilstra (Pincet, 1999)
Chorizo (Het Raadsel, 2000)

1826

ULF K.
Oberhausen (Deutschland)

(Oberhausen, Deutschland, 1969)

Der Mondgucker (Edition Panel, Bremen, 1998)
Monsieur M. (Ubu Imperator, Oberhausen, 1997)
Der Kleine Clown (Ubu Imperator, Oberhausen)
Hieronymus B. (Ubu Imperator, Oberhausen, 199?)
Ma Chère, die Stadt der Eleganten Leute (Ubu Imperator, Oberhausen, 1999)

Der Mondgucker (La Comédie Illustrée, Paris, 2000)

Panel (Deutschland, 1995-99)
Strapazin (Switzerland, 1998)
Lapin (France, 1997)
Suuri Kurpitsa (Suomi-Finland, 1997-98)
Spoutnik (Canada, 1998)

1831

VALAMBOIS, RODERIC
Lille (France)

(La Bassée, France, 1973)

Spirou (Belgique, 1996)

Envie de Fraise (Belgique, 1998)

1835

VAN DER LINDEN, ANNE
L'Ile-Saint-Denis (France)

(Bromley, UK, 1959)

Heavy Meat (Jean-Pierre Faur Editeur, Paris, 1996)
Systèmes Sexuels (Monotrash, Paris, 1997)
Livrées aux Chiens (CBO, Paris, 1997)
Amour m'a Tué (Chacal Puant, Conflans, 1997)

OBCN (France, 1997-99)
Le Paradis (France, 1997-99)
Mein Heimliches Auge (Deutschland, 1997)
L'Amour dans la Cuisine (France, 1997)

1840

VAN DINTHER, STEFAN
Amsterdam (Nederland)

(Hertogenbosch, Nederland, 1969)

Eiland (De Eiland Groep, Amsterdam, Nederland, 1997-98)

1844

VAN DRIEL, PETER GUIDO
Amsterdam (Nederland)

(Amsterdam, Nederland, 1962)

Vis aan De Wand (Oog & Blik, Amsterdam, 1994)
Mijnheer Servelaat neemt Vakantie (Oog & Blik, Amsterdam, 1996)

1852

VAN HASSELT, THIERRY
Bruxelles (Belgique)

(Bruxelles, Belgique, 1969)

Frigorevue (Belgique, 1991-94)
Frigobox (Belgique, 1994-99)
Talking Heads (Vertige Graphic, France, 1994)
Lieux Sans Frontière (Frigo / Pelure Amère / Bill, Bruxelles, 1995)
Strappazin (Deutschland, 1996)

1856

VANDERMEULEN, DAVID
Bruxelles (Belgique)

(Bruxelles, Belgique, 1968)

Triphasé # 1-3 (Clandestine Books, Bruxelles, 1997)
Mini Cremèrs (Clandestine Books, Bruxelles, 1997)
Agrum Comix # 1, 2 (Clandestine Books, Bruxelles, 1998)

Agrum Comix #3 (Le 9e Monde, Paris, 1999)

Tchô (France, 1998-99)
Jade (France, 1999)
Les Inrockuptibles (France, 1999)
Psikopat (France, 1999)
Stripburger (Slovenia, 1999)

1868

VANOLI, VINCENT
Mulhouse (France)

(Mont-Saint-Martin, France, 1966)

Jean-Pierre (Futuropolis, Paris, 1989)
L'Arbre Vengeur (L'Association, Paris, 1995)
Simplismus (L'Association, Paris, 1995)
La Planète Watermelon (Chacal Puant, Achères, 1996)
Le Bon Endroit (L'Association, Paris, 1997)
La Comète (6 Pieds Sous Terre, Montpellier, 1998)
Le Contrôleur de Vérité (L'Association, Paris, 1999)
Ballade du Péloponèse (Les requins Marteaux, Albi, 1999)

L'Association au Mexique (coll., L'Association, France, 2000)
Lapin (France)
Jade (france)
La Monstrueuse (France)

1873

VERMOT-DESROCHES, JEAN-EMMANUEL
Angoulême (France)

(Marseille, France, 1974)

Au Fil du Nil (France, 1998)
Café Creed (France, 1999)

1877

VERRON, LAURENT
Bruxelles (Belgique)

(Grenoble, France, 1962)

Le Maltais # 1-3 (& L. Durant, Editions Lefrancq, Bruxelles, 1991-94)
Les Explois d'Odilon Verjus # 1-4 (& Yann, Le Lombard, Bruxelles, 1996-99)

Spirou (Belgique, 1993-95-99)
Le Soir (France, 1996-98-99)
De Morgen (Belgique, 1996-98-99)
Bo-Doï (France, 1999)

Scenario/Script : CHRIC

1880

VEYRON, MARTIN
Paris (France)

(Dax, France, 1950)

Bernard Lermite (Albin Michel, Paris, 1979)
L'Amour Propre (Albin Michel, Paris, 1983)
Donc, Jean (Albin Michel, Paris, 1990)
Cru Bourgeois (Albin Michel, Paris, 1998)

O Amor Proprio (Martins Fontes, Saõ Paulo, 1987)
ΤΟΣΩΣΤΟ ΠΗΔΠΔ (Babel, Athènes, 1988)
Barend Terzijde (Yendor, Rotterdam,1994)
Amor Limpio (La Cúpula, Barcelona, 1984)

L'Echo des Savanes (France)
El Víbora (España)
La Zona Erotica (Italia)

1883

VLADIMIR
Marseille (France)

(Aix en Provence, France, 1969)

Pneu (France, 1997-98)

1886

VONK, BEREND J.
Amsterdam (Nederland)

(Tenesschen, Nederland, 1962)

In De Val Jeannette (Zetel, 1995)
Eens (Mug, 1998)

Formaline (Belgique, 1995)
Zone 5300 (Nederland, 1995-98)
La Monstrueuse (France, 1996)
Stripburger (Slovenia, 1996-97)
Superstate Funnies (UK, 1997)
Fear Comix (France, 1999)

1893

VRANKEN, BEN
Oost-Souburg (Nederland)

(Vlissingen, Nederland, 1962)

WV (Nederland, 1985)
Zone 5300 (Nederland, 1995)
Gr'nn (Nederland, 1996)

1901

WARE, CHRIS
Chicago (USA)

(Omaha, USA, 1967)

Acme Novelty Library, # 1-14 (Fantagraphics Books, Seattle, 1993-99)
Jimmy Corrigan, the Smartest Kid on Earth (Pantheon Books, New-York, 2000)

1904

WEHALLA, MUDDY
Tokyo (Japan)

(Tokyo, Japan, 1957)

Que Ttay Bang (Seirindô)

Comics Underground Japan (USA, 1996)
Porno Mangas (Japan)

1911

WHITE, LORCAN
Sunnyside (South Africa)

(Cape Town, South Africa, 1965)

Bitterkomix # 3-8 (South Africa, 1993-98)
Gif (South Africa, 1994)
Lag-Lag (South Africa, 1996)
I jusi (South Africa, 1998)
Loslyf (South Africa, 1996-99)

1914

WILLEM
Paris (France)

(Ermelo, Nederland, 1941)

Dernières parutions/latest publications :
Alphabet Capone (Cornélius, Paris, 1993)
Quais Baltiques (Mille-et-une Nuits, Paris, 1994)
Poignées d'Amour (Cornélius, Paris, 1995)
Anal Symphonies (Cornélius, Paris, 1996)
Ça va être votre fête ! (Cornélius, Paris, 1996)
Tout va bien (Albin Michel, Paris, 1997)
Deadlines (Jean-Pierre Faur, Paris, 1998)
Eliminations (Les Requins-Marteaux, Albi, 1999)

Hara-Kiri, Charlie-Hebdo, Charlie-Mensuel, BD, Surprise, Libération, etc, etc (France, 1968-99)

1917

WILLIAMSON, SKIP
Marietta (USA)

(San Antonio, USA, 1944)

The Realist (Paul Krassner, New York, 1960)
Help ! (Harvey Kurtzman & Warren Publishing, New York, 1961-65)
Conspiracy Caspers (Skip Williamson & The Chicago 7 Conspirators, Chicago, 1969)
Skip Williamson's Comix and Stories (Kitchen Sink, Princeton, 1979)
The Scum Also Rises (Fantagraphics Books, Seattle, 1988)
Halsted Street (Kitchen Sink, Princeton, 1990)
Naked Hostility (Skip Williamson, Chicago, 1992)
Pighead (Skip Williamson, Chicago, 1993)
Class War Comix (Skip Williamson, Chicago, 1993)
Gag Reflex (Skip Williamson, Marietta, 1994)
S. Clay Wilson / Skip Williamson Serigraph (Skip Williamson, Marietta, 1994)
Smooth # 1 (Skip Williamson, Marietta, 1995)

Chicago Mirror (USA, 1967-68)
Bijou Funnies (USA, 1968-72)
Playboy (USA, 1968-84)
Radical America Komicks (USA, 1969)
Yellow Dog (USA, 1969)
Comix Book (USA, 1974-76)
National Lampoon (USA, 1975-77)
Blab ! (USA, 1986-92)
Zero Zero (USA, 1995-97)

1921

WINSHLUSS
Paris (France)

(La Rochelle, France, 1970)

Jade (France, 1997-99)
Ferraille (France, 1997-99)
Hopital Brut (France, 1997-99)

1933

WITKO, NIKOLA
Bruxelles (Belgique)

(Maubeuge, France, 1971)

Fulbert Cervo (Pas de Chance, Bruxelles, 1996)
Hécatombes # 1-4 (Bande-à-Part, Bruxelles, 1995-97)

Jade, Psikopat, Lapin, Bile Noire, Le Dernier Neurone (France)
Formaline (Belgique)

1939

WOSTOK
Vrsac (Serbia)

(Vrsac, Serbia, 1963)

Borba, Vreme, New Moment, Rec, Nasa, Krmaca, Striper, Stripmanija (Beograd, Serbia)
Krpelj (Vrsac, Serbia)
Contra Bellum (Pancevo, Serbia)
Flock of Dreamers (USA)
Psychedelica (UK)
Thank God It's Ugly (Nederland)
Zone 5300 (Nederland)
Stripburger (Slovenia)
Formaline (Slovenia)
Vizija (Macedonia)
Niznaf (Bosnia Herzegovina)

GRABOWSKI
Vrsac (Serbia)

(Vrsac, Serbia, 1970)

Rec, Striper, Stripmanija (Beograd, Serbia)
Kosava (Vrsac, Serbia)
Psychedelica (UK)
The Earwax Museum (Nederland)
Stripburger, Apokalipsa (Slovenia)
Formaline Flavour, Worm (Belgique)

1944

YEUNG, HOK TAK
Hong Kong (China)

(Hong Kong, 1970)

Cockroach Quaterly (CRP Publication, Hong Kong, 1998-99)

1959

YOAN
Paris (France)

(St Maur, France, 1975)

La Gouve, La Machine à Laver (France)

1965

YÜLLE
Paris (France)

(Paris, France, 1970)

La Vache Folle (France, 1994-99)
Marianne (France, 1997)

1973

ZANZIM GLOUTON
Rennes (France)

(Laval, France, 1972)

Mardy (L'Elégant, Rennes, 1999)
L'Elégant (1998-99)
Sales Gosses (Marc Lizano, 1997)

1976

ZEZELJ, DANIJEL
Seattle (USA)

(Zagreb, Croatia, 1966)

The Rythm of the Heart (Comicon, Zagreb, 1990)
Sun City (Kaspar, Zagreb, 1992)
Sophia (X-Press / Radio 101, Zagreb, 1993)
Rex (X-Press / Radio 101, Zagreb, 1994)
Black & White (Kvadrat, Osijek, 1998)

The Rythm of the Heart (Editori del Grifo, Montepulciano, Italia, 1993)
Sun City (Editori del Grifo, Montepulciano, Italia, 1994)
Sophia (Editori del Grifo, Montepulciano, Italia, 1995)
Exterminating Angel (Edizioni Di, Castiglion, Italia, 1997)
Amazzonia (Edizioni Di, Castiglion, Italia, 1997)
The Plague (Edizioni Di, Castiglion, Italia, 1998)
Clowns / In Your Eyes (Liberty, Perugia, Italia, 1999)
Invitation à la Danse (Mosquito, Paris, France, 1999)

Il Grifo (Italia, 1991-95)
Comix (Italia, 1994-95)
Katzy Vary (Italia, 1995)
Strapazin (Switzerland, 1993)
Negative Burn (USA, 1997)

Flock of Dreamers (USA, 1998)
Weird War Tales (USA, 1998)
Gangland (USA, 1998)
World War 3 (USA, 1998-99)
NoMad (Croatia, 1998-99)
Strip Burger (Slovenia, 1998-99)
Heart Throbs (USA, 1999)

1982

ZIMBRES, FABIO
Porto Alegre (Brazil)

(São Paulo, Brazil, 1960)

O Apocalipse Segundo Dr Zeug (Edicoes Tonto, Porto Alegre, 1997)

Animal (Brazil, 1989-91)
Chiclete Com Banana (Brazil, 1989-91)
Dundum (Brazil, 1990-92)
Big Bang Bang (Brazil, 1994-95)
Glória, Glória, Aleluia ! (Brazil, 1994-97)
Le Dernier Cri (France, 1996)
Lapiz Japonés (Argentina, 1998)

1990

ZOGRAF, ALEXANDAR
Pancevo (Serbia)

(Pancevo, Serbia, 1963)

Life Under Sanctions (Fantagraphics Books, Seattle, USA, 1994)
Psychonaut # 1, 2 (Fantagraphics Books, Seattle, USA, 1996)
Psychonaut 1 (Berlin, Deutschland, 1998)
Dream Watcher (Brighton, UK, 1998)
Diario (Cremona, Italy, 1998)
E-Mails de Pancevo (L'Association, Paris, France, 1999)
Bulletins from Serbia (Slab-O-Concrete, UK, 1999)
Lettere dalla Serbia (Punto Zero, Bologna, Italia, 1999)

Comix Compendium (Canada, 1992)
Weirdo (USA, 1993)
The Comics Journal (USA, 1993-96)
Reflex (USA, 1994-96)
Buzzard (USA1994-98)
Stripburger (Slovenia, 1994-99)
Mano (Italia, 1996-97)
Zero Zero (USA, 1996-97)
Galago (Sverige, 1997-98)
Flock of Dreamers (USA, 1998)
Lapin (France, 1998-99)

1995

ZOU
Paris (France)

(Paris, France, 1961)

Mix Mix (Futuropolis, Paris, 1984)
Guedji (in Zoulou, Paris, 1984)
Et Paris (& Ata & Leconte, Futuropolis, Paris, 1987)

Flag, Zoulou, Télérama, Le Lynx, Métal Hurlant (France)

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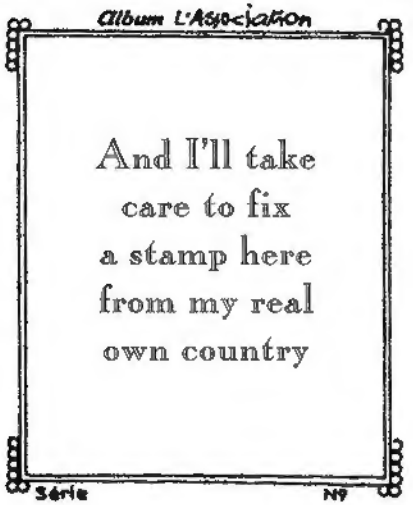

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